28th ANNIVERSARY NUMBER

VARIETY

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LEADING FILM NAMES OF '33

ABA Asks Gov't-Sponsored Vaude in 600 Dark U.S. Theatres Through NRA

U. S. Government-sponsored variety stage shows for about 600 dark theatres between the two coasts are involved in an unemployment relief plan submitted to the Grover Whalen NRA Committee in New York by the Actors' Betterment association.

The government's part as suggested by the ABA through its executive secretary Ralph Whitehead, would be direct supervision and a subsidy to the extent of guaranteeing the actors, musicians and stage hands the minimum wages as provided for by their own NRA codes.

Local civic co-operation would be sought, in return for the money put into circulation locally by members of the shows. Local stage crews and orchestras would be used, the ABA declares, although the shows would carry their own musical conductors.

3 and 1

As the ABA plan is outlined in brief, it calls for three eight-act vaudeville bills against one legitimate road show or musical every four weeks. Government would be asked to guarantee transportation as well as minimum salaries.

It's further suggested that if the nature of the routing made it possible, the traveling could be expedited by economical bus transportation. According to the ABA, the several bus companies already sounded out on rates have signified willingness to co-operate.

Because considerable time would be consumed between now and such a time as the vaudeville road show

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While You Ride

A new taxicab company is heralded as opposition to those offering radio entertainment enroute.

The new cab firm proposes floor shows with midgets.

GIRL STENOGS AS OLD GOLD JURY

Helping the execs of Lorillard, makers of the Old Gold brand, pick a successor to Fred Waring is a committee of 12 girls culled from the commercial's New York office staff. Bevy sits in on all auditions and is delegated not only to pass judgment on the entertainment merit of each of the acts but to determine what possibilities the turns have of appealing to the younger element of listener.

With the candidate list still on the increase things are beginning to look confusing for the stenog advisory bunch. They're finding it tough regimenting their impressions and recalling what they liked particularly about each of the auditioned shows. So far the name responsible for bringing the heftiest rise from the girls committee is Dick Powell. Following the Powell hearing piped from Hollywood to the CBS studios here two of the delegates gave vent to their ga-ga reaction by urging the others to 'vote also for Dick.' Linked with the picture warbler in the audition from the coast was the Ted Fio Rita and.

Others given a hearing to date for the Old Gold spot which Waring exits Jan. 24 are Phil Spitalny with a choir and the Mills Bros. Ted Lewis and Buddy Rogers with Ruth Etting.

COMMISSAR LITVINOFF PULLS A HARPO MARX

Moscow, Dec. 31.

Commissar Litvinoff let some knives and forks fall from his sleeve in a gag takeoff on Harpo Max when coming backstage at the Moscow Music Hall to congratulate the American comedian after his one night stand here.

Audience gave the silent member of the Four Marx Bros. a big ovation. Cream of the Soviet theatre and filmdom attended the performance, also other high officials besides the Commissar. Director Pudovkin in his introductory speech called Harpo of the world's greatest comedians'.

After the show they gave Harpo a banquet. He left last night for Paris prior to returning home.

POLICE CHIEF AN ACTOR

San Francisco, Dec. 31.

Frisco's radio-performing police chief, William J. Quinn, is due for a return to NBC as a sustaining feature about Jan. 15, doing a series of talks on police work.

Last year he played himself in the leading role of dramatic recountings of important Frisco police cases, written by Carlton E. Morse.

Wash. Flood Doesn't Deter Theatres; Some Hold Relief Benefits

Tacoma, Dec. 31.

Washington's northwest flood which inundated nearly every town in western part of state which caused losses of over $10,000,000 caused only inconveniences and lack of heat in theatres. The shows went on even with water on the floor of some of the small houses in the little towns. Some theatres were used during the daytime for Red Cross headquarters.

Nearly every theatre in the west of the state held flood relief performances in conjunction with local organizations.

By Arthur Ungar

Hollywood, Dec.

Picture stars whose personal draw at the boxoffice during 1933 meant something could be counted on less than 10 fingers, and if you want to be fussy—five will do.

The day of the star drawing over the picture seems to be going or has already gone. Audiences today want story and performance. In the day of the silents it was another matter. Stars were then always the outstanding element regardless of story. Two bad films in a row might slow them up a bit but it wasn't fatal. But in 1933 NRA, it's different.

Those stars who singly, or collectively, draw in a good picture couldn't draw when they showed in a cluck.

This running of hot and cold and cold and hot didn't do any of them any good. The element during 1933 was story first and cast afterward.

Switching from the players for a minute, the six leading boxoffice directors of the year figure as follows:

Mervyn LeRoy
Wesley Ruggles
Lloyd Bacon
John Cromwell
George Cukor
Lowell Sherman

Above rating and directors are based upon the succeeding data, with the company designated after each name the one to which the director is under contract:

LeRoy (WB) sets pace on the strength of 'Fugitive from Chain Gang,' 'Golddiggers,' 'World Changes,' all for Warners, and 'Tugboat Annie' at Metro. Ruggles (Par) had 'I'm No Angel,' 'College Humor' and 'No Man of Her Own.' Lloyd Bacon (WB) handled '42nd Street,' 'Footlight Parade,' 'Elmer the Great' and 'You Said a Mouthful.' Cromwell (Radio) did 'Double Harness,' 'Anne Vickers,' 'Silver Cord' and 'Sweepings.' Cukor (M-G) did only two on the year but they were 'Little Women' at Radio and 'Dinner at Eight' for Metro. Sherman (Radio) turned out 'She Done Him Wrong' (Par) and 'Morning Glory' for his own lot and also had a couple of bad ones.

Other directors, who, on a boxoffice basis, come under the heading of what the football pickers classify as 'honorable mention,' would be Sam Wood (M-G) with 'The Barbarian,' 'Prosperity,' 'Hold Your Man' and 'Christopher Bean'; and John Stahl (U) on 'Back Street,' made late in '32 but released in '33.

From the coast stance, a studio concensus names these as the six best money pictures of the year:

'She Done Him Wrong' (Par)
'Tugboat Annie' (MG)
'Golddiggers' (WB)
'42d Street' (WB)
ittle Women' (Radio)
'State Fair' (Fox)

'Cavalcade,' also Fox, parred with that company's 'State Fair' in the U. S., although the Coward filmization eclipsed it in England. However, production costs is an element that must be considered.

Bunching 'Em

Another practice which hurt the star aggregation was to use a galaxy of them in one picture. Metro did this with 'Dinner at Eight' on the heels of 'Grand Hotel,'

(Continued on page 27)

Bitter Sarcasm and Satire Used by KNX to Fight Radio-Press Pact

Hollywood, Dec. 31.

Western independent radio stations are not accepting the proposed curtailment of news broadcasts. KNX, leading the fight for the western stations, devoted 15 minutes Dec. 28 to an air editorial in which the proposed censorship board on news was satirized. Broadcast was relayed by several other coast stations.

Program opened with the playing of 'Rule Britannia,' with an announcer explaining that this was symbolical as the broadcast was to show the public that it was the newspapers hereafter that are to rule the waves—air waves.

Editorial reviewed the current status of the chain's agreement with the newspapers and pointed out the probability of the creation of a news censorship board for radio which will censor all news and supply only bulletins that have previously been printed six hours before.

Today's News Tomorrow

Satirizing what might happen under such regulations yesterday's weather reports were read with this angle of the broadcasting ending: 'For today's weather see today's papers.'

Another element of sarcasm followed with the pretended broadcast of a mythical meeting at Washington between President Roosevelt and ambassadors of foreign nations on the debt question. It was interrupted as the President was about to be introduced by stating that the program had been censored.

Station called on all listeners to write protests on the ground that their rights are being jeopardized to M. H. Aylesworth, president of NBC, and to the Federal Radio Commission.

Series of attacks made by KNX, Los Angeles, on the peace terms agreed to by the networks and the press had its repercussions in New York last week in the form of six bags of fan mail addressed to M. H. Aylesworth. In arraigning webs for agreeing to cede the regulation of news broadcasting to the press the California station called upon the listeners to make protest both to the Federal Radio Commission and to Aylesworth, whom KNX described as the instigator of the truce.

Figured that the NBC prexy's barrage of mail from this source amounted to over 30,000 letters and postal cards. Ratification meeting on the deal between radio and the press will be held Saturday (6).

Mike Shea—NBC

In this 28th Anniversary number of VARIETY is included the 50th anniversary of Mike Shea and the 7th Anniversary of NBC.

LARGEST MOTOR CIRCUS, MIX TO TOUR IT

Dallas, Dec. 31.

Tom Mix yesterday (Sat.) entered into a partnership with Sam B. Dill, head of the big Dill circus interests, whereby the screen and circus cowboy will combine Tony, his stables, his outfit of performing cowhands and equipment to star under the Dill big top for a period of years, beginning this coming season.

Mix at present is on the final stretch of six months appearance on tour in theatres with his Tom Mix Roundup, comprising aerial Ward Sisters, performing cowboys and horses. He opened yesterday at the Paramount, Shreveport.

New circus will be known as the Sam B. Dill three-ring circus, combined with Tom Mix Roundup, starring Tom Mix and Tony. Dill show comprises 90 motorized units, and Mix's fleet of trucks to be combined with them. Entire outfit undergoing redecoration. Dallas is winter quarters; Mix moving his organization here within the month Show opening is set for Little Rock, about the middle of April, beginning a long season through north and east.

New big money is being expended to make the show one of most extensive on tour, and certainly the largest motorized units in the world. Living quarters plans distinct innovation; most elaborate yet.

Rigors of Vermont

Barre, Vt., Dec. 31.

Local night clubs were refused the right to hold midnight parties on Christmas and New Year's Eve. The Monte Carlo and Hollywood both had bookings made for floor shows and orchestras, but these had to be cancelled when city administration flatly refused to let night spots remain open after one a.m.

This is the first year lid has been clamped down here. Order did not bother theatres and they were permitted to hold midnight shows on New Year's Eve.

TIMBERLAND CIRCUIT

Minneapolis, Dec. 31.

The 'timberland circuit' is a new one for these parts, consisting of government reforestation camps throughout Minnesota.

Five portable projection sound sets are out all the time making the 'circuit' and each of the 35 camps sees a film once a week. Admission 15c.

1933's New Screen Faces

By Arthur Ungar

Hollywood, Dec. 31.

The year 1933 was rather a fruitless one on the part of the industry in the development new screen personalities. More interest was manifested by the talent scouts in the various political and business difficulties the business encountered than in pulling needles from the haystack. Those few new faces that did click at the '33 boxoffice, with but a couple , were as accidental as premeditated. The picture business has been noted for a formula method of operation for many years, and the best example of this may be gleaned in checking up on the new talent that reached the screen.

Several unhappy choices were made in importing forei performers who had scored on other shores. These people merely went into the 'won't do' class and will probably place another complexion on the matter of choosing talent from other climes in future.

Paramount brought out two of the three most notable money getters among the new faces of the year in Mae West and Bing Crosby, the latter previously having done shorts. The other standout was from Broadway; Katherine Hepburn at Radio. Another prominent newcomer was Ruby Keeler in Warners. In the new group brought out by Paramount were Brian Aherne, Baby Leroy, Miriam Hopkins, Jack Haley, William Frawley, Frances Drake, Frances Fuller, Charlotte Henry, Burns and Allen, Evelyn Venable, Dorothy Dell, Verna Hillies and Ida Lupino.

Fox Immigrants

ox had three importations in Heather Angel, Henry Garat and Lilian Harvey. Domestically this studio trotted out Claire Trevor, Florence Desmond, Roger Imhof, Irene Bentley, Sid Silvers, Dixie Frances and Mimi Jordan.

Metro tinkered around considerably with importations from the stage and radio and brought into its fold some star talent which did not get very far. These included Jack Pearl, Ed Wynn and Max Baer, none of whom at the present time looks to get a recall to the plant after their single ventures. Others dug up were Franchot Tone, Otto Kruger, Ted Healy and Alice Brady. It's a screen return for Miss Brady who had been starred in the days when her father, William A. Brady, headed World Film Corp.

Another development at M-G during the year was Mary Carlisle who had been allowed to remain dormant in the stock ranks for quite a while. Elizabeth Allen (English) may stick for the screen, also Jean Parker and Russell Hardy. Little was accomplished with Nelson Eddy and Art Jarrett of radio.

Ruby Keeler's Hit

Warner's musical cavalcade, starting with '42 Street', brought to the front Ruby Keeler. Outside of Miss Keeler WB had no real outstander among its new faces which included Jean Muir, Phillip Faversham, Margaret Lindsay, Hobart Cavanaugh, George Blackwood and Patricia Ellis.

Radio uncovered some dynamite in Katherine Hepburn who, after 'Bill of Divorcement', hit the mazda group with this picture also bringing back Billie Burke. Studio may also get a break with Fred Astaire who did 'Flying Down to Rio' as well as a picture at Metro. Pert Kelton also came to the fore in Radio and Chic Chandler may develop. thers were Betty Furness, Helen Mack, and Nydia Westman. This studio also has Francis Lederer, whose first will not hit the market until 1934.

U's Outstanders

At Universal the top development personalities in new faces were Margaret Sullavan in 'Only Yesterday' and Claude Raine in 'Invisible Man'. This studio also has as favorable material June Knight and maybe Russ Colombo.

During the year the new Twentieth Century company brought to the fore Paul Kelly, whom Universal once had under contract, but never used. Also brought out there were Colombo, on loan from Universal, and Blossom Seeley in several pictures.

The indie field in general showed no new faces as this group depends on names which have already been created at box magnets or those who have ended their major careers.

2d Pic. for Baer

Max Baer goes to the coast in three weeks to make a picture, his second since becoming an actor, either for RKO or Fox. Leo Morrison, in Hollywood, is conducting negotiations.

Meanwhile Morrison's eastern office has arranged three additional stage weeks for the fighter with Loew, Washington, Friday (5); Met, Brooklyn, Jan. 12, and Baltimore, Jan. 19.

RKO SETTLES LENORE ULRIC PACT FOR 25G

Hollywood, Dec. 31.

Lenore Ulric will not do 'I Love an Actress' for RKO. Studio had a contract for one pic with an option for another, but settled by paying Miss Ulric around $25,000 for a release.

tudio is trying to get either Ruth Chatterton or borrow Elissa Landi from Columbia for the part.

'Soviet' Again with UP's Ex-Moscow Man on It

Metro is negotiating with Eugene Lyons with a view to taking him to Hollywood for story cooperation on 'Soviet.' Lyons was the United Press correspondent in Moscow for the past six years, having been recalled only a few weeks ago for work in Washington.

Lyons was scheduled to leave Moscow for New York Saturday (30) and will conclude negotiations on arrival here.

Buck's 'Wild Cargo'

Frank Buck returns to the U. S. A. Thursday (4) on the Rex, after completing his second wild animal picture for Van Beuren-RKO.

Explorer will immediately go to work on editing of 'Wild Cargo'.

Raison, Harvey Move To RKO; Durante Yarn

Hollywood, Dec. 31.

Milton Raison and Jack Harvey move onto the RKO lot to work on 'Strictly Dynamite' for Jimmy Durante. Ralph Farnum handled the writers' deal.

COLIN CLIVE FOR H'WOOD

Colin Clive, appearing in support of Katharine Hepburn in 'The Lake,' legit, leaves for the coast immediately on closing of the play, to appear in pictures.

WILL MAHONEY

Congratulations to Mike Shea on his 50th Anniversary. It has been a pleasure to know a man of your calibre, you have been an inspiration to me and I am sure to the entire industry. In my estimation you have the greatest show business average in the world 1,000% for 50 years.

All Communicati
460 80th Street
rooklyn, New York

ACAD'S FINALE SEEMS CERTAIN

Hollywood, Dec. 31.

The Academy of M. P. Arts and Sciences is about to fold up completely and fall into the ash-can of oblivion.

Noting the fashion in which the Academy representatives were pushed around in Washington during the code hearings, producers feel the organization has outlived its usefulness. The Screen Writers' and Screen Actors' Guilds seem to have displaced the acad.

Early in December President J. Theodore Reed ordered an investigation of the dues situation in the Academy on the theory that if members were not paying dues they obviously did not care much about the organization.

Extras Bearish—Holidays

Hollywood, Dec. 31.

With no production Xmas day, extra placements slipped nearly 1,000 below the preceding week. Total was 3,560 with the largest number in one day 1,100.

With a similar inaction New Year's, the figure will probably be about the same the coming week.

Aw, Nuts

'Par has enough names for the next five years without being concerned about creating another find.'—*Emanuel Cohen*, Jan. 17.

'Padded prices on radio talent must end. Advertisers cannot continue to support the parasites who inflate the cost of radio talent.'—*Stuart Peabody*, Jan. 24.

'I like men, but I wouldn't lift my little finger to get one'.—*Lupe Velez*, Feb. 14.

'It looks like Paramount brought Mae West along too fast. Name probably won't attract much attention the first time.'—*Bige*, VARIETY, Feb. 14.

'There is nothing we can do to prevent network comedy acts from lifting a routine from a vaudeville act'.—*NBC*, Feb.

'Hollywood is suffering from an aggravated case of inferiority complex all along the line.'—*Ely Culbertson*, March 7.

'I'm going to start a third radio chain.'—*Ed Wynn*, March 14.

'Perhaps I'll return some day and show Hollywood how to make films.'—*George Bernard Shaw*, April 4.

'Reports that we have any intention of making a union of the Actors' Betterment Association are absolutely unfounded.'—*Eddie Dowling*, April 4.

'The boys over at RKO are all okay with me and I thiflk Harold Franklin is a great operator.'—*Martin Beck*, June 13.

'The Empire burlesque wheel is to pay less attention to the strippers and more to comedy this year.'—*Izzy Herk*, July 11.

'Drawing up the picture code should be a simple matter.'—*Sol Rosenblatt*, Aug. 1.

Raspberries of 1933

By Fred Stanley

Hollywood, Dec.

The year 1933 will go down in Hollywood annals as the scrappiest, fightingest, in fact the most pugnacious 12 months in the history of picture production. It's been a battle royal from begnning to end—a typical Donneybrook with everyone seemingly knocking down every head that appeared.

While some of the battling has been between employer and employee, it's all been marked principally by fraticidal aspects. Internecine warfare has resulted during the year in bringing the Academy of Motion Picture Arts and Sciences into a veritable shadow of its former self; it has had employee organizations lined up against one another; it has had unions fighting unions; it has had unions split within themselves, reached the stage where producers were calling each other names and resulted in at least one split within the ranks of the Producers' Association.

Casus belli can be directly traced to the so-called salary reduction period last March that came to Hollywood simultaneously with the national banking emergency and the temporary closing of the banks. The Academy, riding then to its greatest heights, was accorded the honor by producer and employee alike as being the one agency that settled the situation so far as Hollywood was concerned. It brought temporary peace between producer and worker and was the means of arbitrarily cutting down at most the plants the threatened eight weeks' duration of the 50% slash.

Hollow Victory

But the Academy's victory, so far as its own salvation was concerned, was short lived. Dissension mushroomed within its ranks as a result of the pay cuts. A more or less radical group of writers, feeling that the pay cut period presaged further slashes, met to discuss a separate organization.

Battle cry of this small unit was 'closed shop for writers,' and, after affiliating with the almost defunct Screen Writers' Guild, it revived this dying group and within a few weeks almost every writer within Academy ranks had rallied to the new flag.

A similar but even more harmful desertion from the Academy followed Oct. 1 when 24 of the leading actors of the Actors' Branch of the Academy walked out in a body to align with the Screen Actors' Guild, an organization molded after and affiliated with the Writers' Guild. The NRA code situation, and feeling among the players that the actor wasn't getting the break in Washington he deserved from Academy representatives brought about this switch. It reached wholesale proportions until eventually the actor branch of the Academy was little more than a memory.

The first producer scrap with the Academy occurred in April when Harry Warner virtually snubbed the Academy order that his company shorten the term of its pay cut period. Warners refused to accept the Academy ruling, but the producer-employee organization came back by telling its members to sue for payment for the full term. Warners took it on the chin, apologized and agreed to the Academy ruling. Later, however, Harry Warner, Jack Warner and other execs the company showed their feelings ward the Academy by resigning when the actors followed the writers in desertion.

Not long afterwards employee members of the Academy began grumbling against producer membership and undercover meetings were held seeking throw the bosses out. But it didn't get beyond the panting stage, for soon there were not enough members left in the organization to worry about. The throwers-out were out themselves and in rival organizations.

The year's scrapping also resulted in two resignations of Academy officials under fire. Conrad Nagel quit the presidency in April because members claimed he was acting without authority in trying to patch up the fight between Warners and the Academy. Lester Cowan, executive secretary, went by the same route when, following a battle as to who had the most authority on code affairs, he or the president, J. Theodore Reed, the directors failed to uphold the secretary.

Majors and indies went to the mat in May when the former planned a system of centralization of production which, among other things, threatened the refusal of player loans and loaning of sets to the independents. Later the indies threatened to seek Federal aid claiming conspiracy. But this contest ended in no decision. Like many others of the year the situation was absorbed by the code, which Hollywood says will cure all evils—with it's fingers crossed.

For a time there was talk of strike among the creative workers when the producers planned a central booking office through which all talent would be hired. Continuous howls killed this, the scheme going on the shelf in June when the producers gave as a reason the terrific expense that would be involved.

Darryl Zanuck's resignation from Warners and his creation with Joseph M. Schenck of a new company brought star raiding charges when Zanuck began talking turkey to talent. This directly led to Schenck's resignation from the Producers' Association, claiming that certain association members had been guilty of 'espionage and attempted bribery.' Previously Abel Carey Thomas, Warner attorney, had charged United Artists with violation of the producers' agreement.

The IATSE Matter

But the outstanding feud of the year between employee and employer was the IATSE strike, a throwback to the emergency salary cut period. First gun in this scrap was fired late in June when the Soundmen's local of the IATSE called out its members on the refusal of the studios to establish a minimum wage scale. The soundmen were soon joined by affiliates in other IATSE unions—cameramen, lab workers, grips and carpenters. Broducers cancelled their agreement with the unions and the strike died a natural but lingering death.

However, this strike was not without its internecine aspects with the chief bitterness lingering not between the strikers and the producers but between the IATSE soundmen, and the IBEW, fellow union in the AFL, which continued its agreement with the producers and kept the studios supplied with soundmen. Strike also widened a breach between the cameramen of the IATSE local and those of the American Society of Cinematographers, virtual interlocking organizations. These two groups are still at loggerheads.

Academy also tiffed with the Central Casting Bureau. Former organization, investigating the situation on film extras prior to reporting to the code administration, asked for records of the extra employment bureau. Academy was told to jump in the lake but the Academy finally won after accusing the casting bureau of sweatshop methods. This skirmish also was absorbed in the code.

Sam Goldwyn resigned from the Academy during the wholesale desertions but in this case the Academy came back with the assertion that Goldwyn couldn't resign as he already had been suspended for non-payment of dues.

Equity

Equity barged into the free-for-all toward the end of the year when it was reported that the newly created Screen Actors' Guild was seeking an AFL charter. The Guild must first align itself with Equity, the latter's officials stated. Guild answered with a raspberry and stated that the Guild is by, for and with Hollywood at all times and refuses outside affiliation.

The Actors' Guild raspberry was symbolical of the entire year. It's been a year of give and take, with the berry the chief fruit of exchange.

SAILINGS

Jan. 23 (New York to London) Irving Mills, Elma Turner, 3 Dukes, Cab Calloway and orchestra (Majestic).

Jan. 6 (New York to Genoa) Mr. and Mrs. Paul Muni (Rex).

Dec. 30 (London to New York) Edward Laurillard. (Washington).

Dec. 30 (New York to London), Saul Bornstein (Champinin).

Dec. 29 (New York to Amelita Galli-Curci, Gilbert land, Gene Raymond (remen).

THE YEAR IN PICTURES

By Roy Chartier

For the t es that shall press between their covers data, facts and figures of the motion picture industry of 1933 much that is interesting, revealing and surprising will be written. If ever fully t nscribed it will comprise a record that will have grown in size during the post prosperity era in a measure comparative to the expansion of the volumes in Federal courts which contain indexes to receiverships and bankruptcies.

Those index books, listing the names of individuals and corporations which have sought or been driven to Federal asylum out of inability to make assets match properly with liabilities, are in themselves startling. To either the showman or the layman they are even a little frightening but they can act as reminders of the way the business went out of bounds in '29.

The picture industry contributes considerable to its own record in the direction of receivership and bankruptcy, in addition to the mass of matter that has been incidental to continuance of operation and protection of assets throughout another year. For the picture business it has been a twelvemonth that may have been trying, but in spanning it without severe r jor casualties the approach into 1934 is more encouraging.

Because the industry is represented in the guise of equity receivers and bankruptcy trustees in many of the co panies which make up its pattern, the year 1933 should not be looked upon with dismay. The receivership and bankruptcy route, whichever was taken, has been a step toward sunlight which, it is now admitted rather generally, should have been chanced long before for earlier recovery.

Wanting to avoid the ignominy of bankruptcy and receivership, and in many cases it appeared the only way out long before the courts gained the admission, when the first of the past year's receiverships actually came to pass it was like getting on the bandwagon. The first month of the year, January, started the landslide with Paramount-Publix and RKO taking the plunge the same week. A group of Fox-West Coast theatres then signalized the eventual complete receivership that chain was to fall to, while all over the country theatre corporations, most of them subsidiaries of Par and RKO, quickly followed suit. The Warner and Loew chains, largely because they commanded product of superior quality and were not so deeply involved financially, found it possible to avoid the bath the others decided or were compelled to take.

It Was Dark

With receiverships and bankruptcies, the year rolled up as major developments numerous other singularly important and outstanding industry problems which have or have had a vital bearing on it.

Notable among these is the industry code, adoption in mid-summer of the NRA Blue Eagle and earlier than that the banking mor torium when the outlook became stygian black. Of no less disheartening a nature was the steady decline of theatre grosses during the spring and summer after a siege during the banking holiday that left box offices throughout the Uni l States places where tickets were mostly kept, not sold.

But the industry forestalled defeat if by no other means than stoic determination. The proverbial wolf was hanging over the transom and himself was weak from lack of nourishment.

Most of those who came into the business on the wave of the prosperity era which made swivel chairs important out of proportion to ability have disappeared.

Many of these men included those from other fields, non-showmen who thought the picture business a bonanza in which anyone could shovel up the dollars. But they quickly learned that pictures was a highly specialized calling in which the sharpest acumen of bankers, utility men, electrical giants and others meant little or nothing. Thus, four years after the Wall Street quake, the industry has virtually returned to the control of showmen. Even where the bankers still maintain a grasp through financial fishhooks, they are permitting men of the theatres, of production and distribution to manipulate the levers.

Of outstanding significance among the developments of the year just gone out, is the lengthy and detailed motion picture code of fair practices, signed by President Roosevelt Nov. 27 after months of inter-industry conferences.

First indication of a code for the film industry came in May, with initial meetings held in New York. From then until October a succession of pourparlers were held, mostly in Washington, where all factions spent weary hours attempting to reach a satisfactory agreement. For a time Deputy Administrator Rosenblatt was apparently growing impatient over delays and certain elements of the industry essential to representative codification were impedi progress in one manner or another. In the end, when a final code was submitted to Rosenblatt, the cost it had entailed had run to $500,000 or more.

Coincident with the adoption of a code the year listed many disturbances. The Academy of Motion Picture Arts and Sciences has virtually been broken down as a result of conflict within, the resignations that occurred and the formation of the Screen Actors' Guild.

In March the Hollywood film talent agents created a stir by backing a move to organize the film actors for direct affiliation with Actors' Equity Association and full support of the AFL to be followed by greater consternation in steps for a united booking office of films with placement services free to artists, directors and writers.

Eventually, with codification to disrupt the various elements in production on the Coast, the Academy had been backed down to a point where it no longer asserted its former power, its position as of today strongly contrasting with that of five years ago when Equity had to fight the Academy in attempting to organize itself in pictures.

What 1934 may bring in the way of further changing the map of the film factory center is strictly in the future.

While the industry goes under Federal watchfulness through the code, with a board of authority to govern, it was before the code that Federal intervention was threatened. This came via the Sirovich bill for a probe of pictures. At one time it was feared the bill would go through. The President's National Recovery Administration program, calling for codes, may have arrived just in time, a month or so later, to ward off any further effort to bring pictures under the gavel at Washington. The Hays organization, more active during 1933 than at any time since its inception, fought to trample the Sirovich bill under foot, turning shortly after to the immense task of formulating the code under which the business now will operate. There has been some opposition among major film men to provisions of the code in its final form. This mostly has to do with the code authority board.

Indies and Unions

There have been some exceptions to code requirements as to theatre stipulations, notably by New York indie theatre owners who were hauled before Grover Whalen, but no penalties were meted out. In connection with the indies, charges were made by operators which trace more to a battle between union factions in New York than anything else.

The unionistic features of the year have been of more outstanding a nature than in recent years. On both coasts attention was drawn forcibly to theatrical labor troubles. In Hollywood last May the IATSE and the producers went into a deadlock over scale and other negotiations, with a walkout finally threatening. By July the situation had become tense with the electrical workers, IBEW, long attempting to wrest jurisdiction from the IA, seeing its chance for control. The question of jurisdiction was finally relayed to the AFL for settlement. The IA came out victorious, but the IBEW is still active.

During the bank holiday the union situation became particularly disagreeable when efforts to gain cuts were largely unsuccessful. The industry had forced reductions up to 50% for an eight week period on all its workers, but could not get the unions to follow through.

Morale Hits Bottom

When the banks closed some picture payrolls couldn't be met when due, theatres were taking everything from hen fruit to I. O. U.'s to continue operating, there was talk of script and film was snatching rentals out of theatre boxoffices day by day. While for a time it appeared the 50% salary reductions would continue beyond the eight week period, morale was becoming so disturbed that some of the major companies returned their forces to pre-holiday salaries before the eight weeks were up. Others went the full two months. There had been salary slicing before this, morale was already low other than on the coast, and the 50% cut, to men who had already taken two and three cuts, seemed the last straw.

January was particularly eventful. Adolph Zukor, in an appeal to Paramount film salesmen, referred to 1933 as a crucial year, the Par receivership following. Just about that time it was reported the banks were ready to finance Par to the extent of $30,000,000. But this never happened and when the company went into receivership over 100 persons received notice at the home office.

With these measures contributing to the stringent economy program that had been shaped during 1932, the cost of picture production had been vastly reduced to meet the grossing possibilities of the theatres. A survey showed that many pictures were being turned out at or under $200,000.

In the face of conditions and the disparity between production costs and rental returns, talk again arose as to the percentage system for the studio contingent. It was up generally as 1933 got under way and later when Sam Katz planned to enter the film-making field independently he announced he was ready to experiment with it, but Katz's production plans never materialized.

Exclusive theatre booking, as a means of increasing distribution return, tried out first in 1932, virtually died away after causing much antagonism and failing to bring the big rentals and grosses which proponents of the plan had hoped for it. California exhibitors, as a group, went on record as intensely opposed to exclusive exhibition and attention was turned by producers and distributors to a better quality of product to meet the situation.

Prices were cut at the theatres, affecting about 8,000 film showshops as the year got under way. After delivery by the producers of an improved quality of product, and increased patronage for pictures that could pull, by the fall theatre b.o. scales had been tilted considerably. As 1934 begins only a minority of theatres retain the admission lows to which they fell by virtue of the depression.

Dime ces continue, most of them under double feature policies, but they, too, are on the run, it is believed. Warner Brothers, in starting out to market its 1933-34 program, reached a decision not to sell any theatre with an admission lower than 15c and also not to permit sale of its pictures to any account playing double features. Knocking out rentals entirely in favor of percentage deals, WB again strikes at the dime houses and their twin bills.

Feared Film Shortage

Independent producer-distributors saw 1933 as their big chance and the majors feared a bad film shortage by June, but both signs proved wrong. Despite difficulties in financing of production, the major studios managed to turn out sufficient product during the spring and early summer to ward off shortage. But the major studios have developed a distinct trend to unit production, and producers, the past year.

Theatre decentralization, pretty well completed early in 1933, was envisioned by the indies as their 'in,' but as the majors began delivering an improved product, the buying continued in favor of the 'A' group. While for most of the indies 1933 was a better year than 1932, toward the end of the past year their product generally was beginning to slip.

One of the main fears was for Paramount, as its difficulties became reflected in an equity receivership, but out of distribution and a break in the foreign market on exchange, sufficient rentals poured back into the organization to continue the normal pace of film-making without going outside for financing. The two Mae West releases are credited as an important factor here. It was one of the major surprises of the year, Par by December having rolled up a surplus of over $6,000,000 and reorganized its structure under bankruptcy so competently that fears are no longer felt for it.

Also on production the year was notable for the first influx of British films which could get some business over here. First came 'Rome Express' and then 'The Private Life of Henry VIII,' the tter being especially acclaimed and successful.

Will H. Hays, to whose organization income from the industry had been reduced 50%, eventually warned that trouble would occur if the advertising code was not taken more seriously, with the end of the year bringing out a determination to exercise greater control.

Fox, in February, began importing name players from Europe, including Lilian Harvey, Henry Garat and Heather Angel, in the announced hopes of increasing business for the company abroad. Meanwhile, Hollywood started to dig deeper than ever for new faces. This hunt continues as a new year is born, most of the companies searching into every corner and nook for screen possibilities. Scouting for material that will count in terms of dollars has also been avid. With the legit stage last season affording less of likely screen value than in normal years, the story editors have had to go far afield, despite large writing staffs at the studios, and in some cases bid higher than before in order to land something of deserved worth.

Musicals Come Back

Musicals staged their comeback in 1933 and in the majority of instances brought important relief to theatres which needed a pull at the boxoffice. Warners has been particularly instrumental in the return of musicals, that company's '42nd Street' setting off the spark. There is every indication that the film musical is here to remain, producers trying to avoid the mistakes which early in the post-talker era killed them off.

Idelights

Other sidelights on pictures during 1933, in the order in which occuring, were:

Radio City opened as a flop under a straight stage policy, the Music Hall going to pictures after two weeks of straight stage shows. The smaller of the two theatres still hangs heavy on R. C. hands. Under its film presentation policy the Music Hall was a high gross of $118,000 and a low of $44,000.

Louis B. Mayer in full charge at Metro, with Irving G. Thalberg on leave of absence and David O. Selznick an addition.

Thirty-one Fox-West Coast houses go into receivership.

Arthur Loew, resenting exec bonuses, resigns, but agrees to stay with Loew's at increase in salary.

Publix decentralization of h.o. operation virtually complete at a great saving.

Rockefellers deemed in show biz to stay.

Squawks to Washington about invasion of foreign actors in films, figures saying 12,000 came over in two years.

Fox and Educational merge on distribution.

Saenger, Blank, F&R, Fitzpatrick-McElroy, Publix New England, other circuits, enter receivership or bankruptcy.

Joe Quittner loses $5,000,000 restraint of trade suit against Par and others.

Warner Brothers receivership avoided, figures showing reduction in losses.

Courts decide in the Cinema Corp. of America suit against DeMille and others on 'Volga Boatmen,' that screen and stage rights include talker privileges.

Flock of theatres go back to original owners.

Japanese footage leads the world. Universal Chain Theatres falls into receivers' hands.

Fox-New England circuit receivership.

WB closes theatres rather than play to 10c admission.

Majors decide on 250 features for new year, with budget about $75,000,000.

Fanchon & Marco buys back 50% interest held by F-WC.

U. S. Department of Labor orders co-operation of forei embassies to curb aliens.

Entire F-WC chain into receivership with Charles Skouras as trustee.

U. S. leads in business abroad, but Germany rapidly creeping up.

Visual education at new low in interest and activity.

Beer discussed for dark theatres.

Theatre Management Corp. takes place of Publix as operating-servicing organization.

Talk of dropping Hays' west coast branch office.

Bankers endorse S. R. Kent as new president of Fox.

Nazis oust U. S. Jewish film men from Germany.

Darryl Zanuck quits WB to join Joe Schenck and form new production firm.

Producers threaten to walk out on Academy if agents are admitted.

Plan for an independent Hays' organization dies out.

RKO trims its circuit to under 100 theatres.

Dearth of romantic leading men has studios panicky.

N. L. Nathanson goes back into Famous Players Canadian as its president.

U. S. Department of Commerce places investment in pictures at $2,000,000,000.

Feld-Chatkin-Katz circuit formed with six houses as a starter.

Government figures reveal pictures industry not as fifth largest, but somewhere between 20th and 30th.

Merger talk with RKO and Par as principals.

Injunctive opinion favorable to WB, Stanley Co. of America, et al., in suit against Erpi, handed down in Wilmington, Del., with figures showing about $17,500,000 paid in service charges since 1927.

Regional sales conventions to avoid expense.

Universal obtains financing for another year and James R. Grainger joins as sales head.

French quota against American product regarded as not too bad.

Large theatre partnerships made with Karl Hoblitzelle, A. H. lank, E. J. Sparks and others.

Washington starts to scan high salaries of stars and executives.

Delayed selling of film for '33-'34 season generally liked.

Irving Thalberg becomes unit producer for Metro.

Changed theatre map due to new owners, receivers, etc., has distributors dizzy in preparing for year's deals.

A few theatre pools organized in various parts of the country.

L. A. tax rate on prints seen as meaning $100,000 loss to distribs.

Femme stars outdrawing men two to one.

Indies make strong stand for duals as code attempts to make double-features something of the past.

Trademark of product no longer recognized in selling pictures, quality of output counting.

In September figures showed 315 players from the stage under contract in pictures.

Reports cropped up of WB, Fox and RKO getting together. WB and RKO were an affiliation which was much talked of during the year, but nothing has happened.

Cost of union strike to studios placed at $2,000,000.

'Three Little Pigs,' through many repeats, the short sensation of talker era.

Disclosures by William Fox at senatorial investigation.

Consideration last spring of plan to close all theatres for a given period.

Press Time

This issue of VARIETY went to press Sunday, Dec. 31.

Harry Segall at MG

Hollywood, Dec. 31.

Metro has brought Harry Segall, Broadway dramatist, to the coast on contract to write. Segall is working with Robert Z. Leonard on his first yarn.

Plays landed for New York production include 'Lost Horizons' with Laurence Rivers; 'Thanks and Goodbye', to be done by Crosby Gaige, and 'The Perilous Halo', with Albert Bannister.

113 Import Films

By Wolfe Kaufman

will re-
to for-
si-
the year for
tumbled within a
couple months to practical submer-
and from then on just
struggled along, the
of British ictures 1933
to date for for-
But
new
high in the b.o.

ying the cold figures will not tell the whole There were 113 foreign mades brought into this country as against 141 the previous year. rop went all along the line, for all language films, although the Britons held to exactly the same figure, 22, for both years.

The foreign lull is as traceable to the Hitler situation as anything else. Resentment against Hitler-made films rose to such a point that most of the small playhouses which use foreign language films threw out the German mades. And there are not enough customers for the other language flickers by themselves in most spots. In a number of houses this was used as an excuse for throwing out all language films.

Britains Capitalize a Break

It was at this psychological moment that the Britons sent over some good product. British films could not have made any inroad in the U. S. market unless they had quality, regardless of other circumstances. They delivered some worthwhile films during the year and finally found out that America never has had a grouch against British pictures as they supposed.

Three British pictures got country-wide showing in key spots during the year and did well. They were, chronologically, 'Be Mine Tonight' (G-B), 'Rome Express' (G-B) and 'Henry the Eighth' (London). A British Dominion film 'Bitter-Sweet' got a showing in most ace spots but didn't gross any too well. Of late 'F.P.1.', another Gaumont-British subject has been sneaking into the grosses in a lot of spots. But the first three rolled up really impressive b.o. figures and for the first time.

All this served as a wedge for other British films. The sure-seaters, the arties and the nabes without set policies or product, went for British mades figuring that if the ace houses could get by with a couple of them the, others ought to be sufficiently oke in the grinds. Not necessarily true but the British film distributors got the benefit of the psychology.

Only 22 English pictures came into the country during '33 and a year ago all 22 didn't get as much money as any one of the three named Britishers this year. That's the difference and the story.

As the year started the Germans were still holding the foreign film leadership over here, as they had for several years past. One German picture, 'Maedchen in Uniform', had just passed the two-a-day stage on Broadway and went out into the circuits. It established a new high for RKO houses in the New York district and sailed merrily all around the country, heading for unheard of heights for foreign mades. Then the Hitler thing broke and broke this picture's back. 'M', another German-made, got a nice Broadway start and fine reviews but couldn't get going at about this time. No others of real strength crossed the immigration threshold from Germany. Best success the point to during the aforementioned 'Be which Universal dis- Gaumont-British. This remake in English a German original.

Muffed Chance

The French seemed to be headed in the right direction for a while but couldn't get over inner political squabbling. It was France's big American chance, but producers and distributors there have always let their pride interfere or have been too timid about the U. S. market. They take it for granted that Americans won't go to French films and don't even try to sell them. Occasionally one of them breaks through with a picture, has it half-heartedly presented and then goes away pouting over the meager results. Such a case was 'Poil de Carotte', splendid Pathe-Natan feature. Mistitled and mismanaged it opened as 'The Redhead' Critics all gave it good notices, it could have made considerable stir, but it was just barely dragged through a few weeks and out because no one seemed to care.

Russian pictures had a bad year here principally because of indecision. Pictures were none too good, anyway, as compared to past product and the American office couldn't figure out what to do about the anticipated official American recognition. One Russian-made film in Yiddish, 'Laughter Through Tears', seems to be heading for big biz at the moment.

The Italians seem to have given up completely. They tried for several years with disheartening results. Now an occasional Italian talker shows up from time to time but goes right to the Italian nabes and picks up what it can in dimes.

Forcing the Issue

As the year ends the British are forcing the issue and unless something unforseen happens they ought to have things much their own way during the coming year. No question but that '33 served to establish their films on this side.

Gaumont-British has been out front thus far but now BIP has half a dozen pictures of good advance reports ready to hop in. British and Dominions, through its United Artists backing, is really making a stronger bid than anybody, especially on the strength of 'Henry'. Independents in Britain don't mean much of anything as a rule over here, but with these three companies concentrating on the U. S. via better type pictures, and with American known talent now and again to head casts, there is nothing to keep them from definitely and firmly entrenching themselves.

Film Imports for '33-'32

Foreign pictures imported and shown in the U. S. durin the 12 months ending Dec. totaled 113 as against 141 for 1932.

With a few these films VARIETY.

Film

	1932.	
German	67	
English	22	
French	13	
Russian	12	
Italian	4	
Jewish	0	
Polish	8	
Spanish	2	
Hungari	2	
Jugoslavi	0	
Swedish	5	
Norwegi	0	
Japanese	0	
Greek		
Arabi	1	
Irish	2	
Austrian	2	
	113	141

WILL HORWITZ OUT ON PAROLE JAN. 10

Galveston, Dec. 31.

Will Horwitz, Houston showman, now serving a 13 months' sentence in the federal prison at Leavenworth on a lottery conviction, will receive his freedom Jan. 10 when his parole becomes effective.

The balance of a $5,000 fine which was imposed on Horwitz at the time of his conviction was paid in December. Horwitz, operator of a string of theatres at Houston, got into a jam as result of his operation of Radio Station XED, across the Rio Grande at Raynosa, Mexico, near Brownsville.

The Government contended that Horwitz and his associates were conducting a lottery over the station and were using the United States mails. Horwitz was given 18 months, later reduced to 13. He began serving his term on June 9, 1933, after a petition signed by over 100,000 persons failed to obtain clemency for him.

Friends of Horwitz endeavored to secure a parole for him so that he could attend the big Christmas party given each year by his theatres.

WILLIAM WYLER
Director
"COUNSELLOR AT LAW"
Universal City, Calif.

START PUBLIX COAST REORG.

First of a series of steps looking toward reorganization of the Publix coast theatres which are under lease to Fox Film Corp., has been approved to cover the St. Francis theatre and building, San Francisco, lease of which along with others has been in dispute.

The building, under the reorganization plan of the Par trustees, is to be taken on a 99-year lease by a new company, Lurie Co., at a yearly rental of $70,000.

Paramount will pay $75,000 to the company as last year's rent which remains on the books unpaid, plus interest and administration expenses. The bond issue which has been defaulted will be paid in full, $140,000, by the Lurie Co. and Paramount, with Par getting a note from Lurie to cover money spent by Par in connection with the readjustment of the bond issue.

Similar steps will be taken on other San Francisco, Oakland, Seattle and Portland theatre properties which went to Fox Film Corp. under an operating arrangement in 1930.

Veiller's Collab at Par

Hollywood, Dec. 31.

Anthony Veiller has joined the Paramount writing staff.

He'll prepare the screen play for 'Woman of the Earth', which his father, Bayard Veiller produces.

That Code Authority Board

How It Will Work, When, If and Why—Enforcement Not So Tough

Where first it was thought the Code Authority might reap a mint in fines from film code violators, the indicator is now swinging in the opposite direction. In fact the element of code enforcement, an almost insurmountable problem to some other industries, shapes up as comparatively elementary for pictures on the eve of the Authority's second session when its subcommittees will be appointed. The real arm of picture law is to be vested right in those committees.

Here's how they will work:

On the matter of clearance and zoning the committee handling same will chart the theatre runs in its jurisdiction. The distributor will get a copy of that chart. Then the exhib won't be able to over-buy because the distrib just won't sell.

Double features is also expected to be handled along the lines of run classification. And, admissions as well.

If a house, single featuring, decides to dual, then the committee, if it chooses, can shoot that house policy into one of the lowest run theatres.

And if a house decides to cut its price it can automatically be deprived of a top or near-top rung. Furthermore, according to leading codists, theatres that cut prices can't run pictures on any day-and-date basis with houses that insist upon making the fans pay.

The penalty to be meted out is simple. Exchanges will be notified of the situation and, if the exhib doesn't' like it, the centers will just shut down on all picture supplies until he yells that he will be a good code boy. If, however, the exhib or distrib gets tough then the great press of the entire NRA will have to start reverberating.

First of all an appeal from the decision of the lower board will have to be made to the Authority.

Should the exhib, after the lower court has been sustained, insist in remaining wicked, then the Authority will have to talk up to the NRA.

And, when it gets down to Washington, there'll have to be some more reviewing before the NRA decides to turn the case over to the district attorney in the exhib's neighborhood.

Lastly, if the D. gets a conviction the exhi defendant or what-not will just have to pay $500 on every count and for every day of the violation.

If the D. A. fails to convince the jury—well, there are no more answers at this time.

Par. Employees Holding Co. Stock Will Have Voice on Prot. Comm.

Employees of Paramount and its theatre subsidiary, Publix, are expected to have a strong representation on the stock protective committee which is gathering in as much of the P-P securities as it can in order to control a voice in any reorganization plan of the bankrupt. Many of the company workers who bought the shares at $52 and, in some cases, are still paying off on large blocks, are turning in the stock for certificates in the thought the committee may exert important power if holding enough of the stock.

In view of Maurice Newton, partner in the Hallgarten firm which has been one of the Par bankers for many years, being on the protective committee along with other banker, it is sensed by some Parites that the committee will see to it that a good basis of exchange is demanded. Question of where the Adolph Zukor stock, amounting to 50,000 shares, is resting, also has stoo holders wondering just what to do. It may be with banks as security against loans.

Bankers

Reported inside that not only are bankers represented by large blocks of the Par stock on the Duncan A. Holmes protective committee but that firms such as Hallgarten, which have dealt in Par securities for many years, will want the right kind of a deal under reorganization in behalf of their clients.

Stockholders have had no voice nor standing under the bankruptcy, but when and if Par is reorganized and a new company is formed, the old stock will have to be turned in for new. One of the main worries of many stockholders is whether a fixed sum of money per share will have to go with the old shares in obtaining stock in the new company.

It is understood the stock protective committee now has over 1,000,000 shares of the Par stock on deposit. It needs about 1,700,000 to swing a majority voice.

Theme Song

Gus Edwards told Eddie Cantor that one of his protegees was introducing a new Edwards song on the air shortly, titled 'I Want an Eddie Cantor Baby.'

'That's not a song, that's a rayer,' said Eddie.

PUBLIX ENTER. SALE CLOSED

Administration of the Publix Enterprises bankruptcy estate, which remains with Irving Trust Co. and its representatives, will be divorced from the Paramount home office shortly and carried on from downtown, probably with a smaller staff.

This will occur in two or three weeks, following formal closing of the sale of Publix Enterprises' assets Thursday (28) to Famous Theatres Corp., new subsidiary of Paramount Publix. A blanket assignment of all Publix Enterprises asset was made Thursday (28), though, under the deal this was not necessary until Jan. 5.

Within a week or so the blanket assignment will be broken down piece-meal on transferring of the stock of all Publix Enterprises' subsidiaries, accounts receivable of subsidiaries, notes, interest and other miscellaneous items. When this and other details are cleared at the home office, George Topliff, Irving Trust's special representative in charge of the PE bankrupt, together with members of the law firm of Stimson, Putnam & Roberts will go back downtown.

On signing of papers Thursday (28) which swings control of PE assets to Famous Theatres, the latter with approval of the Par-Pub trustees, paid over $240,000 to Irving Trust as down payment on the purchases. This first payment, it is stated, goes to defray the cost of administration of the bankruptcy by I.T. and attorneys.

Purchase by Famous of PE includes the acceptance by Famous of S. A. Lynch claims, which have been sold, including Lynch Enterprises Finance Corp. claim of $15,425 and the claim of the Commercial Investment Trust of $465,660 which has been compromised under arrangements with Lynch for $437,377.

EITHER LONG, COLLINS WILL SUPPLANT DORAN

Hollywood, Dec. 31.

With D. A. Doran out as Fox eastern story editor, plan is for the spot to be divided between Ray Long and Frederick Collins with one of the magazine men operating on the coast and the other in New York.

Long and Collins are at the studio looking over material and working with the various writers, but it is not set yet who will be in the east.

Doran left for New York to wind up h.o. affairs but returns here for a studio job.

ROSEN ALL SET TO START HITLER PIC

Hollywood, Dec. 31.

Al Rosen arrived yesterday (Saturday) by plane from New York with intentions to start producing 'Mad Dog of Europe' Jan. 5. Expects Lowell Sherman to direct.

Rosen went east several months ago to get the okay of Samuel Untermyer and other prominent Jews, but failed. Then he barged off to Paris and picked up several thousand feet of stock shots and som atrocity stuff from Germany.

WURTZEL READIES 4, FOX TOP, FOR MONTH

Hollywood, Dec.

Sol Wurtzel is the only Fox producer to put any pix into production in January. He is placing four in production, a Fox record for one supervisor during a month.

Quartet includes 'Wife for Sale', 'Murder in Trinidad', 'Promenade Deck', and 'Gold Rush of 1934'.

Hamilton MacFadden m e g s 'Murder'.

WB FREES DONNELLY

Hollywood, Dec. 31.

Warners did not pick up the option on Ruth Donnelly because of salary differences.

Checking the Newsreels

By Tom Waller

Some talk around that early in '34 the newsreels are going to demand their new deal; that insofar as Government officials, and many public leaders, are concerned the reels will expect a day and date break with newspapers and radio. The news folks are willing to overlook emergency statements which can't hold, but for the army of legislators, and the average public utterance, the reelers feel, according to some of their more aggressive spokesmen, that these people can be kept off the screen altogether if they don't care to co-operate.

Already, they hold, President Roosevelt is co-operating along these lines as far as feasible. Audiences, without being told, recently have had occasion to observe this.

If the newsreels are successful in their new deal endeavor they will first have to enter an iron-clad agreement not to cheat on each other on the press or radio. It will also be necessary for them to be brought into closer contact in their relations. They will have to be granted at least a 48-hour handicap on the papers and radio. Then, and only then, can the reels expect to give actual news coverage to leading first run theatres of the country simultaneous with the dailies and radio.

Pro and Con

There are arguments against this policy as well as for it. As it stands now, with the reels doing follow-ups, it is contended that this advance publicity of a subject affords the reels a ballyhoo. This seems to be the most popular negative angle on the 'an even break' campaign. The counter for this is that the advance publicity is so overdone that by the time the newsreels reach the screen the average patron has had the story dinned into him 'till he's fed up.

Argumentation is one of the main drawbacks of newsreels. It includes fear, company industry, and political politics; not only censorship from within as well as without, but a fear instilled by that censorship within which has had an observable tendency to intimidate otherwise imaginative and daring editorial brains. This is possibly one of the reasons—quite likely the main one—which causes some of those familiar with newsreel makeup to come to the conclusion, at the end of a year's reviewing of the reels' weekly output, that it's safer for the reels to pad their spools with amusing but innocuous freak tidbits, or the kind of material that used to come under the heading of travelogs, or else use just plain reissues under up to date reporting.

It's not unconscionable for such an observer to say that about 10% of the total output can be called 'spot news.'. For the record, the average newsreel editor will dispute this statement. He will harangue for hours, as will the producer of a picture over what constitutes 'dirt.' But neither gets very far. News is news and dirt is dirt. In the case of the newsreels it doesn't have to be a sensational scoop to be spot news and it doesn't necessitate a newspaperman to detect news on the screen. The public is newsreel wise and knows if today's soup was yesterday's chicken.

Limited

With their limited scope, painfully present to the franker of newsreel men, spurts are occasionally made to get out of the rut. So that when one reel hits on some little change in make-up, or coverage, all the reels follow down the same channel.

Although the reels include themselves in freedom of the press privileges, when Washington or some official body threatens to bear down, only on infrequent occasions do they merit press ratings. Essentially they are edited compilations of forced optimism, story, travel and comedy. Now and then a reel will step into a controversial subject, but as quickly will cover up with a clip for the other side, which merely leaves the average witness in a state of confusion and determined to pay more attention to his newspaper reading.

HILLES IN HOSPITAL

Charles D. Hilles, Paramount trustee, is spending this New Year's in Medical Center, New York, but expects to get out by the end of the week to further recuperate at his home.

Hilles entered the hospital a week ago, suffering from an attack of pneumonia.

Toning Down Titles

Hays Office is now setting itself to put picture titles on the rack. Already the official feeling is that while a theatre is flying the NRA pennant there's no place on its marquee for the word 'hell.'

Picture press agents have been squawking plenty about titles, especially the sexy ones.

Unofficially, spokesmen estimate that title censors are knifing as many as 50% of titles being submitted.

De Forest-ERPI Settle; Augurs '34 Patent Truce

Filmdom is destined to see an end of its sound film patent wars in 1934. The climax of the numerous court batties which have been waged for almost six years was reached when lectrical Research Products, Inc. (Erpi) settled with Dr. Lee de Forest last week.

Import of such a move is that AT&T and its subsids iend recognition of DeForest's talker claims, and that a readjustment of the entire talker equipment biz is on the way. The inveftor's suit was one which he brought on his own behalf originally in the N. Y. State courts. It was settled through assigned intermediaries. Samuel Untermyer represented Dr. DeForest. Associated with Untermyer was Arthur Garfield Hays.

The settlement amount is estimated from $200,000 to $1,000,000. While not known exactly, this figure is known to be of proportional size, which in early talker days might have enabled Erpi to have roped all of the inventor's talker patents.

The DeForest settlement is a personal one with the inventor. Any controversy which General Talking Pictures or DeForest Phonofilm may have with the electrics involved is outside of the inventor's settlement.

An all-around peace in the talker patent controversies is on the move by way of the American Telephone & Telegraph and its subsids, Western Electric and Erpi.

Muni's Russe Vacash

Paul Muni leaves Saturday (6) for Russia on a couple months' vacation trip.

Muni has turned down legit and personal appearance offers because wanting to make the trip.

HENRY GUTTMAN

Graduate of the University of Vienna, has been connected for years with Stage and Motion Pictures, last two years maintaining Hollywood offices. He handles several European writers and composers as well as talent for pictures and the stage. He will shortly produce a Viennese success, "SOVIET COMMISSAR."

HI COSTING PIX CAN'T BREAK EVEN—U.

Hollywood, Dec. 31.

Negative costs of pictures turned out during the past year were out of all proportion to possible returns from theatres because of business conditions and lowered admission prices generally. James R. Grainger, general sales manager of Universal, asserted at meetings held last week with company associate producers and directors.

Grainger urged a materially reduced cost for pictures, in addition to better quality, stressing that any negatives turned out beyond a moderate cost had no possible chance of recouping its investment.

The day following, Grainger went into a huddle with the directors, and repeated the statements made to the producers. Carl Laemmle also talked and said there was no reason why contract directors could not turn out at least three pictures annually.

CULLMANS F. D.'S GUESTS

Mr. and Mrs. Howard S. Cullman were the guests of President and Mrs. Roosevelt at the White House reception Saturday (30) night.

Cullman is receiver of the Roxy theatre.

Season's Greetings from
MARIA
GAMBARELLI
(GAMBY)
"Premier Ballerina"
Held Over Radio City Music Hall, New York

Filmdom, on the Threshold of Code Enforcement, Sees a Staggering Overhead Necessary to Aid the C.A.

Weil Vice Mastroly

Hollywood, Dec. 31.

Joe Weil becomes assistant to Carl Laemmle, Sr., at Universal, succeeding Frank Mastroly, who recently was named executive manager of the studio. Weil arrives Jan. 8 from New York.

Laemmle Off To Launch U Foreign Idea

Carl Laemmle, Jr., is leaving for Europe within a fortnight or so to put final touches on the beginning of Universal's picture production departments in London and Paris. Units in both spots are already organized and ready to get going.

Max Friedland is the major-domo in Paris, having moved his office and staff from Berlin where, a year ago, he laid out a heavy Universal production program only to be stopped by the political situation.

As things look currently Universal's idea is to produce about eight pictures a year in each country, some of the films in several language versions.

Laemmle's trip is understood to be on the now accepted theory of most majors that films can be made abroad that pay for themselves if helped somewhat by Hollywood talent and supervision. If the pictures return their negative cost, the company is ahead because able to shuffle the pics into their regular product decks, selling the entire Hollywood product layout more easily.

Also, an angle is that the company is ahead via the acquisition of material. Thus, if a film does no more than pay for itself the story value is still velvet for the American market. Universal has bought about six European films during the past year for remake purposes in Hollywood. If finding only a couple of stories in its own European production worth remaking, company figures to be that much ahead.

Hollywood, Dec. 31.

Carl Laemmle, Jr. leaves Jan. 16 for a three-month vacash in Europe and the senior Carl Laemmle takes over Universal studio production reins during his absence. It will be the first time in 12 years the latter has handled the studio himself.

Production plans for the time that Laemmle is away call for the making of nine pix by the five associate producers with the balance of eight for the season to be completed on the return of the production head Apr. 10.

Harry Zehner accompanies Laemmle who will remain in New York two weeks before leaving for Europe. While abroad the U production head will visit London and Pari where the company is now having pix made.

Producers who will handle production under Laemmle Sr. are: Henry Henigson, Eph Asher, Dale Van Every, Tom Reed and Edmund Grainger. William Anthony McGuire who was on the producer's list besides writing, remains as a writer with his present assignment treatment of 'Little Man What Now?'

Edwin Carewe Starting Indie Coast Pic. Jan. 5

Hollywood, Dec. 31.

After two years of production inactivity, Edwin Carewe starts work on an untitled pic Jan. 5 at Metropolitan. Carewe directs from an orig by Harold Sherman, novelist.

Edwin B. Raschbaum and Sidney T. Pink are angeling, with no release set. Raschbaum in from New York to watch shooting. Company is incorporating in N. Y. as Raspin Productions, Inc.

Authority is the new year with a headache which daily is increasing. Growing pains were expected, but not in proportion to their present rate. As an instance, some of the boys are remembering to take down a verbatim report of the first meeting. This opens up a new channel of thought and expense.

First, that appeals can't very well be made without complete records of the lower courts and also that the average film steno isn't good enough for this sort of work and that an army of high-priced court reporters will probably have to be considered in the code budget.

The time element is also beginning to get under the skin of many of the chief codists. Before many weeks are passed they see the 5-5-5 grind as a holiday in comparison.

There were some who were hopeful that 10 or 15 cases might be the tops for the number which the authority would have to review in order to record those necessary precedents.

Lots of Time Necessary

But now they are beginning to remember that conditions are different in the various zones and that a little multiplication makes 200 precedents seem simple.

Plus the general sessions they see a lot more of these special committee group meetings eating up more time.

The fact that the chair rotates convinces many of them that the secretary will have plenty of extra work. Were he a permanent chairman he would necessarily have to busy himself with the next meeting, and the next. Now as soon as the meeting is over another man gets the job, and the secretary has to take care of all those complaints, problems and interrogations coming up during intermission.

Another slant on the almost daily change of perspective among even the leading codists was attested last week in the selection of a headquarters. It was figured at first that a small room for the secretary, subsequently confirmed by another committee as John C. Flinn, and two other rooms, preferably in Radio City, would suffice.

When some more thought was given to the enormity of the machine, some of the other codists prepared to suggest at the Jan. 4 meeting that it won't be long before an entire office floor will be inadequate to take care of correspondence and to look into complaints, alone.

And so it starts—the first chapter of filmdom's great adventure into the NRA.

Important Post of Aide-de-Camp to Kohn Unsettled

A theatre administration and operating set-up in Paramount's that's to stand as permanent is imminent, following purchase of assets of the bankrupt Publix Enterprises. The important post to be set is that of operating and theatre corporation chief of staff under Ralph A. Kohn, who a few months ago stepped out as treasurer to become v.p. of Par in the direction of all theatre activity.

Since Kohn stepped over theatres, Sam Dembow, Jr., has been functioning in the chief assistancy capacity as well as heading servicing of all Par houses through Theatre Management Corp., of which he's president.

Lately Frank Freeman, real estate head of Paramount, was made president of Famous Theatres, the holding company which replaces Publix Enterprises as the parent of many subsidiary theatre companies which operate solely from the field through partnerships.

30 to Pick from To Fill Govt.'s 2 Posts on the C.A.

Washington, Dec. 31.

Thirty prospective Federal representatives are under consideration for jobs on the Film Code Authority while Dr. A. Lawrence Lowell, critical Harvard president-emeritus is all washed up.

These developments at the year-end in NRA circles inspired renewed speculation over who will be picked to work along with Divisional Administrator Sol A. Rosenblatt in looking out for public interest in code enforcement operations.

Denouement in the long-range controversy between Administrator Hugh S. Johnson and Dr. Lowell occurred Friday (29) when NRA chief sent a stinging letter to the code critic asking him to abandon his side-line sniping and 'get down into the sawdust with me.' Almost simultaneously NRA executives denied emphatically reports from Boston that Mrs. Frederick P. Bagley, social crusader and moving spirit in the Massachusetts Society of Women and Children in Industry, had turned down an offer of a C. . appointment.

Identity of the 30 potential candidates for the two vacant government posts was not disclosed, but admission was made that 10 or 12 of the individuals under scrutiny are women, mostly club leaders and social workers.

The General sounded off twice about the block-booking matter, first at his Friday press conference and subsequently in his snapper to Dr. Lowell. The idea on both occasions was identical—that block booking is a legal practice which the NRA cannot disturb; nevertheless major producer-distributors agreed to yield to exhibitors and granted the privilege of rejecting 10% of assigned feature quota; fair trial should be permitted to see if this arrangement won't satisfy all parties.

Dr. Lowell's kick that the Government members are powerless without the right to vote in C. A. decisions brought from Johnson an observation that he would have in every case a veto and an opinion that 'I would not have it otherwise and neither, I think (on more mature reflection), would you.'

Text of the General's letter to the code critic:

'Dr. Dr. Lowell:

'Replying to yours of Dec. 18, you say that your refusal is based first on your statement that the block booking clause is monopolistic.

'All that my remarks on the limits of my authority to stop block booking and blind buying meant was that I cannot repeal the copyright laws on which these practices are based and which, under our Constitution, were intended to create a monopoly for writers and authors.

'But we did get a voluntry concession of a 10% cancellation clause. This whole procedure is experimental. I was able to negotiate this concession which I had no power to impose. I could not get more because I was unable to negotiate more. The question as to whether it will do the trick or not will not be answered by conjecture but by test—all I asked of you was that you conduct the test. I thought you were the best man to do it because you are well known to have a poignant interest in the result.

'You object also because the Government representative has no vote. It is not important that the Government representative has no vote. He would have in every case a veto. This law is not intended to put the responsibility for industrial management on Government, but to give Government an absolute veto on what industry does. I would not have it otherwise and neither, I think (on more mature reflection), would you.

'I am sorry you feel as you do but I wish that you and other distinguished men of science and letters would get down into the sawdust with me and govern this thing in the day-to-day tussle of actual experience instead of standing aside and conjecturing results on purely academic consideration.'

CHANGES IN THE THEATRE MAP

By Sam Shain

Radio City made its debut shortly after Christmas in 1932. RKO spent $1,000,000 on the openings of the Music Hall and the new Roxy theatre. Show business was skeptical at the unparalleled pomp and splendor with which two theatres were being ushered into the amusement world during the most apprehensive boxoffice period of the decade.

The magnitude of the undertaking and the fact that the two theatres added nearly 10,000 seats to the Broadway district caused no little anxiety. Final cost figures have never been divulged but it is generally estimated that around $10,000,000 must have been expended on the construction of the two houses. Rockefeller Centre, as a whole, will have cost an estimated $100,000,000 when completed. The two Radio City theatres are only a corner of this huge enterprise.

That the erection of these two theatres affected film house operating trends in New York cannot be doubted. The chains operating their deluxe show cases for affiliated company product in the Times Square area went into a siege of feverish scale chopping. Top scale deluxers in the Broadway district slashed from 15 to 25%.

This excitable determination of theatre operators to overcome the Radio City opposition threw the home offices of the major theatre companies into a series of dilemmas. There occurred a shortage of first-run quality product. It became reflected over the country and it was discovered anew that no house can exist successfully on one line of product. Between the scale cutting and the product shortage, occasioned through production defaults of affiliated studios, conditions conspired to further distress the general New York theatre situation by paving the way for the establishment on Broadway of several subsequent run grind theatres. If the addition of the two Radio City theatres aggravated the crowded competition of Broadway film houses, the sudden rise of several low scale grind houses in the Times Square area further exasperated those conditions. The RKO Palace, famous two-a-dayer, was turned into a combo vaude and picture house. Verily, the Broadway theatre map had changed.

As N. Y. Goes

Broadway theatres are part and parcel of home office operation. Their condition, therefore, renders a reflecting operating attitude throughout country. The Broadway houses are the country's showcases. They often lead the way to rule or ruin in theatre operation. They are the principal links of the major theatre chains and these chains in the aggregate are estimated to turnstile 60% of the domestic gross of the film makers.

By as early as last January the show world was giving indications that the film map of the country was to undergo radical changes in 1933.

Some changes have occurred, but these changes are mere sprigs compared to what loomed in January. Yet, the way these sprigs grow will determine the future of the theatre industry.

Major company heads cornered by theatredom's worst b.o. year of the past decade (1932) began to show tendency to become introspective. Crumbling incomes of once flourishing concerns compelled severe inner analysis of men and matters. Conditions basically brought this about, but Wall Street and the bankers were in it, too. The panic was on and the party was over. Even after cutting salaries and achieving certain rental reductions on properties, the chains were in the red.

Two years ago decentralization of theatres was considered most radical. But in 1933 major home offices became converted. Decentralized theatre operation was actually born under Hurley L. Clarke when that utility man headed the Fox enterprises. It was presented to the industry as a practical remedy to a declining man power and a dwindling b.o. by Harry Arthur who eventually organized himself out of the job as general manager of all Fox theatres by furthering this plan. Decentralization as conceived by him not only called for localized operation by developed man power with financial responsibility, but included overhead reduction of fixed charges, financing through localized efforts and participation in the profits by the operating man power. These four elements, in general, were the main points of the plan.

But it wasn't until 1933 that decentralization actually took effect on a wide basis to shift the theatre map of the country. This even includes Canada, where Par has once again turned to N. C. Nathanson to aid the Par-Canadian situation.

When the Skouras boys walked into Fox-West Coast they had already shared in advantages of decentralization. Harry Arthur had let them have the Fox upstate New York houses for operation under an ownership operating plan, and in addition the Skourases were operating some Par houses in Pennsylvania under an operating fee basis plus a split of the profits. Of these Paramount houses only about four are still under Skouras domination. These may move out from under the Skouras fold at any time.

With F-WC under their wing the Skouras Brothers, operating east and west, controlled the destinies of more theatres than at any time in their careers. This includes the period when the Skouras boys operated all the Warner theatres. In 1932, the Skourases, Spyros, Charlie and George, probably were operating upwards of 700 theatres around the country.

But Fox-West Coast shoved off into bankruptcy early in '33. After F-WC had spun the wringer, it chopped off its left arm so to speak. This act left the Pacific Northwest Circuit, F-WC's largest subi , a more or less free agent and a separate operating entity. Other F-WC houses in various sections were also turned loose.

Some time before , Paramount had decided to give Harry Nace a free rein in operating the Par houses in Arizona. Then Par turned over the Paramount theatre, Los Angeles, to Fanchon & Marco. RKO, after going into receivership, let go of the former Pantages houses. The Coast theatre map was changed.

Par Decentralizes

Paramount began thinking of decentralization in 1932 for other than operating reasons at first. This was clearly indicated by the company's actions. Wholesale turnbacks of large groups of theatres began to take place suddenly in 1932 under the guidance of Attorney Leo Spitz, by appointment of John Hertz. The Comerford theatres in Pennsylvania were turned back to M. Comerford; E. V. Richards was given free rein on the former Saenger houses in the south. Detroit was to have been turned over to John Balaban or George Trendle, and Trendle got it. New England was within the reach once again of the original owners of the Netoco outfit. Indications now are that the former Netoco owners ultimately will regain operating control of the Par New England theatres. The Poli circuit, once controlled by Fox Film, is now back under S. Z. Poli's ownership and control. The eastern theatre map had changed.

Actual decentralization at Paramount didn't come until after bankruptcy in '33. It looked for a while like the entire Par theatre situation would be segregated into localized operating units under qualified manpower with financial responsibility. However, internal politics slowed up the would-be acquirers of Par houses trying to cut themselves too much gravy at the company's expense.

By this time Roosevelt had taken office as President of the United States. Washington gave conditions some impetus for the better and theatre receipts, after March, rose consistently. Progress has been persistent since. By the end of November the b.o. record of the country began to come within normal clocking distance. Other theatres besides those of the Par chain improved in their intake and went out of the red.

Improvement in income, occasioned to a large degree by improved product as well as general conditions, began to impress the chain people in the old way. Even at Par the decentralization thing almost went out the window. But the plan had progressed too far to be completely dropped.

In charge of Par's theatre reorganization plans was S. A. Lynch, one of the eminently successful showmen developed in the industry. As chairman of the reorganization committee he carried the plan forward for the trustees. Under Lynch the most advanced working of practical decentralization has been carried through.

Paramount theatres were bunched into particular corporate groups. These units were taken in their corporate setups and turned back to particularly qualified showmen with financial responsibility on a partnership operating basis. Paramount retains control of the preferred stock in the new corporate partnerships formed and shares 50-50 in the profits with the local operator and partner, yet long before Par put this plan into effect F-WC, in the middle west, had turned back another batch of its theatres to former owners, F-WC retaining a sharing interest. This was the Midwesco circuit.

The iddle West

Warners later pooled its Oklahoma City houses with a localized operator. WB also shifted certam of its theatre holdings in Wisconsin. Paramount turned back its Iowa and Nebraska houses under a partnership operating deal to A. H. Blank. The Par houses in the Salt Lake area were turned back to Lou Marcus.

Whether Paramount will enter into a localized partnership on the Balaban & Katz houses in the Chicago area is almost certain.

The World's Fair boomed big in Chicago with the B&K houses there turning into big grossers almost overnight. The home office winds shifted. But talk persists that before the conclusion of the present contracts which Barney and John Balaban hold for handling the B&K houses, Par may proffer a partnership arrangement to the boys.

Par's houses in Detroit are presently under an operating deal with George Trendle, who also shares in the profits. John Balaban also seeks this territory on a partnership arrangement. The supposition is that Par's Detroit spot will wind up in some kind of a partnership, but whether with Trendle, John Balaban or some other operator is open. Talk has also been heard at Paramount about finding a partner-operator for the big Finkelstein & Rubin circuit in Wisconsin and points west.

Meantime, RKO had let go of the State-Lake, in Chicago. That house is under indle operation. It was after going into receivership that RKO let go of this house. The company also dropped several Orpheum theatres and from what was a rather substantial national circuit, this chain has dwindled to around 100 houses. The theatre map of the middle-west had changed.

It looked for a long time as if RKO might give up all of the Orpheum Circuit, but it finally decided to retain most of these houses. RKO, however, did turn back the former Interstate Circuit in Texas to Karl Hoblitzelle.

Associated with Hoblietzelle as a picture operator is Bob O'Donnell, formerly with Publix and prior to that with Interstate. All of Par's houses in Texas have been turned over to these two men under a partnership-operator arrangement. The Par theatres have been pooled with the former Interstate spots, owned by Hoblitzelle under one management.

Par also turned over houses in Virginia and Tennessee to Hunter Perry. Some talk has been heard of Par turning back some Florida theatres. Final upshot may be also that E. V. Richards will continue to operate the former Saenger group. Other operators will be selected for other southern sections. The southern theatre map has changed.

Numerous other changes of ownership have occurred throughout the country. There have been many pools arranged between operators, both major and independent.

The changes recorded here are roughly drawn, but they are the salient marks in a changing theatre map which is still being altered. The hundreds of theatres turned back, let go completely, or pooled with others are the hoped for torchbearers of revived picture theatres, with always the proviso that film product stand up.

Duncan Sisters Yanked Outside Court Refuge

Los Angeles, Dec.

Carelessness in keeping financial records and tardiness in meeting court requirements have yanked the Duncan sisters, Rosetta and Vivian, out refuge of confirmed bankruptcy in Federal court here and revived the pressure of $405,098 debts against them.

Refusal of U. S. District Court Judge William P. James to extend the elapsed time for application for discharge bankruptcy—which would have absolved the Duncans from their certified debts—was based on an adverse report from Rupert B. Turnbull, referee sitting as special master, who scored the entertainers for flippancy and lack of co-operation with the court.

This means that the Duncan sisters, individually and as a co-partnership, are liable for all the obligations they sought to cancel through bankruptcy petition filed Aug. 1, 1932, unless recourse to the U. S. Circuit Court of Appeals should set aside the present ruling.

In reporting adversely on the petition for certificate of compliance, Referee Turnbull told the court that the Duncan sisters had not aided the administration of the estate; that they had been flippant in their attitude toward the court and trustees; that they had failed and refused to explain the disappearance of more than $900,000 of income; that they had failed to keep or produce books from which their financial condition could be estimated, and that they had forgotten the meaning of that rule of equity which says, 'He who seeks equity shall do equity.'

SHERMAN SLATE WINS OUT IN 306 ELECTIONS

Efforts of opposition forces, including a slate of candidates sponsored by Sam Kaplan, to secure offices in the New York operators union, Local 306, failed utterly at the annual election Wednesday (27), when the entire Harry Sherman ticket went in by wide majorities.

All posts except that of president, held by Sherman under a contract not expiring until December, 1935, were filled at the election despite various efforts to upset the Sherman ticket. One move imputed to the Kaplan forces was the filing of an application in the Bronx to restrain alleged coercive methods of Sherman in demanding the Sherman ticket be elected. It was charged in the application that Sherman had hinted loss of cards to members if voting for the opposition. This was later withdrawn, along with the injunctive steps.

New lineup for 1934 under Sherman includes Jimmy O'Keefe, v.p.; George Reves, recording secretary; Charlie Beckman, financial secretary; Charlie Hyman, treasurer; Tom Michaels, sergeant-at-arms; Harry Levine, New York business agent; Bert Popkin, business agent for Brooklyn, a board of trustees including Joe Abrams, Hyman Boritz and Nat Goldschlag; and an executive board including Harry Bergoffen, Harry Klein, Frank Plueau, Jack Teltier, Dick Wei Jimmy Daisie, Sam Kravitz, Ben Stern, Rubie Weinstein and C. R. Wood.

L. A. to N. Y.

D. A. Doran.
Eddie Bonds.
Homer Croy.
Wesley Ruggles.
Arline Judge.
Milton H. Gropper.
Eddie Buzzell.

N. Y. to L. A.

Bob Gillham.
Alleen St. John Brenon.
Joe Weil.
Lanny Ross.
Leslie Howar
John Reber.

Little Indie, What Now?

By Tom Waller

Independent exhibitors start off the new year with approximately 12,900 theatres, simon pure, against 2,600 boxoffices which have producer affiliations. Also in the indies' favor is that formerly big circuits had 900 more houses than at present, despite the fact that there are nearly 3,000 more theatres lighted than there were a year ago this time.

of which means and easier booking strength the indie if he could band his fellow members together into one association.

33 the indies came closest to getting together, since Will Hays stepped in, during the conception of the film code. Indie purists have always envied the Hays machine. They have known for years that if a corrairy could be accomplished, with their numbers they could virtually rule the country's boxoffice. Desperation forced such thought into action in Washington. To the amazement of all, after the indies had taken a terrific buffeting by the majors in preliminary code nightmares in New York, a coalition was announced. This included not only exhibs but producers and distribs as well in the minor ranks.

The NRA had spoken about trade association strength in every industry being an important code consideration. Had the indies held together they could have shown a strength greater than the Haysian ranks. However, there was only Allied Exhibitors as the national framework, the Theatre Owners Chamber of Commerce and the Independent Theatre Owners Association, recent offshoot of the TOCC as the result of Empire-Local 306 union troubles. In addition there was the Federation of the Motion Picture Industry, high-sounding title for a group which first aimed to include all indie bodies, but finding that impossible confined its membership to producers. How many powers of attorney various of these organizations held for nonmembers no one will probably ever know. But the fact remains that all of these indie organizations together, including one not mentioned, the Motion Picture Theatre Owners of America, do not represent many more than 5,000 theatres in the U. S. In this respect it is to be noted that the MPTOA represents at least 2,000 of the producer controlled houses plus another 2,000 indies, some of the latter of doubtful categorical repute.

In other words, at least 10,000 theatres, about two-thirds of the number open, are without any affiliation. Thus, powers of attorney are vital.

Same Old Story

There has been talk for the past decade of indies organizing. Each year at this time prospects look bright. But as each year rolls on, more or less the same thing happens. The organizations remain about the same. Some collect some money, others add a few members. In between the years there are the customary flares for publicity by the various leaders. Nothing more, or less.

Now the indies are facing 1934 and a new deal. If it had been left to them '34 would be the same as '33, and '33 was the same as '32, and so on into the past. But the NRA came along and forced them out of their lethargy. Now the industry has a code authority. And on that group, seated at the same table with majors and reformers, is an indie producer, a representative of Allied, a representative of the TOCC, and a spokesman for the MPTOA. They were conscripted by the Government. These same representatives have the right to name who shall sit on the zoning and grievance boards. These committees under other names were media for indie invective in the past. Indeed, they furnished the basis upon which the indies overthrew compulsory arbitration and the old uniform contract.

It's too early yet to tell what effect all this is going to have—whether it's going to inspire indies to band together or to continue to keep them apart. One thing the code is bound to do for the indie is to give him an opportunity to study Haysian workmanship in the open. This may stir up that varsity spirit in those boys in the hinterlands who have signed the code. And if it does, well . . .

3 Colo. Tax Bills

Denver, Dec. 31.

Three tax bills, two of them aimed directly at theatre admission, and the third could be made to cover them, have been introduced in the second special session of the legislature. One specifies a 10% tax on tickets alone, the second includes tickets with a number of other nuisance taxes and the third would make it possible for certain boards to tax most anything they wish.

The session, the third this year, and the special session called this year was called to provide money for unemployment relief.

BALLOT METHOD BY C. A. UP AGAIN

When the Code Authority meets for the second time on Jan. 4 again in star chamber, the secret ballot matter, side-tracked at the first session, will come up for airing, unless the Authority takes another postponement on the issue.

The committee named by the Authority to draft rules for the body has, according to inside reports, adopted the Cushing manual of parliamentary procedure as the routine for the special NRA group.

Codists familiar with the Cushing method point out that it provides two ways for voting. The first is the aye and nay way, with votes recorded.

The other, however, is that when a majority is evidenced the vote can be taken by acclamation. In other words the loudest mob roar would indicate the winner without any in the mob necessarily being identified.

To independents, 'acclamation' would be in a class with secret balloting. Such codists w o are in a minority claim they ill insist that the voting methods be submitted to the vote of the Authority and that they will insist that votes be registered.

So far as deliberations are concerned the indies feel that these sessions should be in chamber. Votes cast during these deliberations should, they maintain, be made known at the end of the session. In other words there should be complete publicity of the names of the voters every time th Authority goes to the polls.

Into 'Scandals'

Hollywood, Dec. 31.

Gregory Ratoff has been added to the production of George White's 'Scandals' at Fox lot.

AMUSEMENT STOCKS

By Al Greason

Whatever the year ahead has in store for the market fortunes of the amusement certainly ushered in un more recable auspices than was the twelve-month just completed.

At the threshold of 1933 the outlook was gloomy indeed, and the backward view of 1932 was nothing to cheer about. The year 1932 had accumulated manifold problems for which little had been accomplished to meet and the prospect was that all these problems would come to a more or less painful head in the months to come.

A year ago enormous deficits had piled up. Paramount losses were around $8,000,000, while Warner Bros. reported for the previous fiscal year a deficit of $11,250,000 in round numbers. These two units had maturities coming due in 1933 totaling more than $30,000,000. Paramount obligations alone amounted to $20,000,000 in regular bond maturities, purchase money contracts and mortgages due. RKO had but recently reorganized its entire capital structure by the drastic device of practically declaring an assessment against its stockholders, an assessment which they declined to accept. As a result, Radio Corporation of America, RKO's parent company, had been compelled to take the property over. The two Radio City mammoth houses had been opened to a chorus of hoots from the business world and moans from the major circuits that had houses in competition with the new venture. Prospect was that the new properties would be headaches to RKO and thorns in the flesh of its rivals.

rices at Low Ebb

These were only a few of the strictly trade problems that pressed. In the general picture of American trade the bank situation was terrible and promised to get worse. This accumulation of grief had been going on for the entire year of 1932. Prices for amusements had been keeping pace with the growing bad news. In that single year the theatre group stock quotations had declined an average of 40% and there were few who did not realize that the worst was yet to come.

The year of 1933 saw the realization of these forebodings. Low as prices looked last January, they were to see lower levels yet before any recovery appeared. January levels for the principal issues were: Loew, 19; Paramount-Publix, 2; Radio, 4; RKO, 2¾; and Warner Bros., 1¾.

The trade early in the year was pretty well reconciled to receiverships for both Par and RKO. The latter concern had candidly declared, in announcing its refinancing, that without it a receivership was inevitable. Late in 1932 Paramount broke up its former set-up into four separate corporations, theatres, studios and sales divisions taking separate entities. The trade tacitly accepted this maneuver as forecasting a receiver. i- rection or another.

Although the surrender of both companies to the inevitable was expected and partially discounted, the actuality, which eventuated in late January, proved a blow to the whole industry. Prices broke in all directions. n the heels of this situation there came the banking holiday in early March. The Stock Exchange was closed for two weeks. When it reopened the third week in March there still remained some loose ends in picture company difficulties to be taken care of. So that the area of the amusement group scraping bottom carried on over into early April.

Collapse of Loew's

The final phase of mopping up was the astonishing collapse of Loew's stock in late March, when the common broke through its all-time low of 10 and established a new bottom for its career at 8½. Reason for this slump was never definitely brought out—certainly there was no clear exposition at the time. Reason generally accepted was the impending sale of Loew control stock (the old William Fox holdings) to satisfy Film Security's defaulted notes. As it turned out, the sale was put off from time to time and only took place a few days ago. There was also a good deal of discussion of the grant of 250,000 shares of stock on option as bonus to certain Loew officials at about this time. Action may have caused dissatisfaction among company interests, but it did not explai the collapse of the stock.

Nearest thing to a logical accounting for the occurrence came out in market and trade gossip subsequently, gossip which sought to account for the Loew break in the organization of 20th Century as a major producer in Hollywood and its active bidding for Metro-Goldwyn stars, directors and other talent. Theory has since been advanced that Loew stockholders saw in the rise of 20th Century a rival to Metro, Loew's producing arm.

The temporary break-through of Loew's proved to be the darkest hour before the dawn of better outlook for the amusements' market fortunes. Whatever the cause, the Loew management appeared to have met the challenge. By the middle of April the stock had recovered to around 16 and its progress since then has been gradually upward, keeping pace with the trend of the market as a whole under the influence of the new national administration's recovery program.

Worst Passes

The industry's difficulties that had been brewing since that memorable market crash in October, '29, had climaxed with the receiverships in Par and RKO in January and the subsequent collapse of Fox West Coast in February. The worst that could apparently happen had happened and from that basis the trade took heart. Fox had weighed the possible benefits that could accrue from asking the protection of the court and had decided to carry on, Warners, which was rather punch drunk from more than two years of steady deficits, got going with a series of boxoffice pictures, starting with '42d Street.' Loew's cut its dividend from $3 to $1 and by that trimming of its sails took a new start.

So definitely better was the general situation within the industry by late spring that it was able to take a moderate part in the market upswing that began practically with the inauguration of the new President in March and, before the beginning of the summer business letdown, the active stocks had made substantial recoveries and rode along with the market advance until the setback of late July. provement was based not so much on actual accomplishment toward rehabilitatio , as upon speculation in hope of a brisk revival in general busines in response to the government's recovery efforts. To understand the market trader's state of min during the March-to-July clim , it is necessary to remember that the people were filled with a new enthusiasm after four years of disappointment and dissatisfaction with the Hoover regime.

An Autumn Peak

By mid-summer it became apparent that the recovery was not going to be as swift or as great as the optimists hoped and the result was the sharp reaction of late July. However, the burst of speculative whoopee had carried the amusement stocks through a crucial summer to the point where expected autumn revival of theatre-going could be depended upon to sustain market interest in such issues as remained on a basis that allowed for any near-future hope at all.

As a matter of fact the year's peak in the amusements did not coincide with the general market. Averages for the whole list topped in mid-July. Columbia Pictures did not make a top until mid-November; Loew's best was touched Sept. 14 and the campaign in Pathe did n t culminate until near the end of the year—Dec. 14 to be exact. Warner Brothers was an especially slow starter. The click of '42d Street' had been the turning point in this company's fortunes and during the summer it went heavily into production of musicals as a follow up on that success. 'Gold Diggers' and 'Footlight Parade' further established the musical cycle and brought the maker enough profits to cut deeply into the red figures that had been its lot so long.

RKO an Exception

In an appraisal of what has happened to theatre securities during the year, a significant point is that RKO has moved against the trend for the period. The only minus signs in the whole amusement family as a result of the year's trading stand against RKO common stock and the company debenture bonds.

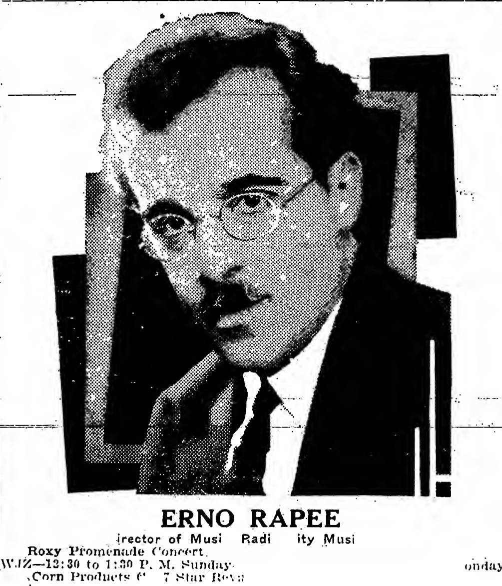
Compared to a gain of more than 10 points in Loew from Jan. to mid-December, a sizeable fraction has been shaved from the RKO stock quotation. It's only five-eighths, to be sure, but that represents a decline of more than 20%. Break in the RKO bonds has been drastic. As the year closes RKO debentures are down from 60 to 18.

When a single unit breaks away from a group movement to such a conspicuous extent, it goes without saying that there is a radical defect in its situation. In the case of RKO it seems to be two-fold. The producing unit has failed to turn out profitable product, and the theatre operation branch has suffered severely from the general ills. Radio Pictures produced two outstanding money films of the year in 'King Kong' and 'Little Women,' the latter a recent release, but the average was below par at the boxoffice.

Probably nothing in the year in pictures illustrates how far the depression mopping up process has gone as the changed aspect of the major companies' bonds. Comparison of the current levels of liens with those of a year ago discloses substantial plus signs compared with the minus emblems that represented the movement of 1932.

STOCK EXCHANGE

1932 High.	1932 Low.	Issue and rate.	1933 High.	Date.	1933 Low.	Date.	Last Dec. 19.	*Year ago.	Net change Jan.-Dec. '33.	Net change Jan.-Dec. '32.
3¾	⅜	American Seat...	7⅛	July 13	⅞	Mar. 20	3⅜	1¼	+ 2[illegible]	— ⅛
5⅝	1	Consol. Film....	5⅝	May 20	1⅜	Jan. 24	2⅝	1½	+ [illegible]	— 2⅜
15⅞	4¼	Columbia P. vtc.	28	Nov. 23	6⅝	Mar. 27	24¼	9¼	+15	
11⅞	2⅞	Cons. F. pf. (2)..	14⅝	May 29	5⅞	Mar. 21	9¾	5⅜	+ 4	— 3⅜
87⅞	35¼	East. Kodak (5).	89⅞	July 14	46	April 4	80¾	54	+26¾	—29⅝
5⅞	1	Fox, Class A†...	19	Sept. 14	12	Oct. 21	13½	1⅞		
35	7	Keith pfd. (7)...	25	May 24	8	Mar. 2	15B	14	+ 1	+ 2
37⅞	19⅜	Loew (3)........	36½	Sept. 18	8½	Mar. 22	30	19⅝	+10⅝	— 6
80	53¼	Do pref. (6½)..	78⅛	July 10	35	April 4	73	57½	+15½	— 8
4¼	2⅛	Mad. Sq. Garden.	7	July 26	1[illegible]	Mar. 30	3	2⅜	+ ⅝	— ⅛
22¼	14	M-G-M pf. (1.89)	22	July 21	13½	April 10	18	17⅞	+ ⅛	1⅛
11½	1½	Paramount ctf...	2¼	June 6	½	April 5	[illegible]	1⅛	+ [illegible]	5
1¼	¼	Pathe Exchange..	2¾	Mar. 27	¼	Mar. 27	1[illegible]	⅜	+1	
5¾	1¼	Pathe, Class A..	14¾	Dec. 14	1¼	Jan. 25	9[illegible]	1⅝	+ 7[illegible]	
13½	2½	Radio Corp......	12¼	July 8	3	Feb. 23	6⅞	4⅝	+ 2¼	— 1
7	1½	RKO	5⅞	June 8	1	Mar. 31	2¼	2⅞	— ⅝	
50	23	Universal pf.	35	June 13	10	April 24	15¾	11	+ 4⅝	
4½	½	Warner Bros.....	9⅛	Sept. 15	1	Feb. 25	5[illegible]	1⅞	+ 3⅝	
20	4	Do pfd....	21½	Oct. 6	4[illegible]	Feb. 7	4[illegible]	4	[illegible]	
7[illegible]								1⅜	+ 1[illegible]	— ⅝
63								30	+22	9⅝
30								80⅝	— ¼	+ 3⅝
80½								59	+24½	
66[illegible]								14¼	+13⅝	—32¼
39[illegible]								11	+14½	—25⅜
82								60	—43	— 22
26[illegible]								18[illegible]	+20¼	— 8



ERNO RAPEE

irector of Musi Radi ity Musi
Roxy Promenade Concert
WJZ—12:30 to 1:30 P. M. Sunday
Corn Products C 7 Star Reva
onday

Out-of-Towners Up B'way, 'Rio' 100G, 'Design' 50G; 'Dinner,' Cantor, 45G Each

Out-of-towners in New Yor , in larger numbers than in many years, flooded the theatres over the holidays, bringing much cheer to the box offices. Matinee business since Christmas has been unusually good, with children out of school helping out during the day.

Because last week's attractions had three days prior to Xmas to contend with, business was set back somewhat. The New Year's week, with a full seven days of strong theatregoing as a result will be better. Bad weather, including Tuesday's snowstorm, also cut into the past week's takings seriously.

Music Hall, which surprised by hitting a mighty $100,000 last week, despite the wather on the holdover of 'Flying Down to Rio' is expected to match that figure or beat it, probably the latter, with no more pre-Christmas brakes on business. Originally the Hall was going to hold the picture only 12 days. House is getting big transient play.

Paramount started off stoutly Friday (29) with 'Design for Living' and may also beat last week's $50,000 with Mary Pickford on stage and 'Alice in Wonderland' on the screen. This will be ducky for the Par.

Cap didn't start off as strong as its sister de luxer, the Par, but should be a close second to it at $45,000 or more with 'Dinner at Eight' the attraction and lots of star names to attract.

'Roman Scandals,' very big the first week at $48,000 and holding stoutly, may get close to $45,000 with the New Year's and holiday prices to help, Riv is charging $1.50 New Year's eve top.

Over in the RKO Roxy 'Little Women' continues to do well. It fell down a little last week to $22,000, but picked up gait over New Year's and should get fancy $30,000. It's now in its fourth and last week here.

At the Strand 'Lady Killer' is demonstrating the Cagney draw with $21,000 or more in the bag, while at the Hollywood, the other WB Broadway house, 'House on 56th Street,' in its fifth week, has a chance to hurdle $8,000 as against last week's $9,000.

Old Roxy's incumbent, 'Son of Kong,' likely to attract the out of town trade and the kids to the tune of $9,000, possibly higher, good.

Rialto with 'Man's Castle,' Mayfair with 'Smoky'; 'Havana Widows' at Palace, and 'Duck Soup,' State's current attraction, the runners-up, none of them in poor shape with the crowds that are around.

Estimates for This Week

Astor (1,012; $1.10-$1.65-$2.20)—'Queen Christina' (MG). Had its premiere Tuesday night (26) and doing very good.

Capitol (5,400; 35-75-85-$1.10)—'Dinner at Eight' (MG) and stage show. May better a good $45,000. Last week 'Going Hollywood' (MG) $37,000.

Hollywood (1,553; 35-55-75-85-$1.10)—'House on 56th Street' (WB) (5th week). May do better than $8,000, okay. Last week $9,000.

Mayfair (2,200; 35-55-65)—'Smoky' (Fox). Opened Saturday (30) and has fair chance to get $9,000 or so. 'Criminal at Large (Helber) proved pretty good, getting over $10,000 on 10 days.

Palace (1,700; 35-40-55-75)—'Havana Widows' (WB) and vaude. Possibly $14,000 with the holidays helping, oke. Last week 'Son of a Sailor' (WB) and 'Artists and Models' tab on stage, $11,000.

Paramount (3,664; 35-55-75-99)—'Design for Living' (Par) and stage show. Off to-a-smart-clip and may be better than $50,000, just barely struck by Mary Pickford on personal with 'Alice in Wonderland' (Par) last week.

Radio City Music Hall (5,945; 40-60-85-99-$1.65)—'Flying Down to Rio' (RKO) (2d week) and stage show. Hit $100,000 first week with all the setbacks, so should better that on holdover. Mezzanine ($1.65 seats) sold out in advance for New Year's Eve.

Rialto (2,000; 35-40-65)—'A Man's Castle' (Col). Picture possesses no draft but holiday fillers-inner keeping take in profit column, maybe $15,000. Last week 'Chance of Heaven' (RKO) another palooka, $8,500.

Rivoli (2,200; 40-55-75-85)—'Roman Scandals' (UA) (2d week). Built beautifully to a big $48,000 first week, best business of town, and on current, second, stanza should have no trouble getting $45,000 or above, big.

RKO Center (3,525; 25-40)—'Little Women' (RKO) (4th week). On final week ending Thursday (4), with holiday and kids, chances good to reach for $30,000. Last week (third) under expectations, $23,000, but still much profit.

Roxy (6,200; 25-35-56-65)—'Son of Kong' (RKO) and stage show. Big 'un looks to $30,000 or over, good. Last week 'Mr. Skitch' (Fox) around $28,000.

Strand (2,900; 35-55-75-85)—'Lady Killer' (WB). Jimmy Cagney draft asserting itself, $21,000 appearing certain. Last week 'Convention City' (WB), $14,200, under hopes.

State (2,000; 35-55-75)—'Duck Soup' (UA) and vaude. Not Marxes' best, but with New Year's tonic to help, maybe $17,000, good. Last week 'Dancing Lady' (MG), $18,000 on strength Gable-Crawford names.

L. A. GOLD RUSH AT B. O.'S, PIC FARE STRONG

Hollywood, Dec. 31.

California 'goldrush of 1933-34' at the box office currently.

Chinese, with 'Little Women' in its second week, led the town. Paramount and Loew's State ran pretty closely on the week for second honors with 'Eight Girls in a Boat' and 'Dancing Lady,' respec.

Both Warner houses got good breaks with 'Son of a Sailor,' with attraction looking like $11,500 on the Hollywood house and $12,000 in the Downtown. Pantages switched back to straight pix and vaude this week with 'Madame Spy' to fair returns. RKO opened 'Flying Down to Rio' Sunday (31).

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65)—'Little Women' (RKO) and stage show (2nd week). With midnite show thrown in and turnaway at matinees is cinch for $26,000 on second stanza. First week very good at little over $21,000, and best opening house has had in long time as there was no premium charge for opening performances.

Criterion (Tally) (1,600; 25-40)—'Elysia' (Foy) (6th week). Will come home with $3,300. Last week, fifth, not hot, $2,800.

Downtown (WB) (1,800; 25-35-40-55)—'Son of a Sailor' (WB). Will come home with an easy $12,000. Last week, 'Lady Killer' (WB), oke at $7,600.

Four Star (Fox) (900; -75)—'I Am Suzanne' (Fox) (2n week). Smart trade exclusively, around $4,500. Last week, its first, satisfactory $2,800.

Hollywood (WB) (2,756; 25-35-40-55)—'Son of a Sailor' (WB). With extra nite show will land around $11,500. Last week, 'Lady Killer' (WB) pretty good at $7,500.

Los Angeles (Wm. Fox) (2,800; 15-35)—'Myrt and Marge' (U), and 'King for a Night' (U), split. Good combo for this grinder, will hit around $5,800. Last week, 'Fog' (Col), and 'In the Money' (Invin), nicely to $5,100.

Mirror (Lazarus-Vinnacof) (1,034; 25-40-55)—'Mirages of Paris' (Pathe-Nathan) (2d week). Nothing exciting, around $2,900. Last week, $3,400, oke.

Pantages (Pan) (2,700; 25-35-40)—'Madame Spy' (U), and stage show. May reach mild $5,500. Last week, second and final of 'Show Boat' (stage) attraction, $8,400 and cost producer plenty with house getting bit profit.

Paramount (Partmar) (3,595; 25-40)—'Eight Girls in a Boat' (Par), and stage show. Off to great start with plenty help from stage specialties will hit around $19,000, outside of the possible $1,500 that 'Alice in Wonderland' took in at the special kid shows from Thursday to Monday morning. Last week, 'Alice in Wonderland' (Par) got house nice profit at $17,200 as estimated.

RKO (2,950; 25-40)—'Flying Down to Rio' (RKO). Off to big Sunday with midnite show thrown in and looks like an easy $11,000 on week. Last week, 'Son of Kong' (RKO), not hot on six-day run, around $5,800.

State (Loew-Fox) (2,024; 25-40)—'Dancing Lady' (MG). Off to flying start and looks like an easy $17,000 with extra midnite show helping. Last week, 'Mr. Skitch' (Fox) fairly to $12,600.

United Artists (Grauman) (2,100; 25-40-55)—'Roman Scandals' (UA) (2d week). Started off on nice gait and will show around $10,000 on this stanza. Last week (first) with midnite show thrown in, very big for house at around $16,500.

'Little Man' Jan. 15

Hollywood, Dec. 31.

Margaret Sullavan is in from New York and is marking time until Jan. 15, when she starts 'Little Man, What Now?'

Frank Borzage produces and directs for Universal.

PHIL FABELLO

Who with his Music Masters is now at the Albee, Brooklyn, completing his sixth year in RKO houses.

Bill Pine May Be John Flinn's Par Successor

Successor to John C. Flinn as head of exploitation for Paramount at the home office will not be chosen until later in January, following trip to the West Coast of Bob Gillham, who may get away by the end of this week.

Flinn post may go to Bill Pine, who's in charge of exploitation at the Par coast studio with previous theatre training behind him in the B. & K. organization. Ill Thomas, assistant to Pine at the studio would then probably step up out there. Don Velde is temporarily in charge of Flinn's work.

Jerry Westergren, from the ad sales department at the Par Philadelphia exchange, has been brought into the home office exploitation division.

Rialto Takes 'Castle,' First Booked Into M.H.

With the Music Hall, New York, sidetracking recent releases of Columbia, this company's product is playing the smaller Broadway pop grinds. The Rialto has 'This Man's Castle' currently.

The Music Hall had booked 'This Man's Castle', but following complaints of censor trouble and the holdover of 'Little Women', house turned it loose. Music Hall hasn't played a Columbia picture since 'Lady for A Day' early in September.

Dubbing 'Maedchen'

Krimsky & Cochran are dubbing 'Maedchen in Uniform' into English, with the idea of releasing it nationally once more. They released the film last year in its original German with English titles.

Rus.ell Spaulding is in charge of the technical end of dubbing.

Nichols Guild Sec

Hollywood, Dec. 31.

Screen Writers' Guild has named Dudley Nichols secretary in place of Joe Mankiewicz.

Ernest Pascal becomes treasurer in place of Ralph Block, who is acting president in the absence of John Howard Lawson.

Radio Retains Miner

Hollywood, Dec. 31.

Radio has lifted the option on Worthington Miner, director.

Next spot is to co-direct with George Nicholls, 'The Devil's Decipple,' John Barrymore starred.

ANN DVORAK'S NEXT

Hollywood, Dec. 31.

Ann Dvorak instead of Ginger Rogers gets the top femme spot in 'Lady of Romance,' formerly 'Hot Air,' at Warners.

Miss Rogers is not expected to finish 'Upper World' in time to start the new pic.

SCHWARTZ, U WRITER

Chicago, Dec. 31.

Chick Schwartz of the Daily News here goes to Universal on a two-year writing contract.

Schwartz did much work locally for Charlie Ford, head of the Universal-Daily News newsreel.

Independent Production

Readying Pickford Play

Frances Marion, scenarist, has arrived in New York from the coast to visit Mary Pickford, and sit in on the play Owen Davis is writing for by Max Gordon.

Mary Pickford leaves New York Thursday (4) for Chicago to play a week for B. & K. at the Chicago, returning to New York on completion of the engagement. Same salary as at Broadway Paramount, $10,000 reported for the Chi B&K date.

Chill Costs Loop $25,000, but It's All Better Now

Chicago, Dec. 31.

Snow and abnormal weather at sub-zero last week halted a good week right after it got started and held down grosses below expectations. that the stay-home thermometer cost the loop almost $25,000 last week.

Cold hangs on this week but the public is getting accustomed to it and are heading into the loop. All houses opened well Friday (29) particularly the Chicago with 'Mr. Skitch' and the Palace on 'Flying Down to Rio.' Both had lobby-waiters throughout the day.

With the New Year's eve tilted tariff and extra shows all houses are headed for good money this week.

'Scandals' will be the top pacer of the loop on all counts, and with its New Year's Eve play should finish up at $33,000. House is getting a rounded play, with the matinees holding up well with femme trade.

Estimates for This Week

Chicago (B&K) (3,940; 35-45-75)—'Mr. Skitch' (Fox), and Borrah Minevitch on stage. Holiday trade making holiday here this week. Excellent femme and kid play and on opening indications look like $44,000. Last week storms and zero hit 'Duck Soup' (Par) and held it to fair $36,600.

McVicker's (B&K) (2,284; 25-35)—'Lady Killer' (WB). Opened Saturday (29) and looks okay through the holiday season to take $17,000 though it has tough going against competition. Last week 'Alice in Wonderland' (Par) faded away on word-of-mouth following good press notices to finish at flabby $10,100.

Oriental (B&K) (3,200; 20-40-50)—'Design for Living' (Par). Will make it two weeks and out. First week was fairish at $16,200, but building and should hold on the final week to practically the same figure at $13,000, good.

Palace (RKO) (2,583; 40-65-83)—'Flying Down to Rio' (RKO), and vaude. Looks like a box office week from every angle. Started to lobby holdouts and indicates continued punch throughout the session. Two-week stay in order from prophesied $35,000, walloping figure at this house. Last week's $23,500 was excellent for the second week of Olsen and Johnson 'Take a Chance' unit with 'My Lips Betray' (Fox).

Roosevelt (B&K) (1,500; 25-35)—'Son of a Sailor' (WB). Joe E. Brown has never been hot for the loop but looks better for the holiday out-of-school kids. Maybe $12,000, which is okay for the season. Last week, 'Little Women' (RKO) finished its second week here at fine $7,800 considering the length of the loop stay.

State-Lake (Jones) (2,700; 20-30-40)—'In the Money' (Chesterfield) and vaude. House rises like a bubble with the rest of the upturn. Going along excellently and on rise may hit $18,000, fine. Last week, 'Walls of Gold' (Fox) turned in good $15,200.

United Artists (B&K-UA) (1,700; 35-65)—'Roman Scandals' (UA). With the New Year's eve boosted gross taken into consideration house will touch $33,000, a big figure.

Ross for Par

Lanny Ross leaves New York tonight (Tuesday) after his regular broadcast to report to Paramount on the coast. He was placed under contract last summer but hasn't been called until now.

Scheduled to appear in 'Murder in the Vanities,' Ross will first go into 'Melody in Spring.'

By George McCall

Hollywood, Dec.

The past year has been one of slight pickings for independent producers. None, with the possible exception of Monogram, has done much better than just beat the nut. Because of organization, plus a reliable production and releasing schedule, Monogram has advanced to the position once held by Columbia before the latter firm joined the Hays group. Failure of most indies is because they do not keep their promises to exchanges. Then again, the exchanges can share the blame through not picking up prints after committing themselves. In both cases producer and exchange trouble can be laid at the door of finances.

It has been almost impossible for indie producers to get their productions financed the past year. Phil Goldstone, who has probably angeled more film features than any other individual, organization or bank in the country, crawled into his financial hole early in the year and refused to back any productions. So with but one laboratory left in the field in Hollywood, Consolidated, the indies had to look outside the picture field for bankrolls. As this was impossible, so was indie production.

Monogram's strength lay in the fact that it had been operating for three years and had lined up exchanges to an extent that the exchange advanced its quota for each feature before production started, giving the production company the money to work on without worrying about where it was coming from while the film was in work.

Majestic, with half a year's work completed, ran into difficulty toward the end of the year when Goldstone withdrew from the company. Goldstone had been investing around $50,000 in his features and aiming at the bigger indie theatres and circuits. Company was moderately successful, but as all returns from its first pictures had not come in before the year closed, this company lines up for the present under the heading of unfinished business as to '33 statistics.

Keeps a Promise

Chesterfield stuck to its promise by turning out 12 pictures during the year for the state right exchanges. Company has been in the field for three years and has gained the confidence of both exchangemen and theatre operators.

Allied, away to a good start three years ago, became a cropper nder that name during the year. But M. H. Hoffman refinanced this company in the fall, retitled it Liberty Productions and planned production of a series of features for around $35,000.

Mayfair, Ken Goldsmith, William Berke, and Mascot, latter sticking to serials despite an announcement of six features, continued production during the year but maintained no definite schedule. Each turned out six features thereby fulfilling contracts to independent exchanges.

Towards the end of the year the indies anticipated a financial earthquake through the attempt to kill double bills. But the plan didn't work out and thus encouraged with the hope that through the code there would be no discrimination against them. December saw indie producers rejuvenated for 1934.

Naturally every indie hopes that a major company will see something exceptional in his product and book it for a national release. During 1933 nothing of that kind happened. However, hope springs eternal and they'll continue their fond, though mostly futile hope that a major will pick them up.

R. L. HAYWOOD ELECTED

Hollywood, Dec. 31.

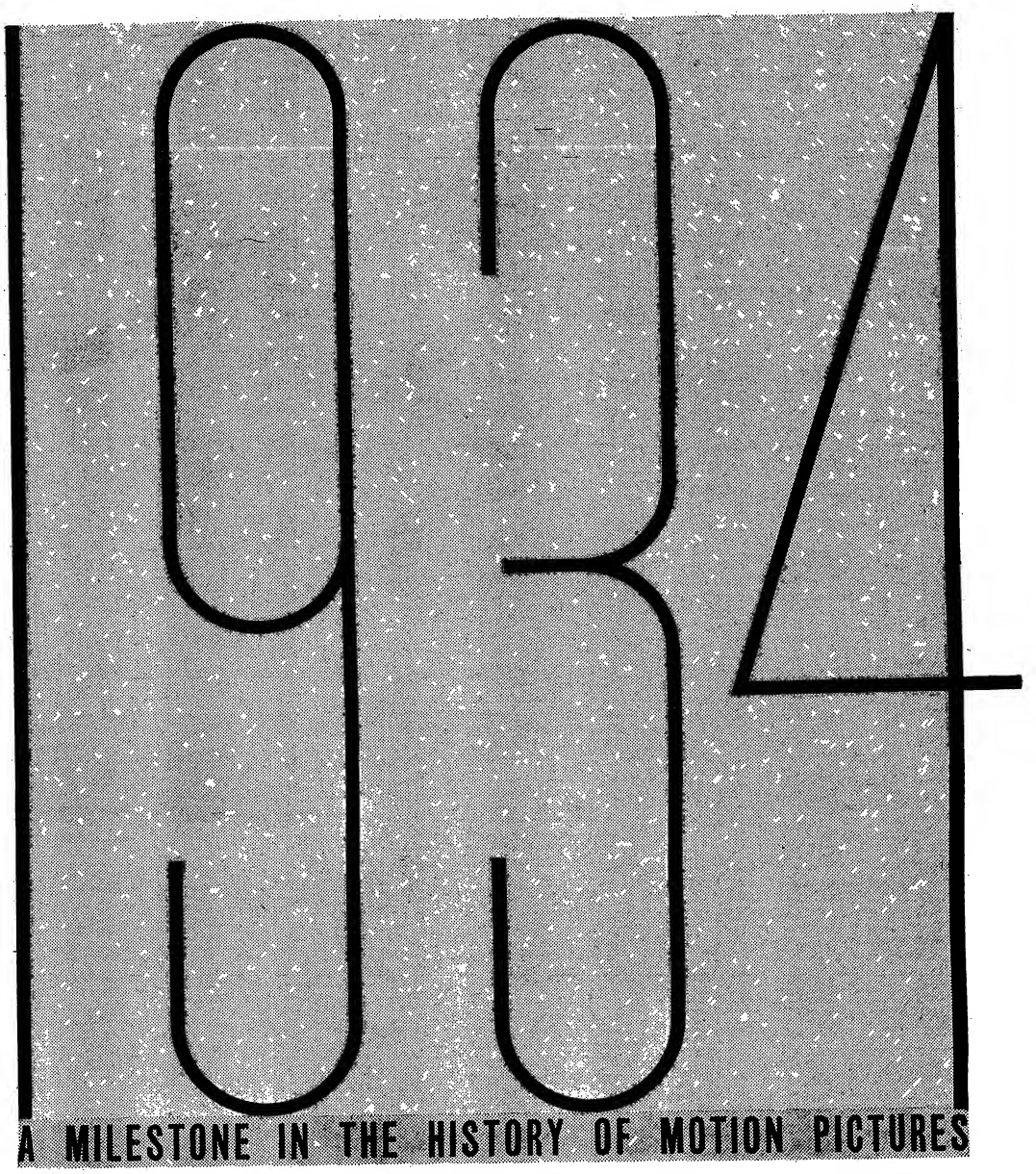
Annual election of operators' local 150 of IATSE resulted in R. L. Haywood beating out Ernest Apperson as biz manager. Earl Hamilton reelected president and M. Nielson returns as v.p.

Executive board includes E. L. Robbins, Frank Sawyer, J. Fenton, W. H. Fife and Ed Larsson.

FARNOL'S ROUTE

Going out to personally handle advance and openings of 'Roman Scandals' in behalf of Sam Goldwyn, Lynn Farnol left New York Sunday (31) for St. Louis. He will also cover Kansas City, Indianapolis, Louisville, Cincinnati and Pittsburgh.

Expects to be back in two wee



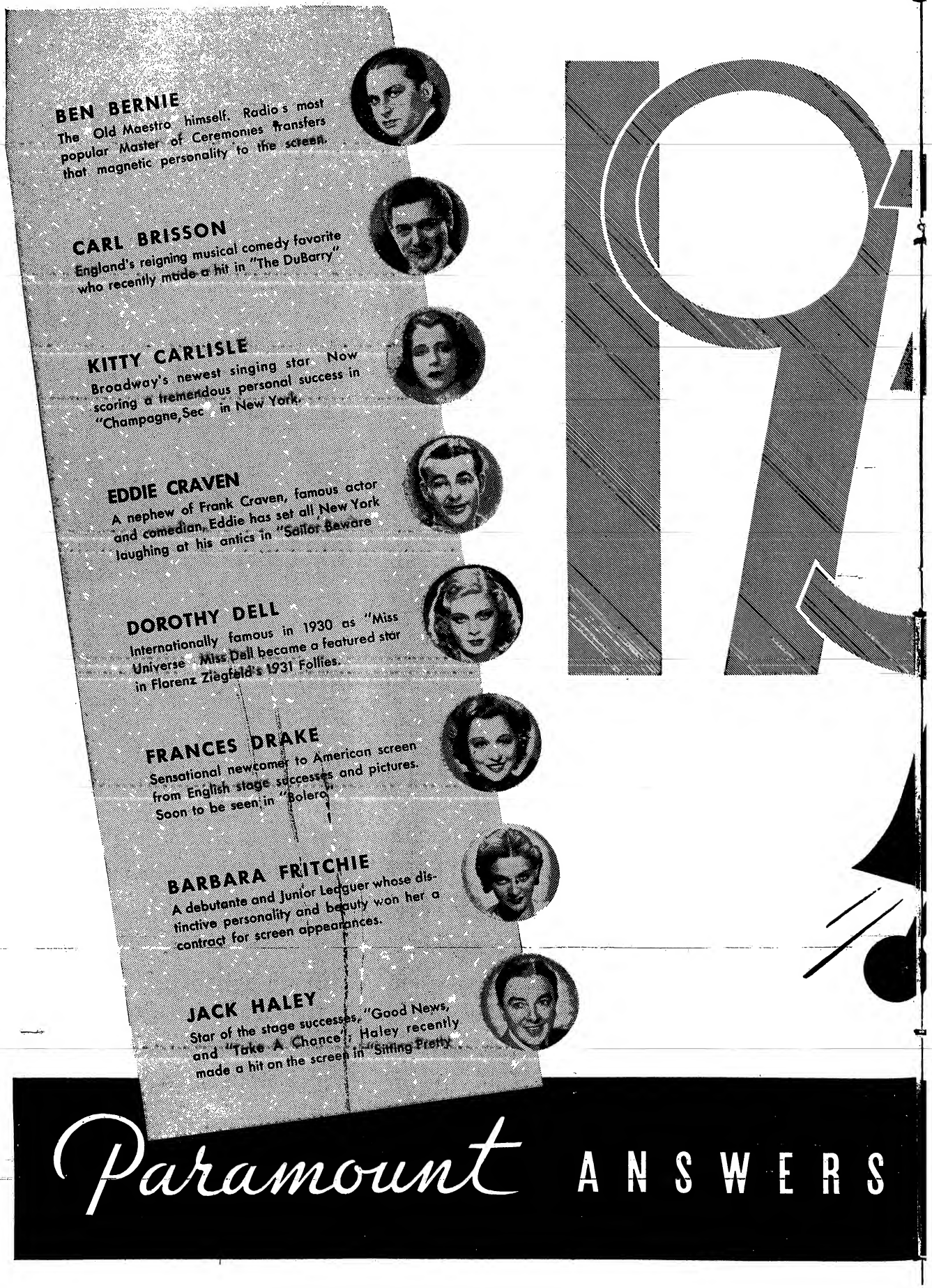
Marking

MIKE SHEA'S fiftieth successive successful year in show business.

VARIETY'S 28th year as the outstanding publication in the amusement field.

PARAMOUNT'S 22nd year of leadership in the motion picture industry.

Paramount Pictures


BEN BERNIE
The Old Maestro himself. Radio's most popular Master of Ceremonies transfers that magnetic personality to the screen.
CARL BRISSON
England's reigning musical comedy favorite who recently made a hit in "The DuBarry"
KITTY CARLISLE
Broadway's newest singing star. Now scoring a tremendous personal success in "Champagne, Sec" in New York.
EDDIE CRAVEN
A nephew of Frank Craven, famous actor and comedian, Eddie has set all New York laughing at his antics in "Sailor Beware"
DOROTHY DELL
Internationally famous in 1930 as "Miss Universe," Miss Dell became a featured star in Florenz Ziegfeld's 1931 Follies.
FRANCES DRAKE
Sensational newcomer to American screen from English stage successes and pictures. Soon to be seen in "Bolero"
BARBARA FRITCHIE
A debutante and junior Ledquer whose distinctive personality and beauty won her a contract for screen appearances.
JACK HALEY
Star of the stage successes, "Good News," and "Take A Chance"; Haley recently made a hit on the screen in "Sitting Pretty"
Paramount ANSWERS

34

RING IN THE NEW

IDA LUPINO

Daughter of Stanley Lupino, famous English comedian and dancer, she has scored a great success in English pictures.

ETHEL MERMAN

The girl who set New York aflame with her torch singing in "Girl Crazy", George White's "Scandals" and "Take A Chance".

JOE MORRISON

Sweet singer of songs with George Olsen and his Music, Morrison became famous overnight when he introduced "The Last Round-Up" to radio listeners.

SALLY RAND

The girl who made Chicago famous! Miss Rand in her Fan Dance was one of the outstanding attractions of the World's Fair.

LANNY ROSS

One of Radio's great voices. Singing star of the Maxwell House "Show Boat" Hour.

EVELYN VENABLE

Starred on the stage as Walter Hampden's leading woman, her performance in "Cradle Song" gives great promise for the future.

JOHN LODGE

Leading man for Marlene Dietrich in her forthcoming production based on the life of Catherine the Great.

DOROTHY WILSON

Whose performance in Charles R. Rogers "Eight Girls In A Boat" is exciting comment all over the country.

Paramount Pictures

THE OLD CRY FOR NEW FACES!

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EMANUEL COHEN

VICE PRESIDENT IN CHARGE OF PRODUCTION

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Film Reviews

QUEEN CHRISTINA

Metro-Goldwyn-Mayer production and release. Stars Greta Garbo. Directed by Rouben Mamoulian. Walter Wanger, producer. Original story by Salka Viertel and Margaret P. Levino; adapted by H. M. Harwood and Mrs. Viertel; dialog, S. N. Behrman; musical score, Herbert Stothart; camera, William Daniels. At Astor, N. Y., $2 top, two-a-day, commencing Dec. 26. Running time, 96 mins.

Cristina.....Greta Garbo
Antonio.....John Gilbert
Magnus.....Ian Keith
Oxenstierna.....Lewis Stone
Elsa.....Elizabeth Young
Aage.....C. Aubrey Smith
Charles.....Reginald Owen
French Ambassador.....Georges Renevent
Archbishop.....David Torrence
General.....Gustav von Seyffertitz
Innkeeper.....Ferdinand Munier

'Queen Christina' $2, but Garbo is still boxoffice.

This star has been away from the screen for a solid year and that's not going to hurt, nor will the reunion of the Ilbert-Garbo combo after a period of five years. Jack Gilbert here does one of his best chores since sound threw him for a loss, although in casting he's on a par with Ian Keith, who does an excellent light heavy with consummate finesse and conviction. Incidentally, the rather close resemblance between Keith and Gilbert will create comment, for Keith at times looks more like Gilbert than does Gilbert, who is in character with a Spanish grande lower lip hirsute adornment which somewhat alters his personality.

Chief fault with 'Christina' is its lethargy. It is slow and oftimes stilted. This is perhaps good cinematic motivation, according to the Mamoulian standards, in order to establish the characteristic contrasts between the Queen, who has been reared as a boy to succeed to the Swedish throne, and the episode in the wayside inn where she shares her room with the new Spanish envoy who had mistaken her for a flip Nordic youth.

The buildup of the romance foldde-rol, after the major climatic clinch, is a bit deMille-Von Stroheim. Garbo, in this sequence, for example, consumes beaucoup footage caressing sundry pieces of furniture, fixtures and plaques in the room, in a self-expressed purpose of memorizing every aspect thereof, and when Gilbert asks her, 'What are you doing?' sympathetically, the audience isn't quite as understanding.

The background is an obviously romantic admixture of history and fiction, touching lightly on the protestations of the 1600 A. D. Protestant Sweden's nationals against their Queen's alliance with a Catholic from Spain. Gilbert is the Spanish envoy who has come to Stockholm on the expressly diplomatic and amorous mission of asking for the Queen's hand in marriage to his king, the Spanish ruler.

Garbo's performance is too often apace of the script's lethargy, but as often, and more, in glamorous keeping with the romantic highlights. Her regal impression is convincing, which counts for plenty.

That goes for almost every character, from the humble peasants who are called upon to manifest their deep-rooted loyalty to the Crown in words, to the members of the royal court who disport themselves in sufficiently impressive manner to make all auditors believe that that's the way royalty must behave.

Gilbert, Keith, Lewis Stone and Reginald Owen are especially convincing. Georges Renevent, in a bit as the French ambassador, also registered.

The shortcomings, such as they are, are so far overshadowed by the potency of the premier satellite, the sterling support, the Mamoulian montage and the Behrman crisp dialog that they're relatively unimportant; for Christina' is cinch b. o. *Abel.*

A MAN'S CASTLE

Columbia production and release. Features Spencer Tracy and Loretta Young. Directed by Frank Borzage. Story by Lawrence Hazard, adapted by Jo Swerling. Photography, Joseph August. At Rialto, N. Y., week Dec. 29. Running time, 70 mins.

Bill.....Spencer Tracy
Trina.....Loretta Young
Ray La Rue.....Glenda Farrell
.....Walter Connolly
.....Arthur Hohl
.....Marjorie Rambeau
.....Dickie Moore

This is the saga of a roughneck you wouldn't put up in your stable. The horses might complain. That's an idea of how it might strike the genus homo chancing to hear it. A picture that goes contrary to normal entertainment appetities and tastes, its possibilities of going places look slender at best.

Spencer Tracy, playing the title role opposite Loretta Young, is cast in his most distasteful role.

The New York censors toyed around with it rather menacingly before it was in shape for approval in the Empire state. Then, even after meeting certain requirements of the scissor brigade, the picture has nothing left that's eligible for recommendation by the local sewing circle or the Y. W. C. A.

In short, it's a story of a worthless mugg who rudely picks up a homeless girl and transports her to a shack town, where he and other no-goods reside in one fashion or another. The story attempts to justify it all by reformation of the caloused, smart-cracking hero via marriage to the girl when she is about to become a mother. Just to further bring out the character. Tracy plays, he attempts a holdup two hours after the hymeneal ceremony has taken place so that he can toss the money in his wife's lap and run away. It's that kind of a character, the kind that develops not the least vestige of sympathy.

Some of the wisecracks Tracy is called upon to read are of the roughest, most inconsiderate kind, in view of the sympathetic understanding and actions of the girl to whom they are delivered. Such things as 'shut up or I'll pour that stew down your back' could hardly be accepted as ever leading to true affection, no matter how softened by the tempering of circumstances.

It's that way for Tracy throughout. He leaves on that long-awaited-for freight in the end, with his wife, for some kind of honeymoon. The story forgot that he might have gotten a job after all that had happened or made some honest effort to do anything except fall victim to the haunting whistles of freight train lines. Loretta Young does a noble job as the little girl who stands nearly everything.

Locale is almost entirely a shanty village, where little more than sheets of tin and garbage w[illegible] accessary. few miniatures employed look phoney.

Marjorie Rambeau, Glenda Farrell, Walter Connolly and Arthur Hohl are in supporting assignment, none of them of more than passing importance, but all well done. Miss Rambeau again plays a drunk.

Char.

SON OF KONG

RKO-Radio production and release. Directed by Ernest B. Schoedsack. Story by Ruth Rose, Willis O'Brien, chief technician. Eddie Linden, Vernon Walker, J. O. Taylor, photogs. At Roxy, New York, week Dec. 29. Running time 69 mins.

Robert Denham.....Robert Armstrong
Hilda.....Helen Mack
Englehorn.....Frank Reicher
Helstrom.....John Marston
Chinese cook.....Victor Wong
Mickey.....Lee Kohlmar

This is the sequel to and wash-up of the King Kong theme, consisting in salvaged remnants from the original production and rating as fair entertainment. Impetus from the original probably will carry it, but how the studio itself regarded its chances is shown by its comparatively brief running time, 69 minutes, about average for a programmer. Original was well up in the 90's in footage.

Same technical advantages which put 'King Kong' over as a novelty smash were dished up for the sequel, with the same sets and mechanical apparatus obviously playing a repeat. But the punch is no longer there, and in this rehash the same qualities that thrilled on the first trip are likely to impress now as being too much for anybody to swallow.

But the producers appear to have foreseen a psychological change in probable audience reception of another dose of the goofy theme. Evidence of this is reflected in the attempt to ginger up the proceedings with hokum. Where Old Man Kong was a menace all the way, the Kid is more inclined to comedy relief.

Story is by Ruth Rose, who, with others, worked on the adaptation of the original. It is concerned mostly in building up the explorer's return to the island of prehistoric animals, which cuts down the actual running time of the trick stuff to perhaps less than 25% of the total footage.

His pop was one tough hombre, but young Kong is lots more friendly. The explorer saves him from destruction in quicksand, so he proceeds to reciprocate. He wrassles and kayoes some bad eggs among the beasts of the stone age jungle while protecting the visiting mortals. The senior Kong was around 50 feet high in his bare tootsies. Junior is a comparative shrimp, standing a mere 25 feet or so, but he can handle himself in a scrap.

It winds up with an earthquake which destroys the island and the Son of Kong. The surviving party of four escapes in a frail little rowboat, whose survival amidst the havoc is strictly Hollywood miracle. The island sinks into the sea, but the explorer and Young Kong are on the uppermost rock, which gives the drowning Kong time enough to hold the explorer out of the water in an outstretched hand, so that the explorer's companions can row over and save him.

Three of the principals, Robert Armstrong, Frank Reicher and Victor Wong, are holdovers from the original cast. Helen Mack is the girl this time, called upon to be a brave creature, in place of the Fay Wray who was directed into doing nothing but screaming. But she has less to be frightened about, because King Kong was bad, whereas his offspring is just on the verge of being a bit of a pansy.

John Marston is written in as a new character for the theme, being the human menace by way of offsetting young Kong's shortcomings in that respect.

Sequel probably will be appreciated best by those who saw the original. For those who didn't, the finish of the original is dovetailed into the begi ning of this one in a way that clears up the motives for the uninitiated. The same exploitation angles as were used on 'King Kong' can be applied to 'Son of Kong.' *Ide.*

LADY KILLER

Warner Bros. production release, starring James Cagney. Featured players, Mae Clarke, Margaret Lindsay, Henry O'Neill and Leslie Fenton. Directed by Roy Del Ruth. Screen play by Ben Markson, adaptation by Ben Markson and Lillie Hayward, from the story, 'The Finger Man,' by Rosalind Keating Shaffer. Cameraman, Tony Gaudio. Film editor, George Amy. At the Strand, New York, Dec. 29. Running time 67 mins.

Dan.....James Cagn y
Myra.....Mae Clark
Duke.....Leslie Fenton
Lois.....Margaret Lindsay
Ramick.....Henry O'Neill
Conroy.....Willard Robertson
Jones.....Douglas Cosgrove
Pete.....Raymond Hatton
Sculley.....Russell Hopton
Williams.....William Davidson
Mrs. Morley.....Marjor e Gateson
Brannigan.....Robert Elliott
Kendel.....Louis Marston
Spade.....Douglas Dumbrille
Thompson.....George Chandler

New Cagney picture is an all-time high in roughneck character work even for this rough and tumble star. Assault and battery and a modicum of mayhem committed upon a woman character tops anything yet, this episode having the treat-'em-rough star drag his girl friend by the hair across the room, pitch her emphatically through the door, climaxing the treatment with an enthusiastic sample of booting.

Thing is so deliberately built up and executed that the intent is brutally plain the studio is committing its star to a position in the picture list for grand and lofty woman beating. It's a dangerous experiment for an established star who has everything to lose and not much to gain by ultra methods of sensationalism.

Incident is particularly unfortunate in this picture because even without the tough sequence mentioned there isn't much about the Cagney character that is admirable. Pushing grapefruit into the faces of personable blondes is bad enough. Snapping garters on accessible brunettes isn't so very graceful either. But footballing negligee ladies through hotel corridors is just a little too bad.

Whole picture goes on a rampage with the you-be-damned personality that Cagney has so assiduously developed in his last half dozen subjects. They overdo it all. It will bring the star a lot of startled fan attention, but in the long run the general fan reaction is likely to kick back if they let this sort of thing go to such extremes.

Story has other objectionable elements. Cagney plays an underworld crook who by accident crashes a Hollywood studio and earns his way to picture fame. One scene he has to do with the fury he feels at the nasty mention his sweetheart gets in a chatter column. By way of expressing his resentment he invites the chatterer into the men's room of the Cocoanut Grove and makes him eat the newspaper clipping containing the disparaging paragraph. Punishment fits the crime well enough, but there does not seem to be any good reason for raising the point at all.

Aside from the questionable taste of the two episodes referred to, whole background of the tale throws a none too glamorous light on the picture business itself, since it pictures an underworld crook as accepted on the best of terms within the studio, leaving an inference that might just as well have been avoided. Thing is tactless, to say the least.

In spite of these errors of judgment, the picture has much in it that is good entertainment. Crook angle is handled with a cheerful style of humor and there is a certain spirit about the Cagney character, played in his energetic way that carries its own persuasive charm. Comedy is first rate.

Underworld stuff is nicely handled for unexpected developments, some of the gang stuff being built to excellent surprise twists. Mae Clarke does extremely well as the gang girl with Margaret Lindsay in attractive contrast in the straight role of a real picture actress. Some of the studio inside is interesting and the gang types supplied by Leslie Fenton, Henry O'Neill and the others give the picture sustained interest.

Physical production is in the best modern style and the treatment and direction are in all respects expert. Only objections to the subject are on the ethical side. Material has been handled in workmanlike style, question being the propriety of using such material at all for pictures. *Rush.*

Variety House Reviews

STATE, N. Y.

With 'Duck Soup' on the menu for the holiday crowd, the rest of the bill doesn't matter much, but it's the start of month-long 30th anniversary the booker had to do about th Result is a bill that runs only six minutes short and a half, which is too long the regular patrons, but more duck soup for the holiday crow that was out for all it could get. Full layout is only two minutes short of three hours.

Opener is Janet May (New Acts) who left them gasping over her one-arm swings with which she concludes the turn. They had another only a couple of weeks ago, but the reaction is as strong as though it were new. Woman is attractively dressed, and while she really does nothing much, puts up a good front and is over.

Jean Sargent seconds the motion. She's due in about every so often. Since she was last caught, someone evidently told her she was too frigid to her audience and to smile a little. Good advice, but they should have added not to grin. She overdoes the affability and grimaces. Even with that after her third song it was up to her—and the stage manager—whether or not she made it four. She didn't even take her last bow.

Block and Sully middle aisled it and over as usual, though some smart gags sailed over the heads of the crowd. Enough hit to make them solid, and they, too, could have done more.

Bill Robinson got a hand when his card was displayed and again on his entrance. Not only that, but when the curtains parted to disclose the stairway that got a ripple of applause, too. Robinson's work no longer calls for comment. Probably he could fit appropriate taps to a Gregorian chant. He taps out most else and with a finish that few can approach. No ankle breaking to look like hard work. It's smooth tapology sold with good showmanship and worth next to closing on any bill.

Then Benny Davis with his kids for a 42-minute ride, which was what stretched the show beyond normal length. Judging from the applause, it did not tire, for demands for encores were persistent. It's always been that kids—any kids—can knock out any bill. They do not have to be clever—just young. Some of the Davis bunch are good, so the act was over, and like in spite of the fact it's the same old gag of everyone sitting at tables pretending they're in the night club and swaying back and forth incessantly like a 'weaving' horse. There must be something else, but it seems to be all Davis thinks of. Costuming is as bad as the business, but that's excused, too.

Ruth Birnes is first off with an eccentric taps that didn't raise the temperature, but Jack and Jane Blair fared better with a dual dance. Tony Angelo was the first sock with a kid soprano none too sure, but it sounded like Caruso to the holiday audience and they asked for more. Another kid, a girl, did what used to be called coon shouting and she came back twice for no better reason than that the audience liked her, which is reason enough. Jackie Green did some vocal imitations which were not as good as the audience seemed to think, but Bob Lane deserved all he got for his acrobatic dance and a final team, comedy dancers, wowed, too, after which Davis spoiled things by letting the tempo fall while he sang a song and plugged it with the boy singers.

Film is 'Duck Soup' (Par) with a cartoon and a newsreel, not to mention a marathon trailer. Someone should edit those trailers. This one told that 'you've sang, played and listened to' the output of a bunch of songwriters. Attendance good. *Chic.*

PARAMOUNT, N. Y.

Something of a cheater here this week so far as the stage show is concerned and yet intelligently handled. With the film 'Design for Living' (Par) close to two hours long, the stage show is cut to 38 minutes, making for a full all-around stop at 2 hours 31 minutes. Probably plenty of amusement for the money, but customers have gotten so used to elongated stage fare that the half hour thing seems almost like an old-fashioned prolog.

The Par was counting on making a couple strong names, so that on the marquee out front it looked like much might be expected. Mary McCor ic and Joe Penner share top honors and Conrad Thibault comes in for a smaller type entlcer. Happens to happen that those three slices constitute the entire show, but no way of knowing that from a cursory glimpse at the lights.

Show starts with the line of girls in a rather slow and mediocre six number. Miss McCormic leads off completes the bill, which seems a bit unfair. No fooling about her; she knows how sing and does. Sells two songs bows firmly but gracefully off.

The girls again, this time in one of those magic routines which has been seen a bit too often to mean much. Penner follows. Penner is rapidly moving up in popularity, his antics seemingly finding a constantly growing audience. Supposedly he's headed for top radio comic honors. That's okay enough because he's a clever chap and knows comedy, but he ought to stop appearing in picture houses or vaudeville theatres if he can't do better than he's doing at the Par this week. Evidently his turn is a slap-dash affair stuck together at the very last minute.

Conrad Thibault to close the show is in a bit too tough a spot. Seems as though he might better have been switched with Miss McCormic. Thibault is from radio and with considerable following, but not strong enough to follow two such entertainers as he is called upon to do here. He, too, sings just two songs and disappears. The girls put the show away with a third number, a fan affair which, also, is from the files.

Not too bad, any of it, enough and too thin. The answer being that the audience at no time Friday night (29) asked for an encore or tried to get it, dishing out a merely polite hand all around.

The real applause of the show went to Charles Previn, ahead of the stage show for his overture, a compilation of pops. Previn's coach with a stick seems to have caught the fancy of the lads and lassies who buy tickets. As a leader, he's the best dancer around. *Kauf.*

CAPITOL, N. Y.

Perhaps the stage show which the Capitol currently has linked up with 'Dinner at Eight' (Metro) may be set down as the shortest one in the Cap's recent history. Runoff of the entertainment takes 12 minutes.

Bill as a whole is from 20 to 30 minutes under the normal level. Schedules give the entire mixture 70 minutes, with the feature absorbing an hour and 52 minutes of it. With the picture the attraction, the sliding down of the stage time should help on the turnover of New Year's week. Other ingredients of the melange are the newsclips and a symphonic fanfare under the Don Albert stick.

Stage item, tagged 'The Leopard Trainer,' would have made a fetching prolog for a circus picture or some other tale of kindred background. It's fluff stuff with lots of flash but little substance. Peopling the act are Gwen Stone and Bob Vernon, adagiists; the Chester Hale girls and a lad with a knack for cracking a whip. It all makes for heaps of movement and din.

Presentation's routine has the girls prancing around willy- nilly and making believe they're fellnes right out of the bush, the Stone and Vernon team pepping it up with an exhibit of body tossing and a robust tenor preceding it all with an airing of the 'Pagliacci' lament. At the Friday supper show the customers gave the show at the finale a nice show of approval.

Weather around the supper hour was close to zero and the Capitol's business was off. *Odec.*

PALACE, N. Y.

New Year's bill at the Palace is topped by Rubinoff. When last reviewed as a new act in 1928 it was David Rubinoff. First name has been reserved for friends only for some time. Meanwhile the 1928 reviewer that referred to Rubinoff as a show-stopper is confirmed by time. Rubinoff now has additional lustre of a radio build-up. He still can step out on a platform with nothing but his violin and draw that horse's tail across catgut for 16-odd minutes. And make them go for it in a big manner.

Rubinoff occupied the third position. Before him came Karre Le-Baron and Co. and the Three Slate Bros. After him came Jack McLallen and the Honey Family. Although three of the five turns there by classified as acrobats it was, all in all, an acceptable five-acter with strong laughs second and fourth.

Slate ros,' burlesque on adagio is rendered more poignant by the booking just ahead of Karre Le-Baron, a typical sample of this type of vaudeville turn. Slates used to be hoofers. Their evolution into what they now are is a reflection of continuous progress based on energy and ambition.

McLallen, Sarah, and the monotonous-voiced stooge, got plenty of laughs from the Friday gathering. Honey Family, splendid circus troupe, plays all houses with equal security for their stunts are sensational and snappy.

(First National's 'Havana Widows' and *Land.*

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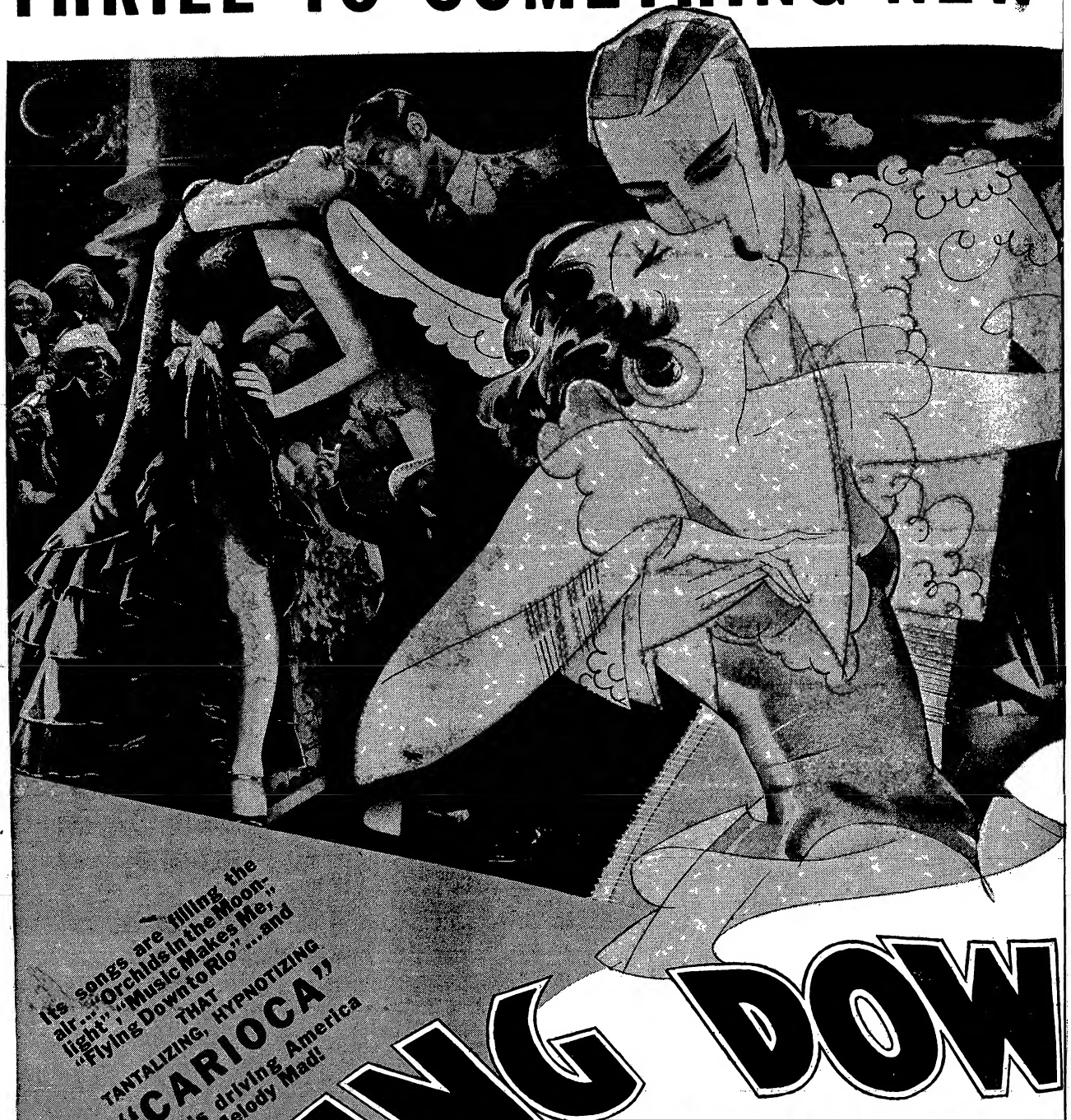

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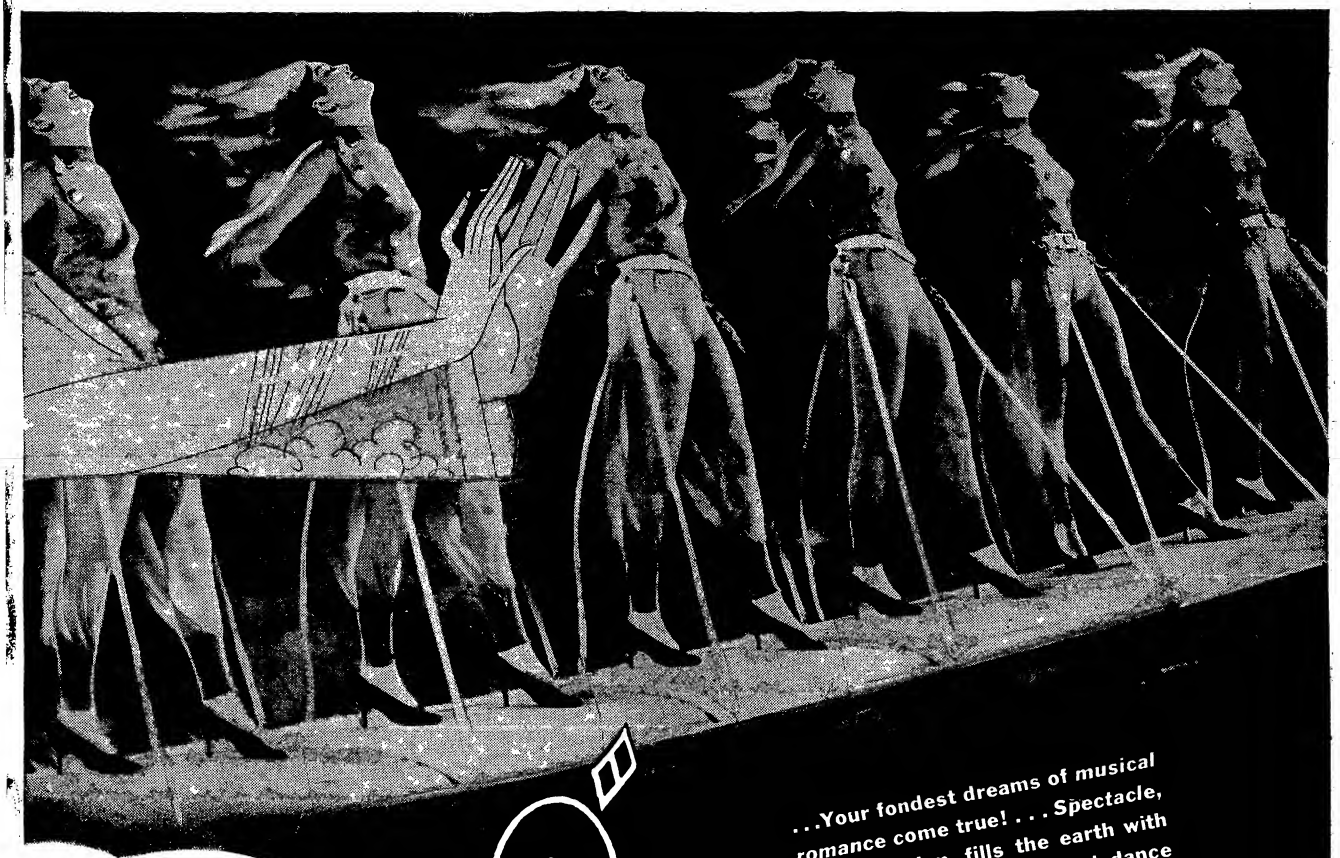

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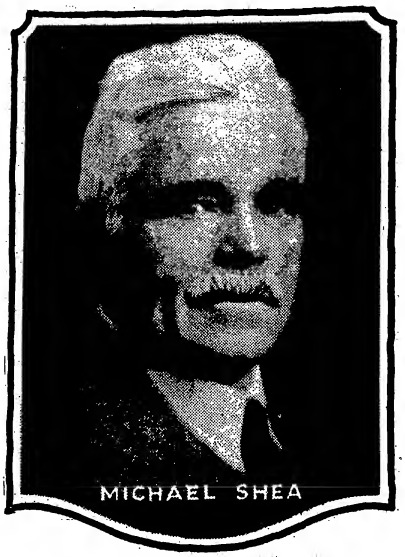

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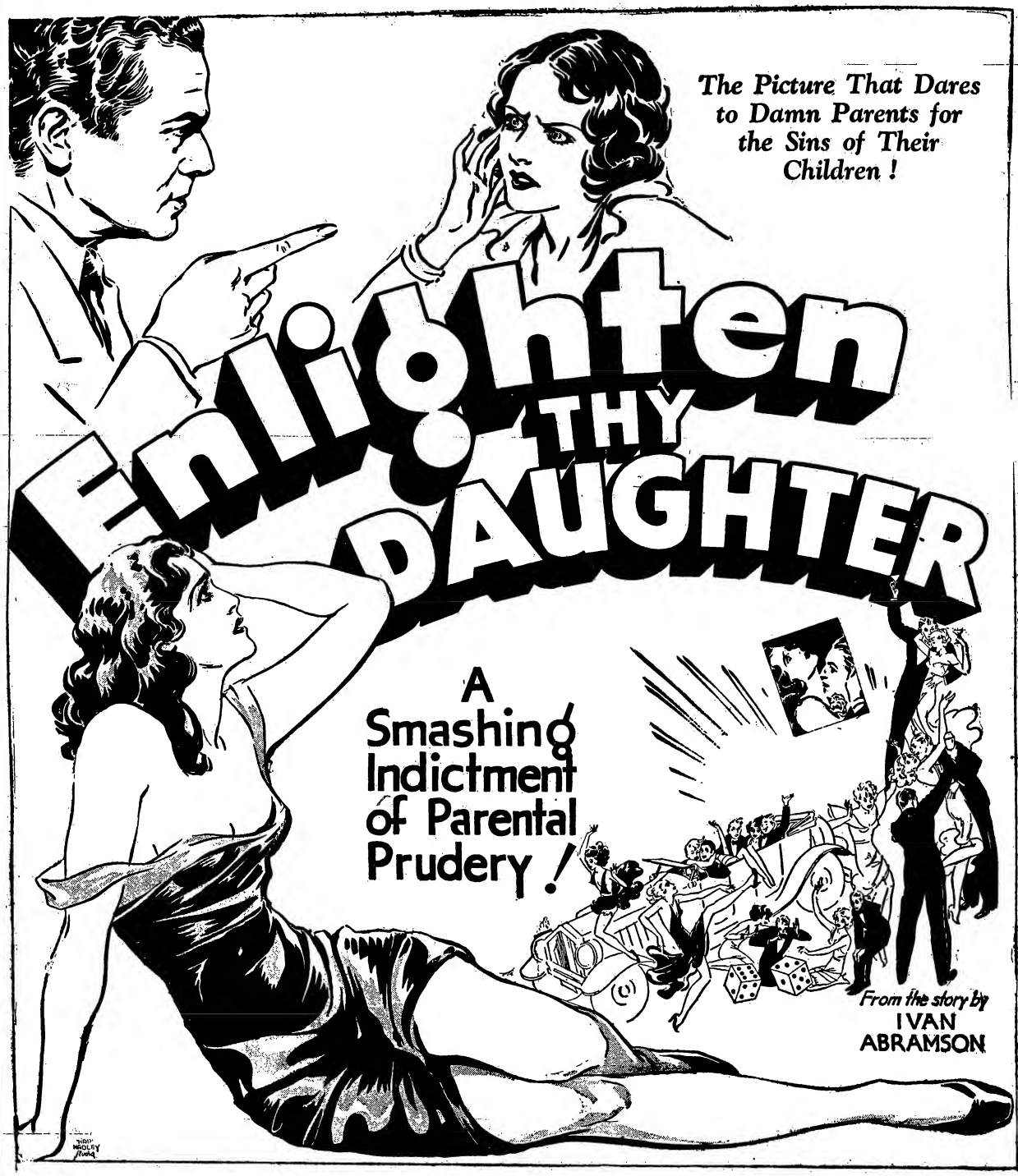

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Just simple arithmetic

ROXY, N. Y.

Per usual the stage show eclipses the screen fare. That's been the secret of the theatre's post-receivership operation which has taken it out of the red and into a profit regularly. .... ABEL

+

ROXY, N. Y.

While the Roxy continues to pile on length to its shows, and less quantity would suffice, the quality by comparative present day standards remains quite high. It appears that Fanchon & Marco's long and intimate knowledge of the talent market is making the Roxy possibly the best-booked big house in Manhattan. .... LAND

=

ROXY $18,500 PROFIT VS. 229G LOSS IN '32

Howard S. Cullman was reappointed receiver of the Roxy, for six months by Federal Judge Francis Caffey after a hearing last week. The report which Cullman submitted to Judge Caffey showed that the Roxy has a profit of over $18,500 for 1933 compared to a net loss of $229,500 for 1932.

VARIETY
December 19, 26, 1933

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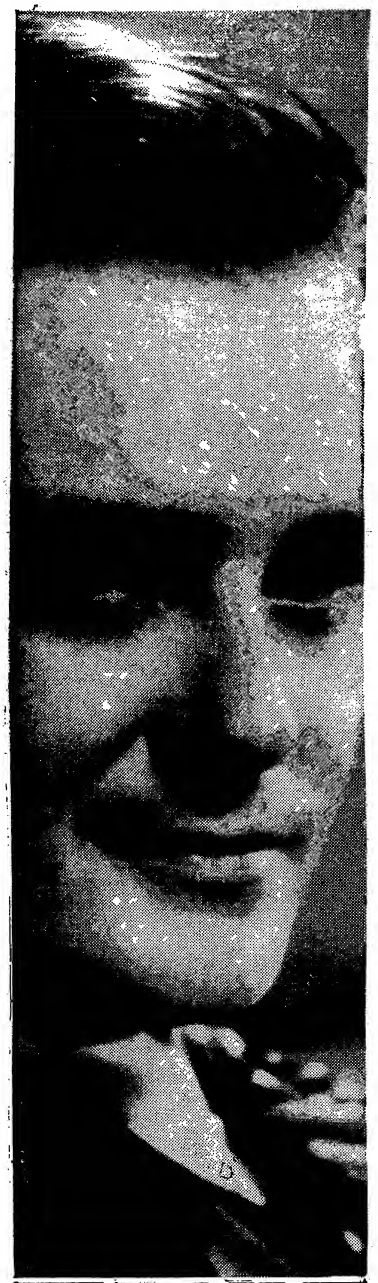


UNIVERSAL first again

with the big new idea in pictures—

A swift-moving romance-adventure-mystery drama whose plot involves every passenger on a transcontinental bus trip... Speed and snap in every scene, with scenes changing as rapidly as the bus flashes from city to city... and a smash climax that will hold your crowds spellbound!

with

JUNE KNIGHT

ALICE WHITE, Alan Dinehart, Eugene Palette, Henry Armetta. Story by Stanley Rauh. Produced by Carl Laemmle, Jr. Directed by Edward Buzzell. Presented by Carl Laemmle.

LEW AYRES IN CROSS COUNTRY CRUISE

LEADING FILM NAMES OF '33

(Continued from page 1)

and then threw another such group into 'Night Flight.' The exhibitors weren't crazy about the idea because audiences began to expect super talent lineup in every picture. Hence, when these same people were spotted in films on their own in smaller productions their drawing power had taken a wallop.

Also many stars faded from the horizon during the year. Some went early and completely while many faded toward the end of the twelfth month with little possibility of getting another chance to see their names over a title.

The performers cannot be blamed for this turn of events. It was simply an out and out case of a story with the public plus many of the companies being not too selective in supplying vehicles to their star talent, particularly where there was any indication of the player leaving the payroll to go elsewhere on expiration of contract.

Then again, a number of stars who appeared in the 1932 lineup were off the screen during the past year but will return on the 1934 calendar. Also, some of the studios inducted so-called star possibilities into their ranks toward the latter part of 1933 with releases of their pictures not due until the end of the year or early '34. Therefore no estimate is available as to these players' boxoffice value.

Mae West

The past year, however, brought three overnight stars who hit public favor with a solid sock. Most sensational of the trio was Mae West, the biggest sensation the Paramount organization has had in more than 10 years. Miss West leads the star group, as far as b.o. prestige is concerned, by a mile. Her two pictures, 'She Done Him Wrong' and 'I'm No Angel,' besides setting records on initial runs, were repeaters with 'Wrong' playing as many as 12 return dates in one theatre.

Hepburn and rosby

Another newcomer to the star group, also from Paramount, was Bing Crosby in two successful films 'Too Much Harmony' and 'College Humor,' the latter generally panned by all critics. Then RKO came through with some fireworks in Katharine Hepburn. After first attracting attention in "Bill of Divorcement,' Miss Hepburn came through strongly in 'Morning Glory,' her first starrer, and rated in the trade as the best personal performance of the year, and later again clicked strongly in 'Little Women.' If there's any doubt what pictures have done for Miss Hepburn, try to get seats for the opening of her New York show.

But outside of this trio no other individual stars worked miracles at the boxoffice. Quite apparent during the year was the lack of drawing power of individual male stars. Companies during '32 had groomed several men for a cleanup during '33, but it seemed as though they missed fire with the femme screen contingent far outshadowing them.

The listing of players in the following boxes is an approximation of their relative box office power for their respective companies.

Paramount

With Miss West far in the vanguard of the Paramount group of stars, and Bing Crosby second, best for b.o. value on the year, outside of Harold Lloyd, was Fredric March. The Four Marx Brothers trailed March and after them comes Marlene Dietrich, Maurice Chevalier, Gary Cooper and George Raft.

Par's other three in its starring group, Sylvia Sidney, Miriam Hopkins and Dorothea Wieck, did not show up at all from the exhibs' buying standpoint. Leading the featured group in one-two-three order were Carole Lombard, Burns and Allen, and Jack Oakie.

Metro

Metro-Goldwyn, of course, showed the Dressler-Beery team its leaders with first individual honors going in successive order to Joan Crawford, Miss Dressler and Beery. The Gable-Harlow combination is next in line. In the feature group for M-G the quintet of b.o. leaders are all men—Lionel Barrymore, Jimmy Durante, Jackie Cooper and John Barrymore.

io

RKO-Radio, of course, had Miss Hepburn as its leader with the Wheeler-Woolsey combination edging in ahead of Ann Harding, Constance Bennett and Irene Dunn. The Barrymore brothers also showed up strongly in this lineup.

The featured group at this studio seemed to be dominated by Joel McCrea. Other players did well on performance but meant little as draws.

ited Arti

United Artists had two entries from the Goldwyn unit with Eddie Cantor the topper. Then came Ronald Colman, followed by Mary Pickford. 20th Century, releasing through U. A., not old enough in the production ranks to establish its individual stars. George Bancroft was the only star brought in by Century for one picture, 'Blood Money,' which was released in November. Constance Bennett and Lee Tracy do not show on the year as their respective pictures have not yet hit general release dates.

The Walt Disney product, 'Mickey Mouse' and 'Silly Symphonies,' however, stood up as the biggest of the U.A. product grossers on the year, especially 'Three Little Pigs.' Returns for U.A. are still coming in from past product which Charlie Chaplin and Doug Fairbanks turned out, but on the year's new product this rating cannot be counted.

Warners

Though George Arliss went off the Warner payroll before the end of the year he was the ace for the Warner-First National outfit, his foreign popularity helping carry him to that position.

Edward G. Robinson and James Cagney stood on a par as far as popularity is concerned with Joe E. Brown close on their heels. Kay Francis appeared to be the best draw of WB's starring women. Joan Blondell and Warren William led the featured group with Douglas Fairbanks, Jr., next. The Ruby Keeler-Dick Powell duo also proved most helpful.

Fox

Janet Gaynor is still the leader for Fox with Will Rogers a close second. Then come Warner Baxter and Clara Bow.

Heading the featured group was the James Dunn-Sally Eilers combination. After that Lew Ayres and John Boles, both of whom had individual star rating the previous year with another company.

Universal

Universal's lead was the Summerville-Pitts team with Ken Maynard in the western field, the only other contract star meaning anything.

In the feature group for draw value U had Boris Karloff, Paul Lukas, Edmund Lowe, Andy Devine, Gloria Stuart and Edna Mae Oliver. This studio's new featured find, Margaret Sullavan, got her start too late in the year to get a line on her boxoffice possibilities but the outlook is optimistic.

Columbia, as in the past, had its star, Jack Holt and Wheeler and Woolsey as leaders with May Robson coming along and Tim McCoy doing his chores in the western division.

Teams

Another tangent the studios took during the year which also diminished individual star value, was the teaming of men and women stars. In combination the idea was helpful, although when it came to soloing the individuals were found to lack their former pulling power.

In the team class Marie Dressler and Wallace Beery were the outstanders. However, on their own they were both overshadowed in draw value by Joan Crawford on their own lot, Metro. Another good combination at this plant was Jean Harlow and Clark Gable while Universal had as its biggest moneygetter, from the personality class, Slim Summerville and Zazu Pitts. Universal also has good prospects in Margaret Sullavan. Miss Sullavan, however, only made one picture for '33, and that late, really count on this checkup.

Other studios also tried this form of double presentation but did not fare so well with their combinations as the former two studios. There were about 10 of these combos during the year but none showed really encouraging results.

Featured Players

Featured players seem to have lost draft at the b.o., too, with deluxe exhibitors only occasionally trying to sell their wares from the support cast angle. This generally occurred only when the star had not been firmly established or when spelling poison at the till. Many stage acquisitions during the year made marked progress with the possibility that after their pictures get into circulation they will be a help while remaining in the support group.

Missing from the 1932 Paramount star roster during the past year were George Bancroft and Tallulah Bankhead. From Metro Greta Garbo and Norma Shearer are missing. They turned out no product but will reappear in 1934. Completely off at M-G, however, were Buster Keaton, Wm. Haines and Walter Huston. At Universal Tom Mix, the John Boles and Irene Dunn combination disappeared.

United Artists group was rather short from the production angle with Douglas Fairbanks, Sr., Charles Chaplin, Al Jolson, as well as Paul Muni, off the roster. Radio dropped Pola Negri and Helen Twelvetrees.

Several stars changed from one company to another during the 12 months with 20th Century, new in the production field, depending mostly on loaned or free lance talent.

But 1933 hung crepe on the star market and unless the producers come through on the development phase during the new year there will be considerable further shrinkage.

PARAMOUNT

STARS

MAE WEST
BING CROSBY
HAROLD LLOYD
FREDRIC MARCH
MARX BROS.
MARLENE DIETRICH
MAURICE CHEVALIER
GARY COOPER
GEORGE RAFT
MIRIAM HOPKINS
SYLVIA SIDNEY
DOROTHEA WIECK

FEATURED

Carole Lombard
Burns and Allen
Jack Oakie
Richard Arlen
Claudette Colbert
Charles Ruggles
Baby LeRoy
Cary Grant
Charles Laughton
W. C. Fields
Randolph Scott
Herbert Marshall
Kay Johnson
Jack La Rue
Mary Boland
Buster Crabbe
Roscoe Karns
Jack Haley
Lyda Roberti

METRO

STARS

DRESSLER-BEERY
JOAN CRAWFORD
MARIE DRESSLER
WALLACE BEERY
JEAN HARLOW-CLARK GABLE
ROBERT MONTGOMERY
LAUREL-HARDY
EE TRACY
MARION DAVIES
HELEN HAYES
RAMON NOVARRO

FEATURED

ionel Barrymore
immy Durante
Jackie Cooper
John Barrymore
Lupe Velez
Myrna Loy
May Robson
Polly Moran
Diana Wynyard
Stuart Erwin
Jean Hersholt
Lewis Stone
Robert Young
Maureen O'Sullivan
Madge Evans
Alice Brady
Ted Healy
Otto Kruger
Jean Parker
Mary Carlisle

RKO

STARS

KATHARINE HEPBURN
WHEELER-WOOLSEY
ANN HARDING
CONSTANCE BENNETT
JOHN BARRYMORE
IRENE DUNNE
LIONEL BARRYMORE
RICHARD DIX
WM. BOYD

FEATURED

Joel McCrea
ictor McLaglen
Frances Dee
ZaSu Pitts
Clive Brook
Bruce Cabot
Wm. Gargan
Dolores Del Ri
Nils Asther
Ginger Rogers
Dorothy Jordan
Pert Kelton
Billie Burke
Chic Chandler
Nydia Westman
Helen Mack
Betty Furness

UNITED ARTISTS

STARS

EDDIE CANTOR
RONALD COLMAN
MARY PICKFORD
GEORGE BANCROFT (20 Cent)

WARNERS-FN.

STARS

GEORGE ARLISS
ED. G. ROBINSON
JOE E. BROWN
PAUL MUNI
KAY FRANCIS
BARBARA STANWYCK
RUTH CHATTERTON
WM. POWELL
ICHARD BARTHELMESS

FEATURED

Joan Blondell
Warren William
Douglas Fairbanks, Jr.
Ruby Keeler-Dick Powell
Bette Davis
George Brent
Aline MacMahon
Guy Kibbee
Frank McHugh
Glenda Farrell
Ricardo Cortez
Pat O'Brien
Allen Jenkins
Genevieve Tobin
Hugh Herbert
Jean Muir
Patricia Ellis
Hobart Cavanaugh
Gordon Westcott

FOX

STARS

JANET GAYNOR
WILL ROGERS
WARNER BAXTER
CLARA BOW
GEORGE O'BRIEN
SPENCER TRACY
LILIAN HARVEY
HENRY GARAT

FEATURED

James Dunn-Sally Eilers
Lew Ayres
John Boles
Victor Jory
Leslie Howard
Colleen Moore
Elissa Landi
Norman Foster
Gene Raymond
Ralph Morgan
Herbert Mundin
Heather Angel
Claire Trevor
Miriam Jordan
El Brendel
Preston Foster
Irene Bentley

UNIVERSAL

STARS

SUMMERVILLE-PITTS
KEN MAYNARD
MURRAY-SIDNEY

FEATURED

Boris Karloff
Paul Lukas
Edmund Lowe
Andy Devine
Gloria Stuart
Edna Mae Oliver
Chester Morris
Wynne Gibson
Lelia Hyams
Roger Pryor
Onslow Stevens
Billie Burke
Russ Colombo
Vince Barnett
Henry Armetta

COLUMBIA

STARS

JACK HOLT
WHEELER-WOOSLEY
MAY ROBSON
TIM McCOY

FEATURED

Edmund Lowe
Walter Connolly
Fay Wray
Gene Raymond
Elissa Landi
Richard Cromwell
Donald Cook

Film Theatres vs. Radio

By L. B. Wilson

(President of WCKY)

In 1928 chain broadcasting began to draft stars of the highest rating to its programs. This, coupled with the improvement in receiving sets and transmitting equipment, made radio a keen competitor of motion pictures.

Anticipating the inroads which radio might make on theatre attendance we, as owners and operators of five downtown theatres in Covington, Ky., went into radio broadcasting with station WCKY. It seemed a sensible thing to have two horses in the shafts. If one pulled stronger than the other, the pull of the strong horse would offset the lack of the other. So we established a radio station, believing that if it proved to be the strong horse we could still carry the load, and if the reverse were true the theater would carry the weak member—radio. We wanted balanced drawing power.

The average family of five can stay home Sunday nights and listen to the biggest stars, offering the best music and entertainment in the world. If they went downtown to the picture house they would pay a minimum of $1.75 plus cost of transportation. In these times $1.75, plus transportation, would provide the average family with bread, butter and milk for the week.

I do not believe that the general public is willing to admit that it considers radio as a substitute for pictures, but I am forced to concede that in actual practice they are demonstrating it by staying at home and listening rather than seeing.

Picture producers are fully aware of radio and are on the lookout for some development in the picture business that will enable them to overcome it. You meet people who will tell you that the picture business is as solid as ever and assure you that you will never see the day when people will prefer radio to pictures.

Well, I never thought I'd see the day when famous old theatres, such as the Grand Opera House, Cincinnati, would become second and third run film houses at 10c, but I see that very thing every time I go down town in Cincinnati.

Theatres' Curtailed Profits

I do not believe that we will see the profits in the picture industry as a whole that we have seen in the past. It will be a bid for public patronage between the exhibitor and the entertainment he can offer, and radio and the entertainment that it will offer. I believe that there are still thousands who prefer to go to the theatre, who enjoy the contact with crowds and demand visual entertainment, but it cannot be determined that there will be enough people of this mind to support the tremendous overhead that the theatre is now carrying.

It is better for the theatre to work with radio than against it. If radio is keeping the people at home because of preferred entertainment or economical reasons, I still believe it is best for the theatre to co-operate with radio; to advertise with radio in order to try to convince those people who are sitting at home listening to return to the theatre.

I can think of nothing that the theatre can do to seriously impair radio. There are many things that radio can do to further hurt box office receipts.

Season's Greetings
To All My Friends

BUDDY ROGERS

On Eastern Theatre Tour
Returning to New York
To Open at the Paradise
Restaurant, January 26

"THUNDER OVER MEXICO"

Directed by

SERGI M. EISENSTEIN

Will Continue to Make 1934 a Happy Year for Exhibitors

Available for General Booking at All

PRINCIPAL EXCHANGES

RICHARD BOLESLAVSKY

DIRECTOR

METRO-GOLDWYN-MAYER

"RASPUTIN AND THE EMPRESS"
"STORM AT DAYBREAK"
"BEAUTY FOR SALE"
"FUGITIVE LOVERS"

In Production
"MEN IN WHITE"

—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—

I'M IN DEMAND

Have you ever been in Demand?

No? Then you've never Lived

In New York Two Days—for Xmas
(One Day to Get In and One Dav to Get Out)
That's Being in Demand

They Put Me in

"PALOOKA" for Reliance

"STRICTLY DYNAMITE" for RKO

And Now

George White's "SCANDALS" for Fox

And I've got a beautiful dressing room
at MGM which I loan out

If that's not being in demand I've been double-crossed

And with all this Demand

WHEN-DO-I-GET-A-STAND-IN?

—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—

—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—

—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—SEE MY MANAGER—

NEW YEAR GREETINGS

FROM

EDWARD EVERETT HORTON

IT IS A PRIVILEGE TO BE ASSOCIATED WITH
HARRY COHN
SAM BRISKIN
AND
COLUMBIA PICTURES CORPORATION

Doing their bit to make 1934 a Happy Year for the exhibitors of the world

SAM JAFFE

GREETINGS!

REGINALD DENNY

"LOST PATROL"
"ONLY YESTERDAY"

WILLIAM R. LIPMAN

"Good Dame"—Paramount
Story and Screen Play in Collaboration

Night Is Long"—"Yonder Grow the Daisies"—"Racket's End," Etc., Etc.

It's Never Too Late to Make a Contribution to the Los Angeles

COMMUNITY CHEST

Try And Give A Little More This Year

SEASON'S GREETINGS!

John M. Stahl

JOHN M. STAHL
PRODUCTIONS:

"SEED"

"STRICTLY DISHONORABLE"

"BACK STREET"

"ONLY YESTERDAY"

IN PREPARATION:

Fanny Hurst's

"IMITATION OF LIFE"

FRANK CAPRA

"BITTER TEA OF GENERAL YEN"

"LADY FOR A DAY"

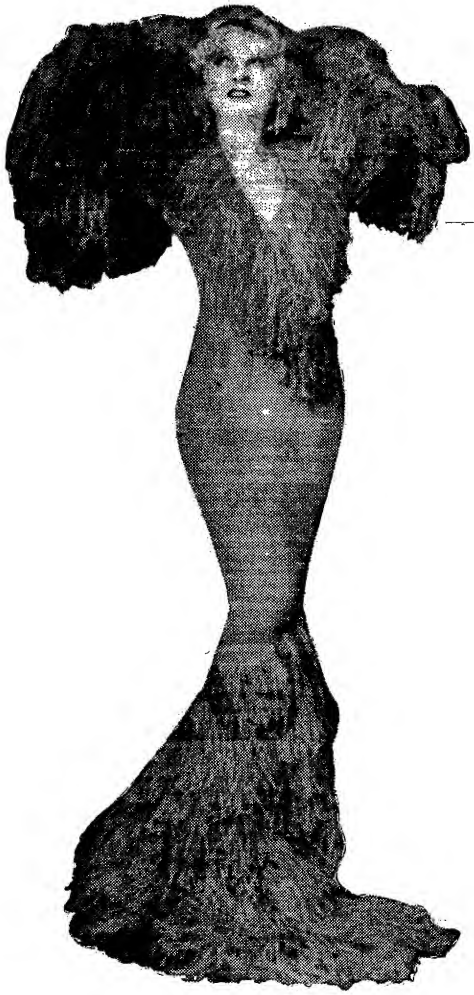
"NIGHT BUS"

"SOVIET"

PAUL MUNI

THE BOX OFFICE MAGNET OF 1933!

"SHE DONE HIM WRONG"



"I'M NO ANGEL"

THESE WERE THE PICTURES THAT THE EXHIBITORS PLAYED AND REPLAYED AND HOW THEY GROSSED!

Take a Look

Paramount, New York, Week Oct. 12—$84,500 ('I'm No Angel')
Held Over Four Weeks—Only Time in History of this Theatre

Oriental, Chicago, Week Oct. 5—$50,000 ('I'm No Angel')
Held Over Six Weeks—Only Time in History of this Theatre

Broke All Time Attendance Records Wherever Played

ADDRESS ALL COMMUNICATIONS
MURRAY FEIL
William Morris Agency
Taft Building
Hollywood, Calif.

Sole Management
WILLIAM MORRIS AGENCY
New York Hollywood

Congratulations

TO

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ON ITS

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President

DARRYL F. ZANUCK
Vice-President in Charge of Production

ALFRED E. GREEN

DIRECTOR

WARNER BROS.-FIRST NATIONAL
RELEASES FOR 1933

"AS THE EARTH TURNS"—All Star Cast
"DARK HAZARD"—Starring Edward G. Robinson
"I LOVED A WOMAN"—Starring Edward G. Robinson
"NARROW CORNER"—All Star Cast
"BABY FACE"—Starring Barbara Stanwyck
"PARACHUTE JUMPER"—Starring Doug Fairbanks, Jr.
"SILVER DOLLAR"—Starring Edward G. Robinson

SEASON'S GREETINGS TO EVERYBODY
IN THE AMUSEMENT WORLD

SALLY RAND

ROY DEL RUTH

DIRECTOR

Warners-First National

1933 Productions

"BLESSED EVENT"
"LITTLE GIANT"
"BUREAU OF MISSING PERSONS"
"CAPTURED"
"LADY KILLER"
"UPPER WORLD"

Season's Greetings

LOTHAR MENDES

'JEW SÜSS' ('POWER')

For

GAUMONT-BRITISH

RAUL ROULIEN

(FOX FILMS)

CLOSING 1933:

"FLYING DOWN TO RIO"

RADIO

OPENING 1934:

"THE WORLD MOVES ON"

FOX

Season's Greetings

to all
from

Mae Murray

"GETTING RID OF T

Excerpts of Radio Address
of the Pau

Editor of the

Broadcast from WLWL, NEW

There is an ancient pagan maxim, "Whom the gods would destroy, they first make mad." And it does really seem that those who are bent upon self-destruction commence by losing their wits.

One of the maddest ideas that has ever been exhibited to the world that has witnessed so much lunacy is that of certain Nazi Christians in Germany who have declared their intention of doing away with the Old Testament. The reason alleged is that the Old Testament is Semitic—or to speak more accurately, Jewish. The anti-Jewish movement has gone so far in Hitler's Reich that some of the extremists, following the discredited Ludendorff, want to get rid not only of the Old Testament, but the New, not only of Judaism, but Christianity, as being Jewish in origin and ethos. The Ludendorff element is more courageous and consistent than those who dare go only half-way in their determination to get rid of all that smacks of Judaism. For every book in the New Testament, as well as in the Old, was written by a Jew. St. Luke, St. Mark and St. Paul were Jews of the Dispersion, that is to say, Jews of other countries than Palestine, but they were nonetheless Jews.

The Apostles were Jews as truly as the prophets; Peter and Paul and James and John were quite as Jewish as Abraham, Isaac, Jacob and Moses. And if we must introduce the Sacred Name of Jesus into this ridiculous business; there was not one drop of any blood but Jewish in the veins of the Son of Mary. So—once these anti-Jewish fanatics get going, if they have the audacity to be consistent, they will have to throw away the New Testament with the Old. If they eliminate everything Jewish from their religion, they will have to get rid of our Saviour Himself, and His Mother and His fosterfather and all His friends, apostles and first disciples.

In the text of the Roman Mass even to this day we have reminders that our remotest ancestors in the Faith were Jews, to say nothing of the introductory parts of the Mass (taken generally from the Old Testament and hence Jewish). When we come to the Canon, the sacredest part of the Divine Liturgy, we speak of "Our Father Abraham," and of Melchisedech, the high priest, who offered sacrifice for Abraham.

To put the matter briefly and pointedly—we Christians consider ourselves to be direct and legitimate heirs to the Jewish religion. Our faith began in Judaism, and to [illegible] day is steeped and saturated with Judaism. It may be that a good many Jews don't [illegible] how Jewish is the Christian religion, but there is no excuse for a Christian's not knowing that we have inherited a very great deal of the Jewish traditions and the Jewish

Printed in Memory of My

HE OLD TESTAMENT"

by Father James M. Gillis

list Fathers

"Catholic World"

YORK, November 23, 1933

spirit. We use the Jewish Scriptures, we honor the Jewish heroes, the Jewish patriarchs, prophets, sages and kings. We claim Isaias and Jeremias, Ezechiel and Daniel, no less than Matthew, Mark, Luke and John. We hold that the Old Testament, written before Christ, is just as divinely inspired as the New Testament, written after Christ.

Now, therefore, we have and can have no sympathy and no agreement with those who try to deJudaize Christianity. To eliminate the Jewish element from our faith would be to tear up and throw away the roots of the Christian religion.

But what do the madmen in Germany know about all this? Even those who do not go the full way with Ludendorff in his demand that a heathen deity be replaced again upon the altars from which he was dethroned more than a thousand years ago; even those who speak merely of lopping off the Old Testament as Jewish and retaining the New Testament as Christian, are like all fanatics, ignorant. In fact, I think it a feasible proposition that ignorance is the cause, or at least the *sine qua non* of fanaticism.

I am ashamed to say that I meet from time to time evidences of ignorance in this matter even on the part of our own Catholic people. Some of *them* don't know or at least rightly appreciate our Jewish origin, and some of them are ignorant of the purity and the majesty, the beauty and the high spirituality of the Jewish religion. Perhaps we can't blame them altogether. The Jews they meet are for the most part not good specimens; they are apostate Jews, and an apostate does no credit to the religion which he has abandoned. We ought to know that from our apostate Catholics.

Therefore we ought to know what to think of lapsed, fallen away, apostate Jews. They, too, are a bad lot. But we have no more right to judge the original, beautiful, pristine, pure Jewish religion by them than our critics have a right to judge Catholicism from corrupt politicians, or bootleggers or gangsters who happen to have what is called a Catholic name. We Catholics have suffered so much for the sins of bad Catholics that we should be the last person in the world to condemn Judaism for the sins of bad Jews. We demand that our faith be judged on its own merits. We ought to judge Judaism on its own merits.

If it be only a myth that pagan gods made men mad as a preliminary to destroying them, it is no myth that the true God may destroy men who deliberately cultivate the madness of race prejudice

GREETINGS!

WILLIAM CONSELMAN

WRITER

FOX HOLLYWOOD STUDIO

A Happy New Year to All My Friends in the Theatre and Screen Industry

Boris Petroff

Paramount Studio
Hollywood

EDMUND GOULDING

1934

Metro-Goldwyn-Mayer

SEASON'S GREETINGS

WILLIAM A. SEITER

RKO

JAMES K. McGUINESS

M-G-M Scenarist

Extends His Best Wishes For 1934

SEASONAL GREETINGS

WILLIAM E. Le BARON

PARAMOUNT ASSOCIATE PRODUCER

1933

"SHE DONE HIM WRONG"
"HELLO EVERYBODY"
"TERROR ABOARD"
"COLLEGE HUMOR"
"TOO MUCH HARMONY"
"I'M NO ANGEL"

HAPPY NEW YEAR

ROBERT Z. LEONARD

Season's Greetings

from

NACIO HERB BROWN and ARTHUR FREED

ROUBEN MAMOULIAN

"QUEEN CHRISTINA"

CONTINUED SUCCESS

to

VARIETY

a Friend

from Its Inception

H.R.

Holiday Greetings

To PARAMOUNT PRODUCTIONS MUSIC DEPARTMENT
Who Contributed to the *Paramount* Music of 1933

"SHE DONE HIM WRONG"
"A BEDTIME STORY"
"INTERNATIONAL HOUSE"
"WAY TO LOVE"
"I'M NO ANGEL"
"TOO MUCH HARMONY"
"TORCH SINGER"
"DUCK SOUP"
"COLLEGE HUMOR"
"SITTING PRETTY"
"GIRL WITHOUT A ROOM"
"SONG OF SONGS"
"JENNIE GERHARDT"
"THIS DAY AND AGE"
"CRADLE SONG"
"ALICE IN WONDERLAND"
"EIGHT GIRLS IN A BOAT"

COMPOSERS
FRANKE HARLING
DIMITRI TIOMKIN

SONG WRITERS
RALPH RAINGER
LEO ROBIN
ARTHUR JOHNSTON
SAM COSLOW
MACK GORDON
HARRY REVEL
JASON & BURTON

COMPILATION, COMPOSITION and ORCHESTRATION
JOHN LEIPOLD
HERMAN HAND
MAX REESE
OSCAR POTOKER
HOWARD JACKSON
KARL HAJOS
MILAN RODER
STEPHAN PASTERNACKI

SCORERS
ANDREA SETARO
SIGMUND KRUMGOLD
RUDOLPH KOPP
MAURICE LAWRENCE

CONSTANTINE BAKALEINIKOFF and
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Producer
of

"FLYING DOWN TO RIO"

RKO PICTURES
REG. U.S. PAT. OFF.

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CO-ADAPTOR

"JEW SÜSS" "MAGNOLIA STREET"
GAUMONT-BRITISH

Season's Greetings To All

Especially Those Who Made Possible

"GABRIEL OVER THE WHITE HOUSE"
★★★★

"ANOTHER LANGUAGE"
★★★★

"GOING HOLLYWOOD"
★★★

"QUEEN CHRISTINA"
★★★★

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Commuting Between

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MERVYN LeROY

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"TUGBOAT ANNIE"
"GOLDDIGGERS OF 1933"
"THE WORLD CHANGES"
"I'M A FUGITIVE"

FORTHCOMING RELEASES

"HEAT LIGHTNING"
"HI! NELLIE"

WARNER BROS. — FIRST NATIONAL

Compliments of the Season!

EDWIN JUSTUS MAYER

MEET YOUR FAVORITE STAR OF STAGE AND SCREEN
AT MIKE FRITZEL'S
CHEZ PAREE
America's Smartest Restaurant and Supper Club
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Just a Good Old
Season's Greetings
To All My Friends

—DON ALBERT

GREETINGS FROM ENGLAND

to all our friends who have made the **DORCHESTER** *and* **MAY FAIR HOTELS** *their London home — and to all new friends who propose to do so in 1934,* **CLIFFORD WHITLEY** *sends personal greetings*

TO

Harold & Mildred Lloyd, Maurice Chevalier, Bebe Daniels, Ben Lyon, Douglas Fairbanks, Pola Negri, Raquel Torres, Lupe Velez, Jeanette Macdonald, Sally Eilers, John Gilbert, Bob Ritchie, Wheeler & Woolsey, Betty Compton, Billie Dove, Charles B. Dillingham, Walter Wanger, Claire Luce, Greta Nissen, Evelyn Brent, Lillian Gish, George Gershwin, Polly Luce, Patsy Ruth Miller, Phelps Twins, Charles Laughton, Mary Eaton, Lili Damita, Vera Murray, Monte Banks, Beatrice Lillie, A. M. Warner, Freddie Lonsdale, Arthur Schwartz, Otto Ludwig, Norma Shearer & Irving Thalberg, Milton J. Schwartz, Emil Kramer, Marlene Dietrich, Peggy Hopkins Joyce, Sydney Kent, Millard Webb, etc.

Nearly all of the above have stayed at either

The Dorchester **Park Lane, London**

The Home of the Biggest Cabaret in the World

FELIX FERRY'S PRODUCTION—

"THE NEW YORK MIDNIGHT FOLLIES"

OR **THE SENSATION OF THE LONDON SEASON**

The May Fair Hotel

THE TWO FINEST AND MOST MODERN HOTELS IN EUROPE

Berkeley Square, London

THEY WERE ALL VERY HAPPY AND COMFORTABLE

Why don't YOU come and stay with us during your next visit to Europe. There is a great welcome awaiting you in London

London will continue to be

THE **CITY FOR GAIETY** IN EUROPE IN 1934

Just write and inform us you are coming and our Hospitality Officer and Porters will meet you at Southampton and take care of your luggage for you

HEALTH, HAPPINESS AND PROSPERITY TO YOU IN 1934

MANAGING DIRECTOR SIR FRANCIS TOWLE

Just a personal message in which further words are superfluous

A. M. BOTSFORD

ROBERT NORTH

PRODUCED FOR

COLUMBIA PICTURES CORPORATION

THIS YEAR

"CIRCUS QUEEN MURDER"
"COCKTAIL HOUR"
"THE WRECKER"
FURY OF THE JUNGLE"
"MASTER OF MEN"
"FOG"
"ONCE TO EVERY WOMAN"
"THE NINTH GUEST"

IN PREPARATION

"THE MOST PRECIOUS THING IN LIFE"
"WHIRLPOOL"

LET'S ALL BOOST DURING

1934

ROBERT PRESNELL

Associate Producer

Warners-First National

Best Wishes from

Gladys Glad

and

Mark Hellinger

William Frawley

"MISS FANE'S BABY IS STOLEN"—January 9
"BOLERO"—February 16
PARAMOUNT PRODUCTIONS

AS ALWAYS

ALBERT LEWIS

Associate Producer at Paramount

1933 PRODUCTIONS
"TORCH SINGER"
"INTERNATIONAL HOUSE"
"A LADY'S PROFESSION"
"NO MAN OF HER OWN"

IN PREPARATION
"THE TRUMPET BLOWS"
"COME ON, MARINES"
"THE MAN WHO BROKE HIS HEART"
"THE GREAT MAGOO"

HENRY HATHAWAY

Directed For—
Paramount Productions, Inc.

"The Heritage of the Desert"
"Wild Horse Mesa"
"Under the Tonto Rim"
"Sunset Pass"
"Man of the Forest"
"To the Last Man"
"The Thundering Herd"
"The Border Legion"

ERNST LUBITSCH

"DESIGN FOR LIVING"

PARAMOUNT

NOW PREPARING

"THE MERRY WIDOW"

METRO-GOLDWYN-MAYER

SEASON'S GREETINGS

FROM

"Songland's Gift to Modern Song"

GRACIE BARRIE

Recent feature with the New York production of "STRIKE ME PINK"

Just completed eight straight weeks as Mistress of Ceremonies at the Earle Theatre, Washington

And now in my fourth week as Mistress of Ceremonies at the Earle Theatre, Philadelphia

LEO BIRINSKI

WROTE
AND
DIRECTED

"Mating Time"

NOW WITH
M-G-M

Paul Martin

SEASON'S GREETINGS

from

E. RICHARD WALLACE

WHO
DIRECTED
IN
1933

"The Masquerader"

Starring RONALD COLMAN

A Samuel Goldwyn-U. A. Production

"Eight Girls in a Boat"

A Charles Rogers-Paramount Production

CAROL SAX PRODUCTIONS

PARIS-AMERICAN PLAYERS
1929-1930

"THE GUEST ROOM"
1931

Present a Powerful New Drama by I. J. Golden Entitled

"RE-ECHO"

Directed by MR. SAX

Opening Forrest Theatre, New York, Jan. 10, 1934

We Represent the
foremost
Screen Box Office
personalities
for
Radio Broadcasting
and
Personal Appearances

MYRON SELZNICK-FRANK JOYCE, Ltd.
ALLAN SIMPSON, Radio Associate
Beverly Hills, California

B. G. DeSYLVA

Producing

"BOTTOMS UP"

For FOX FILM CORP.

HEARTIEST CONGRATULATIONS

"Variety"

ON YOUR 28TH ANNIVERSARY

Vine and Hollywood

Greetings!

REBECCA and SILTON

Managing—Actors, Directors and Writers

IRA C. UHR

Associate

M. S. BENTHAM, New York

6605 Hollywood Blvd., Hollywood, California

Season's Greetings

Success to "Variety"

Edward Laemmle

UNIVERSAL

GREETINGS FROM

TOM BROWN

WITH RADIO PICTURES

"WILD BIRDS"

DU WORLD Pictures, Inc.

729 Seventh Ave.

New York City

BR. 9-0896

Distributors of Distinctive Films Throughout the World

JULIAN JOHNSON

Story Editor

FOX

SEASON'S GREETINGS

from

JOHN CROMWELL

Greeting 1934

with the finest list of pictures

UNIVERSAL

has made in more than a quarter of a century

Carl Laemmle
Carl Laemmle, jr.
UNIVERSAL CITY, CALIF.

A Happy New Year to All

HAMILTON MacFADDEN

DIRECTED DURING 1933

"TRICK FOR TRICK"
"MAN WHO DARED"
"CHARLIE CHAN'S GREATEST CASE"
"AS HUSBAND'S GO"
"EVERY GIRL FOR HERSELF"
"MOVIETONE FOLLIES"

FOX PRODUCTIONS

Season's Greetings

BESS MEREDYTH
MICHAEL CURTIZ

ROBERT LORD

Associate Producer

•

WARNER BROS.-FIRST NATIONAL

THE MOTION PICTURE RELIEF FUND

Is The Guardian Angel of the Needy in the Industry

DO NOT FORGET TO DO YOUR SHARE IN 1934

A SUBSCRIBER
To the Motion Picture Relief Fund

MILTON H. GROPPER

BUDDY DE SYLVA
and
DAVE BUTLER

This is just a little note to my two best friends and collaborators to say, I wish you a "Chiefly" New Year.

SID ("Little Chief") SILVERS.

P. S. I go where you go!

CARRILLO LEO MORRISON

CURRENT PRODUCTIONS

"FOUR FRIGHTENED PEOPLE"

Paramount—Cecil De Mille Production

"VIVA VILLA"

M-G-M Production

EXCLUSIVE MANAGEMENT

NEW YORK HOLLYWOOD

GWEN
STONE
and
BOB
VERNON

Extend Season's Greetings

CAPITOL
New York
This Week (Dec. 29)

Compliments
of the
Season

Bayard Veiller

AUSTIN PARKER

Paramount

VINCE BARNETT

Wishes all his friends in the profession a Happy New Year—and this is no rib.

Producer of
"So You Won't Sing, Eh?"
For RKO-Radio

Howard J. Green

Writer of
"I AM A FUGITIVE" ★
"BLESSED EVENT"
"MORNING GLORY" ★
"MAN OF TWO WORLDS" ★
★ *(In Collaboration)*

Walter Lang

Directed
"Warrior's Husband"

JESSE L. LASKY—FOX FILM

Now under contract to
20th CENTURY PICTURES

Season's Greetings

Loui DeFrancesco
Frank Tressell
Edward Kilenyi,

MUSIC DEPARTMENT
FOX STUDIO
HOLLYWOOD

TIC TOC CLUB
The $100,000 Castle in the Air
Catering to a Discriminating Membership Clientele
Featuring GYPSY MARKOFF and Her Orchestra
IRENE BORDONI THE TICK TOCK GI
Adair and Richards The Admirals
CHARLES JUDELS Master of Ceremonies, and Many Other Stars of the Stage and Screen
Call Victor, Circle 7-8000, Regarding Membership in This Unusual Club
The
Park Central Hotel
56th ST. AT 7th AVE.

GREETINGS
"Strange as it Seems Pictures"
Produced for Universal by

NATHAN and FAIRBANKS

PROBLEMS OF FED'L RADIO COMM.

By Colonel Thad H. Brown*

(Vice-Chairman, Federal Radio Commission)

To adequately cover this subject a writer would almost of necessity fill several volumes, but a concise definition the Federal Radio Commission may be given as follows:

The Federal Radio Commission an independent establishment of the national government dealing with the licensing of radio stations of every character, the licensing including the assignment of frequencies, the fixing of power to be used in transmission, and the determination of hours of operation.

The Radio Commission oame into being in 1927 when there were a total of 737 broadcasting stations in the United States. Mergers and other changes have reduced this number today to 588 and have brought about worthwhile improvement in service to radio listeners. During this period when the number of broadcasting stations has been decreased, the number of listeners has increased until today more than one-half of the homes in the United States are equipped with receiving apparatus.

It is these listeners which it is the paramount duty of the Commission to serve. The law under which the Commission operates directs it to act at all times for the benefit of the 'public interest, convenience and necessity.' This is the yardstick by which the Commission measures its decisions.

It may be assumed, therefore, that all of the almost 600 broadcasting stations in the United States are operating in the 'public interest, convenience and necessity.' These stations operate under licenses issued by the Commission on definitely assigned channels, or frequencies, with definite assignments as to power and hours of operation.

The field of broadcasting has not always been so well ordered. The first Federal law having any relation to radio communication was the Act of 1910. It was not a regulatory measure, however, but related solely to safety of life at sea. This was followed Aug. 13, 1912, by an amendment entitled 'An Act to Regulate Radio Communication.' It required the obtaining of a Federal license before engaging in any form of interstate or foreign communication by radio, the license to be granted by the Secretary of Commerce. There arose under this Act a question as to whether the Secretary of Commerce could exercise any discretion in the issuing of licenses, or whether he was under the mandatory duty of granting them to all applicants. A corporation had made application for a license for trans-Atlantic communication for a station at Sayville, Long Island. Although the applicant was organized under the laws of New York, the Secretary of Commerce had reason to believe that it was really controlled by German capital and Germany did not permit similar American owned corporations to operate in that country. The Secretary of Commerce therefore submitted to the Attorney General the question of whether, under the 1912 Act, he had authority to refuse the station in this ground. The Attorney General replied he had not, saying that the Act did not repose any discretion in the Secretary as to the granting of licenses, if the applicant came within the class to which licenses were authorized to be issued. Thereafter, in 1921, an applicant operating a station in New York City was refused a license by the Secretary of Commerce because the type of apparatus it was using was such that it caused serious interference with other communications. The applicant brought a mandamus proceeding against the Secretary to require him to issue the license, on the ground that the duty of issuing it was purely ministerial. The court held that under the Act of 1912, the Secretary of Commerce had no right to withhold a license from the applicant to operate its apparatus for radio communication.

First Two Frequenci

Up to 1921, the principal use for radio had been for point-to-point communication service. Few applications for broadcasting licenses were made. At this time there was no provision for wave lengths for this service so the Secretary of Commerce selected 833 kilocycles and later 750 kilocycles as suitable for broadcasting, and all broadcasting stations were licensed upon these frequencies. Broadcasting grew rapidly and by 1923 there were several hundred stations trying to operate simultaneously on these two frequencies. It is not necessary to draw a picture of the confusion that resulted. In March, 1923, the Secretary of Commerce called a conference of the various radio interests to determine what steps should be taken in aid of broadcasting. The conference recommended that the facilities for broadcasting be extended so as to include all frequencies from 550 kilocycles to 1500 kilocycles. The 1912 Act, however, neither made nor authorized any distribution of wave lengths among the individual stations.

In 1926 a broadcasting station in Chicago, authorized to use certain frequency for a specified time, became dissatisfied with its licensed conditions and 'jumped' its assigned frequency. The Attorney General brought proceedings against it to enforce the penalty provided in Section 1 of the 1912 Act for operation in violation of that section. The court held that under the rules applicable to criminal statutes, sections 1 and 2 cannot be construed to cover acts of the defendant upon which this prosecution is based.' There followed open sesame of frequencies and stations used whatever frequency they pleased. The result was such a hodge podge on the air that Congress was besieged with letters, telegrams, resolutions and demands that something be done about it. Whereupon in February, 1927, the present Radio Act became a law. It was predicated upon the thesis that radio communication is commerce and that Congress has the power under Article I, section 8, clause 3 of the Constitution to regulate commerce with foreign nations and among the several States.

Whatever doubts may have existed in 1927 in the minds of some of our Federal lawmakers as to the power of Congress to enact the Radio Act of 1927 under the so-called 'Commerce Clause' of the Constitution, it is now well settled that radio communication is commerce.

Broadcasting, unlike almost every other business in the United States, must be in the hands of relatively few institutions. Under our system broadcasters may be licensed to operate on frequencies separated by 10 kilocycles, from 550 to 1500. Broadcasters on the same or adjacent frequencies must be separated by a distance sufficient to eliminate interference within their individual primary service areas. It is entirely likely that chaos would result if frequencies were not assigned under license by a Federal authority. Without this rigid supervision the average radio listener might find himself unable to tune in any single station satisfactorily. His loudspeaker would blare forth the programs of two or more stations simultaneously and broadcasting, as we know it, would die an early death.

Against Gov't Ownership

Although we are faced with the necessity of Federal regulation of broadcasting in the United States, I am quite sure that we do not want Federal ownership and operation of broadcasting here. Government ownership and operation of broadcasting facilities is the system adopted in many foreign countries including Great Britain. Such countries came into government radio operation rather naturally because of existing policies of ownership of railroads and telephone and telegram communication systems. It is greatly to be doubted whether any government ownership and operation of broadcasting could provide the excellent and diversified radio programs which the American listener enjoys today, and for which the proprietors of our radio stations should be complimented and the artists they employ congratulated.

It probably would be impossible to find a broadcaster in the United States who is thoroughly and completely satisfied as to the facilities with which he is licensed to operate. If he is satisfied with his frequency he probably is dissatisfied with the power rating assigned to him or with his hours of operation. His power may be satisfactory but he may think that another frequency would be better for his purpose than the one to which he is assigned. The broadcaster may be the owner of two or more stations which he would like to combine into one large station. To accomplish any change along these lines he must obtain the approval of the Commission. Applications to accomplish these and similar changes are before the Commission at all times. In many cases the Commission finds it possible to bring about an improvement in the allocation of the facilities by granting such an application. In many other cases it is believed that the public is best served by leaving the situation as it is.

Still more applications come from individuals and institutions who would like to enter the field of broadcasting, and they apply to the Commission for licenses to set up new broadcasting facilities. It is not always easy for the Commission to extend the existing broadcasting facilities to one community without damaging the service already being rendered several other communities. Such cases must be decided on the rule of 'greatest good to the greatest number.'

The Federal Radio Commission in determining whether or not station licenses should be renewed or whether new stations should be established must decide whether the public interest, convenience and necessity would be served by the licensing or relicensing of stations. In doing this the Commission considers certain facts or conditions which briefly may be set out as follows:

1. Is the radio reception now being received in the area sought to be served adequate?

2. Does the applicant have sufficient financial ability to establish and maintain the proposed service?

3. Has the applicant the ability, training, and experience to produce a well-balanced program with sufficient talent available?

4. Would the proposed transmission cause objectionable interference with established broadcasting stations?

5. Have the zones and states within which the applicant wishes to establish his service their equitable share broadcasting facilities?

6. Is the proposed equipment which the applicant desires to install modern in design?

These fundamental considerations indicate definitely why it is almost impossible to obtain authority to build new broadcasting stations in the United States or to augment the facilities of existing stations.

The Kansas Case

The Commission, through its legal division, of which the General Counsel is its head, is always maintaining a close check of the records of stations. While the Radio Act specifically prohibits the Commission from exercising censorship of programs to be broadcast, the courts have upheld the Commission in its consideration of programs already broadcast in determining whether public interest would be served by the continued operation of the station. A case arising in Milford, Kans., within the past few years clearly established that principle. In this case a station licensee was denied a renewal of license by the Commission when it held that the type of advertising emanating from the station 'was inimical to public health and safety, and for that reason is not in the public interest.' The case was appealed to the Court of Appeals of the District of Columbia, which sustained the Commission and one of the judges of that court in writing the opinion quoted Scripture, stating 'By their fruits ye shall know them.' This case is of importance in that it recognizes the right of the United States Government, through the Federal Radio Commission, to determine whether or not a particular type of program is in the public interest.

Technical engineers employed by the Commission are among the ablest men of their profession to be found any place in the world. Employes of the Commission learn something of the technical side of radio through experience and concentrated study, but at all times the Commission must rely upon its loyal, conscientious and able staff of technical advisers. These men also assist in enforcing radio law and rules and regulations of the Commission. They conduct frequent tests to make sure that broadcasters actually are broadcasting on the frequencies assigned to them and with no more than the exact amount of power allowed.

Among the major problems confronting not only the Commission but the North American continent is the one involving the allocation of broadcasting facilities to Canada, the United States, Mexico, Central America and Cuba. Conferences have been held between representatives of all of these nations and more conferences will be held before a solution of this problem is arrived at. Certain facilities must be given to the people of all of these nations and it is no easy task to determine what constitutes a fair distribution of facilities, to say nothing of the problems involved to satisfy the people of each nation.

Five U. Zones

A portion of the , which it is the duty of the Commission to administer, provides that the United States shall be divided into five zones and that the radio broadcasting facilities of the United States shall be divided equally among each of these zones and that a fair and equitable allocation shall be made among the states within each zone according to population, the intent of Congress being that each zone is entitled to equality of radio broadcast service—both of transmission and reception. On June 17, 1930, the Commission adopted rules and regulations providing for the allocation of frequencies among the zones and states as above outlined. Since that time it has been found that there is a difference in the service area covered by the various frequencies; that is, a station broadcasting on a frequency of 600 kilocycles gets out better than a station operating on a frequency of 1,200 kilocycles with the same power. The Commission at the present time is making a thorough study of this situation and working toward the end of a more equitable distribution of radio broadcast facilities among the zones and states.

The problems of the Commission usually are highly technical and I have not tried to discuss them from that standpoint. It is sufficient to say that throughout the four-year period that I have had the honor to be associated with the Commission, I can say without fear of contradiction that it has endeavored at all times to keep foremost before it the thought that 'public interest, convenience and necessity' must be served.

* Colonel Brown, former Secretary of State of Ohio, served as General Counsel of the Commission from December 10, 1929, to March 28, 1932, and since the latter date has been a member of the Commission representing the Second Zone, which comprises the States of Kentucky, Michigan, Ohio, Pennsylvania, Virginia, and West Virginia.

LEW WHITE
ORGANIST
Exclusive NBC Artist

Broadcasting daily at 8:30 A. M. from Radio City.
Benj. Moore Paint Hour, Wed., 11:30 A. M., WEAF.
Hudson-Essex Hour, Sat., 10 to 11 P. M., WEAF.
Organ Studios, 1630 B'way, New York

Hotel New Yorker Tests Radio as Room Renter

Hotel New Yorker is the latest hotel to ponder the merits of radio in renting rooms. A test campaign on behalf of the Manhattan tavern is being tried out in Washington, D. C. One minute programs with live talent framed by Walter Craig are being tried.

Ruthrauth and Ryan agency handles account.

Spot Broadcasting

By Bob Landry

Spot broadcasting seems to be the great agitator in radio. To begin with most of the radio industry is barely civil and seldom polite. Then there's the American Federation of Musicians, ayowedly anxious to attend spot broadcasting's funeral. And the Federal Radio Commission is scarcely its pal. Every platter must be preceded with confessional, is an electrical transcription'. And that 'A' the bosom of Hawthorne's heroine wasn't any harder to bear than this phrase.

Certain advertising agencies are sold on spot broadcasting but the majority of contract dispensers are network-minded, while the Four A's official opposition to the so-called general representative is in actual practice an anti-spot policy. General reps have been spot broadcasting's best friends and most eloquent advocates.

There's a stigma to wax that spot broadcasting cannot escape. It happens often enough that some radio disc is heard on the air and sounds rotten. There may be natural explanations for these mechanical imperfections, yet so long as the quality has a question mark the destiny of radio discs must be uncertain.

Meanwhile, broadcasting progresses not so much by selling its own merits as by pointing out artfully and cunningly the flaws and weaknesses in the networks. This technique has been developed throughout radio during the depression. One agency knifes another, one network undermines the rival, this headliner chisels in on another's program. Machavellian in suavity or bluntly above board, the daily game of making the other fellow seem like a crook or a fool goes merrily forward.

lanting the Doubt

Actually spot broadcasting has some sharp tools. Advertisers buying so many towns and stations get most of their dope in graphs which can often be successfully distintegrated under the unkindly analysis of someone who knows where to look for the weak spots. Thus by showing that in eight of 20 towns the station the networks offer is not the best station in the community, a deadly doubt can be sunk in the sponsor's consciousness.

The great argument of spot broadcasting is that wax programs can be concentrated where they're needed and the waste circulation of the networks, with the high cost per unit, avoided. This line of reasoning works admirably with the manufacturers whose distribution is regional or incomplete.

Spot broadcasting has also recently advanced the claim that 20 stations strategically selected by geography can blanket the entire country any night. This compares to twice or three times as many outlets on a network hook-up. Power of large stations like WSM, Nashville; WFAA, Dallas, or WGY, Schenectady, permits the assumption that these stations are heard regularly far beyond the communities in which they are actually situated. Towns in which newspapers habitually list seven or eight stations in other cities are used by spot broadcasters as an argument that the overlapping of power signals can be adroitly employed to get maximum results for minimum cost.

Phonograph Records

Radio discs, of course, indignantly deny that they are phonograph records. Actually they are much more than that. But the distinction is largely technical to most people and advertisers shy away on that account. Against this spot broadcasting points to the wide range of celebrated names and entertainers who have been recorded on radio discs as proof the intrinsic merit and, moreover, of a quality far beyond anything the regional sponsor can hope to get within his own area.

Spot broadcasting has taken a lot of wallops in the past and its future is far from assured. In general its enemies are more influential than its allies. Spot broadcasting has not known how to counteract the propaganda with any degree of cleverness. Or, perhaps, couldn't afford the campaign necessary to give institutional prestige and standing.

BROADCASTING IN 1933

By Bob Landry

That Chicago banker whose macabre sense of humor prompted him to predict that 1933 would be remembered as the year the depression began wasn't far wrong on radio. After breezing through 1930, 1931, and 1932 at a constantly accelerating upward swing broadcasting slowed down temporarily during the year just ending. It was probably the worst and longest summer the radio industry has experienced, and not until well into the fall was renewed optimism confirmed by a belated influx of contracts which ultimately jammed the networks.

A taste of depression produces a chastening state of mind. It is also likely to be accompanied by changes born of retrenchment and dissatisfaction. Many such changes did occur in radio.

Of the quarrels within radio the feud with the daily press remained the bitterest. Manifestations of the newspapers animosity bobbed up all the way from Greensboro, N. C., to Des Moines. Newspapers curtailed radio publicity to a minimum and in some instances banned mention of the ether altogether. Fuel on the smouldering embers of this tiff was poured by Columbia's newsgathering bureau, organized along regular newspaper lines. That was interpreted as something pretty wful by many an editor.

As the year neared its close the networks and newspaper publishers patched up a peace treaty that resulted in the scrapping of the much-hated CBS News Bureau and the creation of publisher-controlled editorial authority to decide what and how much radio may broadcast of the day's news. This pact must still be ratified. General suspicion is that the end of the press-radio war is far from an accomplished fact.

Other radio battles were between networks and spot broadcasting, between the Four A's and the Association of National Advertisers, between the Federal Radio Commission and umpteen dozen individual stations. And those constant arguments between sponsors and talent, New York and Chicago, NBC and CBS, all stations and all musicians' unions, were undimmed by repetition and unsolved by time.

Of course, many of the encounters on the station relations battle-front never come out. Networks are in eternal conflict with their own affiliates. NBC during the year sought to protect itself with more and better contracts as stations grumbled and yelled that they were being mistreated. Those visits to New York of regional broadcasters aren't just to see the latest musical comedies.

1933's First Quarter

Going back to January, 1933, the records disclose that the webs had a so-so month and were slowing down, whereas spot broadcasting had its best January. A counting of heads revealed that not since 1931 had broadcasting developed any new personalities. Foods, cosmetics, drugs and tobaccos provided 70% of network revenue. Lord & Thomas had spent $5,461,866 the previous year and led the advertising agencies as radio's biggest customer. J. Walter Thompson, BBD&O, and Erwin-Wasey were right behind.

Things happened fast during the first quarter, ranging all the way from the attempt on President-elect Roosevelt's life and Columbia's nifty news scoop on that event, to Ed Wynn's confession that he would angel a regional network. General Pershing and Herbert Hoover were approached to broadcast commercially, but didn't, being better guessers than Wynn.

Congressman Louis McFadden charged that NBC earnings were being diverted to pay RCA expenses and wanted an investigation. In a peeve at radio the Associated Press shut off service to the networks. It was reported that CBS execs were in soup-and-fish oftener than in their offices. Radio leaders in general mingled extensively in elegant society.

Roy Durstine, expressed the belief that all things weighed and due allowance being granted for the wow headliners and programs, radio was essentially dull. Influx of show names to the air hadn't altered this. Everybody waited for the other fellow to initiate novelties and then everybody imitated.

On the personal side of the news there was the marriage of Elmer Bengston, KLZ production manager, to Mrs. Naomi Reynolds, owner of the station; Amos 'n' Andy's embarkation upon a nation wide personal appearance tour that chalked up some box office records; rapid rise of Sidney Strotz within Chicago's NBC hierarchy; Jack Adams' induction into WMCA, and a fist fight between Nick Kenny, Manhattan radio editor, and Harold Stern, orchestra leader.

Spring Panic

By May the panic was on. It was sensed that 1933 was to be the summer of the big drought. Before the seasonal fold-up was over many a station had more sustainers than at any time since crystal sets. WBBM, Chicago, had only five 15-minute periods weekly from CBS, although well fortified with 33 purely local sponsors. This same station found out that it's unwise ever to slight President Eamon de Valera. When trading the Irish President in for a last-minute commercial the station brought down on itself the verbal wrath of thousands. Switchboard was tied up for 30 minutes answering squawks.

CBS, always surveying, offered statistics that 60,514,000 listeners were reached by some 16,809,000 radio sets in the United States. Notwithstanding, the year 1933 was marked by a return of many an advertiser to newspapers. Conservative accounts adopted this reactionary trend on the theory that they were dealing with less intangible factors in publications.

There was a horror cycle of kid programs and NBC ultimately had to apply the brakes. Fears of censorship, parental criticism, were expressed and to a small degree materialized. World's Fair expected advertisers to flock for the privilege of broadcasting from the Exposition, but only a few were interested at the added costs. Networks weren't especially friendly to the expo on the commercial aspect, but went to town in a big way on sustaining co-operation.

On the Pacific coast it was the same old story. Programs were atrocious, showmanship was missing altogether, and exceptions to these rules looked like masterpieces Regional broadcasters in general displayed plenty of initiative and ideas around the country. Leading in aggressiveness were such stations as WLW, Cincinnati; WOR, Newark; WLS, Chicago; WSM, Nashville; WBT, Charlotte; WGY, Schenectady; WCKY, Covington; KDKA, Pittsburgh; WTMJ, Milwaukee; WJR, Detroit; WHAM, Rochester; WEEI, Boston; WTIC, Hartford; KSO, Des Moines; KMOX, St. Louis; KSTP, St. Paul; WCAU, Philadelphia; WRVA, Richmond; WWNC, Asheville; KDYL, Salt Lake; KFI, Los Angeles; WGN, Chicago, and CKLW, Windsor, Ont.

Adverti i

Stations were in a peculiar position. The Four A's favored special representatives against the policy of Scott Howe Bowen and World Broadcasting. Many outlets felt that the Four A policy tended to favor network as against wax programs. Wax was, and is, the individual station's prime source of revenue. Issue came up at the NAB convention in White Sulphur Springs in the form of agitation to take the 'by electrical transcription' curse off wax shows. It seemed clear after the convention that the Four A's and the networks were better politicians than the party devoted to spot broadcasting for the issue, which had been clear-cut and definite, emerged from the convention pummeled out of recognition and comparatively easy to sidetrack.

In this complicated struggle for advantage the advertisers tended, at least by their attitude, to line up with spot broadcasting. The ANA was making faces at the Four A's. Advertisers would like to undermine that 15% commission which is now, they claim, out of line with the service actually performed by agencies.

But the advertising agencies continued to fear one another most of all. Accounts changed agencies on an average of every 18 months, it was calculated. Love was sweeping the country but not the ad agencies.

The radio code developed very little actual expressed opposition except from labor. As a compromise it was decided to hold the labor clauses in abeyance for 90 days and place the code in operation except for the question of working hours. Smaller stations read danger signals in the document but did little to stop the passage, perhaps figuring they would save money by adopting Turkish fatalism.

Canada was divided in two camps, pro and anti, on its new radio commission. Five percent of the total time of any program was deemed a high enough ratio of advertising by the Dominion government. Advertisers thought otherwise. CFCA, Toronto, expired in the night and the death certificate called it commission poisoning.

Several instances of advertisers trying to walk out on radio contracts and not getting away with it. Dutch Master Cigar found itself not at liberty to forget about a commitment to Jack Adams and the case reached the Appelate division. In Chicago the Critchfield agency had to pay when a sponsor scrammed on 'Chickie' over WBBM.

Charley Hamp quit Peruna cold when a new agency tried to tell him how to perform. Hamp made a speech over the air about 'interfering, meddling, advertising agencies,' and then walked. WCN told the Chicago Broadcasters Association it was namby-pamby and withdrew WIBO heard from the Federal Radio Commission and left the air.

That WIBO case hasn't been talked about a lot, but there's been plenty of whispering. Alvin Nelson the dispossessed owner, has been campaigning against the commission ever since.

During the year, while a group of film exhibitors were whooping it up for Federal control, station operators in the middlewest declared that film exhibs must be crazy to invite Washington supervision. Radio wasn't all the first reports suggested. Running a station was tantamount to running a fever. Nothing was sure but trouble.

WFAA, Dallas, WBEN, Buffalo, and KFH, Wichita, left Bill Rambeau and WBAP, Fort Worth, and WTMJ, Milwaukee, left Free and Steinger to join the Edward Petry office, the first to abide by the Four A's notions of station representation.

Other more or less newsworthy developments during 1933 included the discovery that hicks thought Al Jolson was imitating Harry Richman and Georgie Price, his radio predecessors. Judge Rutherford, whose waxed sermons hit 300 stations, was barred in Canada and investigated in the United States for offending the religions. Col. Richard Patterson, a Democrat, became the number one vice-president of NBC. VARIETY printed a review of Harold F. McCormick, of the International Harvester Corp., who revealed an unsuspected talent as a whistler; radio's first millionaire canary. Quin Ryan was applauded by the Chicago colored press for hiring James Mitchell, 15, as the only Negro actor on the air. Later Master James was stabbed by a playmate and brought to the Cook County Hospital. Stuart Peabody blasted 'parasites who inflate the cost of radio talent.' There were 300,000 automobile radios reported in use. VARIETY established a protected material department for radio writers who feared plagiarism. An NBC announcer received in grateful remembrance from his sponsor a 60c. jar of cold cream. A network efficiency expert put half dollars under the radiator to see if the janitor was (1) thorough, and (2) honest.

Put it all together and it spells radio.

Radioite's $21,411 Damage Award Hard to Collect

Albany, Dec. 31.

Bettye Lee Taylor, radio and theatre organist, faces another fight to get the $21,411 that was awarded her for injuries suffered in an accident to the automobile which she was driving here two years ago.

City of Albany and the New York Central Railroad have filed in the Court of Appeals an appeal against the award, which was upheld by the Appellate Division after it had been set aside by a justice of the Supreme Court in which a jury originally had returned a verdict in favor of Miss Taylor.

AL PEARCE NATION-WIDE

San Francisco, Dec. 31.

NBC will cross-country Al Pearce and Gang for a half hour every Saturday afternoon, beginning Jan. 6. Matinee variety show will originate from Radio Playhouse, Los Angeles.

Move by NBC to transcontinentalize the Pearce show comes after a tryout that was okayed by the New York execs. Pearce's daily hour from 2 to 3 p. m. meanwhile continues on the Coast, part sustaining, part commercial.

Pedlar & Ryan Agency Thinks Kay Francis Stall Unsportsmanly

For the second time in two successive weeks Kay Francis last Wednesday (27) failed to show on the Ipana Troubadours program. Disappointment produced in the agency on the account, Pedlar & Ryan, a boil that for a while threatened to result in legal recriminations being taken against the picture name. What intensified the agency's resentment was the suspicion that Warner Bros. might have had something to do with the non-appearances but after the film producer had given assurances that WB had in no way influenced its contractee's behavior P. & R. decided to forget entirely the actress' obligation to Ipana.

Reason star gave for calling off the original date (20) was that the shock of her announced separation from her husband had been so unnerving that she would have difficulty reading her lines into a mike. Second cancellation brought with it the explanation that she was confined to bed by illness. Agency claims that in checking up on this excuse it found that the actress was still making the rounds of legit openings and had also been seen at several of the night spots. Ipana's advertising rep, however, had received the notice in time to scurry around for a substitute guest star for the program. Ernest Truex was the filler-in.

Kay Francis' was the first disappointment in the long list of picture name the dentifrice account has been using since the debut of the Troubadours idea three months ago.

Charges Coast Stations With Code Violations

Hollywood, Dec. 31.

Four Los Angeles radio stations are violating the NRA Radio Code by not paying minimum wage scales to radio technicians as provided in the code, according to charges filed by Harold Smith, business representative of International Sound Technicians, local 695, IATSE, with the Los Angeles Regional Labor Board.

Local 695, which was originally organized for studio sound men, has been organizing radio men in the local field for several months.

Guy Lombardo Combo Up For KHJ-Woodbury Airer

Los Angeles, Dec. 31.

Looks as if Guy Lombardo's orchestra will follow Lennie Hayton's combo on the Bing-Crosby-Woodbury Soap program over CBS from KHJ.

Hayton has two weeks to go.

KFAB-WBBM Sync Near

Lincoln, Dec. 31.

Dee Dirks KFAB general manager has been making runs between Omaha and Chicago in an endeavor to get the allowed synchronization with WBBM, Chi, going by the middle of January.

New hitch involves considerable expense of new equipment maintaining a direct wire between the two studios and the building of a halfway station somewhere near the Mississippi in Iowa to control the current feeding.

Goodrich Coming Back

Goodrich Tire, which rates as one of the network's pioneer customers, is due to return to NBC the latter part of January with a half hour musical show. Cast auditioned for the spot included James Melton and Al Goodman.

Account has been off the air for over three years.

KFWB's 'Queen Mary'

Hollywood Dec. 31.

KFWB will produce 'Mary Queen of Scots' as fourth of its series of 'English Coronets.'

Beginning in three weeks it will follow the current 'Napoleon and Josephine' serial. Barker Brother, local furniture dealers, will continue commercialing.

Kay Van Riper will write, direct and play the name part.

3 SUSTAINERS OUT AT CBS

Columbia's annual New Year's house cleaning of its sustaining setup this year affects Gertrude Niesen, Willard Robison and Gladys Rice. Action leaves the first of the mikesters with the Ex Lax stanza Monday nights as her only air contact. Both Robison and Gladys Rice were formerly affiliated with NBC.

Network has two warblers of previous buildup alliance returning to a sustaining schedule within the course of the ensuing week. Mary Eastman takes a late evening niche Friday (5) and Charles Carlile a Sunday night (7) program with Howard Barlow as conductor.

Mayor LaGuardia Scraps New York City's WNYC As Costly, Useless

As one of his economy measures Fiorello LaGuardia, New York City's new mayor, is putting the municipally operated WNYC out of existence. Notice to this effect will be forwarded within the next week to the Federal Radio Commission.

WNYC several months ago was shifted by the FRC to the 810 k.c. channel, which designation allowed WMCA and WPCH exclusive occupancy of 570 kilocycles in the New York area and their eventual merging of call letters. LaGuardia's move will also relieve the operators of WMCA of an implied obligation to the city's administration arising out of the reallocation.

Operation of WNYC has cost the city around $50,000 a year. Outside of a studio band the talent expenditures have been nil. In addition to acts that appeared gratis WNYC had an arrangement with other local stations to hook in on their programs. Christ Bohnsack, former City Hall reporter, has been WNYC's manager since its installation six years ago.

Clendenning Ryan, one of the group of Wall Street scions operating WMCA, is the new mayor's executive secretary.

PLOUGH TO 30 MINS. ON NBC WITH LOPEZ

Chicago, Dec. 31.

Plough company switches its 'Penetro Revue' on NBC to Wednesday evenings for a 30-minute period on Jan. 3. Follows the previous 15-minute show which was shifted out of the way to make room for the Sal Hepatica show.

With the move-over Benny Meroff band goes off the program to be replaced by the Vincent Lopez orchestra. Also on the program are the King's Jesters. Other talent will be booked on the guesting system with Adele Starr and Tony Cabooch on for the first ride.

Grunow Readying Show; For Ice Box Plug Only

Chicago, Dec. 31.

Grunow company planning a return to an NBC ride late this month with a musical show. Likely to plug the company's refrigerator rather than radio. Follows a radio disc campaign which hit the ether last month.

Understood NBC musical series will be of institutional character. May be followed with series hooked in with a merchandizing contest.

Lum & Abner on Stage

Akron, Dec. 31.

Lum and Abner, Ford commercial over WTAM, Cleveland, made vaude debut at Palace theatre here Sunday (31). Youngstown and other dates to follow.

Warren Wade, from WTAM, handling the bookings.

Ready Cooper's Chills

Chicago, Dec. 31,

Bill Cooper's mystery stories for NBC figured to start this Friday or next. Will run on midnight for the chills.

Will likely [illegible] art on a local with additio[illegible] stations added if and when.

Regional Networks—And Why

By Ben Bodec

While the cross country link looks as though it will remain limited to the present NBC and Columbia representations for some time to come, the gathering together of stations to form regional networks is still an infant industry. Rarely a month goes by without a batch of outlets, individually owned as a rule, announcing themselves as linked into one of those cooperative selling plans.

Major motive for this territorial grouping today is sales resistance to, or protection against, some high powered station in the locality. Within the past two months two of these samples have popped up in the broadcast picture. One is the Tennesse group which organized itself to buck the 50,000 watter, WSM, Nashville, and the other is the Georgia coterie whose defense motivation is WSB, Atlanta.

This huddling together to resist the big fellow is nothing new to American business. But considered from the technical angle the circumstances which cause the organization of regional networks of the Georgia and Tennessee type are without parallel in anything mercantile. The chain retailer has been able to dominate the market within certain territories or regions, but to obtain this expansive sales erage the chain factor has had to install one or more stores in the various towns embraced by these territories. But in the case of radio this domination is obtained through a single entity, a high powered station strategically located within this territorial market.

Big Stations' Contention

The operator of the high powered outlet sets up the claim that through his transmitter an advertiser can be assured of coverage equal if not better to the coverage obtainable from three, four or five stations of smaller wattage located within the signal radius of the big watter. Not only does he set up the argument of effort economy in dealing with a single broadcasting source, but the owner of the high-powered station offers to sell this coverage at a price far under the total cost entailed if the advertiser bought the three, four or five stations individually at their local card rates.

Hence, as a way out of such situations the small watters have organized themselves into joint and centralized selling units. The price argument of the big watter is met by offering all the small stations included in the territorial unit, regardless of what their local card rates may be, at one figure equal to or less than the cost of the high powered outlet. Under this arrangement the national advertiser not only buys three, four or five stations for the price of one but, according to the sales argument of the territorial cooperatives, has the assurance of local dealer tieups with the local stations.

Another example of regional network organization is the Center of Population Group, this membership here including WHAS, Louisville; WSM, Nashville, and WCKY, Covington, Ky. Competitive point in this instance was WLW, Cincinnati's 50-000 watter which is due to double its power in the near future. With WSM shooting 50,000 watts and WHAS, 25,000, this particular regional combine presents one of unusual strength compared to the general run of protective alliances. The CPG affair, unveiled three months ago, has already established itself as one of radio's most powerful territorial selling factors.

Other motives have prevailed in welding together territorial networks. Don Lee, on the west coast, and John Shepard, 3rd, of the Yankee network, saw the advantage of linking up and controlling stations spotted within a region exceptionally rich in consumer markets. Other links have been formed to keep marketing and program costs down with this overhead split up and made individually as easy as possible for those concerned. Still, other territorial links have had their origin in the idea of selling them on a mass circulation basis, these stations generally being of the minor wattage and backhills type.

Like the national webs the regional combinations also have their worries when it comes to selling time across the board.

MINEVITCH RASCALS RUN FOR ICE CREAM

Borrah Minevitch's new commercial starts Jan. 16 over WOR for Iteid's ice cream booked by the William Morris agency. Peter Dixon is scripting Boyle and Zipordt is advertising agency.

Minevitch and his Harmonica Rascals are currently at the Chicago, Chi., and will probably double into the Casino de Paree when getting back to start his air series.

Extra Vacation for School Kids Spoiled As Teachers on Air

Des Moines, Dec.

Des Moines schools undergoing repairs with NRA government funds will be closed an extra week during the New Year holiday stretch. Which ordinarily would be a great break for the kids. Only KSO and the Board of Education hatched a plot to keep the children at their lessons through the medium of the radio.

Bulletins explaining how the lessons would be held twice daily, morning and afternoon over KSO, were distributed to the students prior to the start of the vacation period. tudents will have to turn in examination papers so they can't play hookey from the radio school.

AUTO WEEK SPECIALS

Ruthrauth and Ryan agency, New York, is arranging a series of 21 one-minute quickie blurbs on radio discs to run three-a-day during the duration of Automobile Week in the various towns. Left open so that they can be used in whatever town the celebration of Auto Week is an annual affair.

Dodge Brothers is using this series to supplement its regular waxings.

Dispute Cantor Theory

Advertising agency men appear not to share Eddie Cantor's viewpoint with regard to radio programs performed before audiences. While some actors take the same slant espoused by Cantor, the agency group feels that the objections to an invited audience do not offset the advantages.

Primarily invited audience is a device for winning consumer good will. Contention is that through the distribution of these pasteboards radio programs have been strengthened in popularity, have obtained much word-of-mouth publicity. Another valued aspect for agency and sponsor is that dealer tie-ups fit in. Thus dealers contacting their own customers can give away tickets to the broadcasts. It costs nothing but flatters that quirk of human nature which loves to get in on a pass to anything.

VET TALENT DISCOVERED ON NBC

us Edwards is slated for a build-up on NBC. Starting in January.

Edwards and his proteges have been breaking in around the lesser stations and the son writer-entrepreneur is deemed now ready for an important ether outlet.

Edwards has long ranked as a champion picker of young entertainers, and right now radio admittedly needs new people badly.

Surprise!

Chicago, Dec.

Amos 'n' Andy have been renewed for another year by Pepsodent.

Which adds another notch to their long-run record.

FRC Should Stop Stalling—Dill

Senator Likes Canadian Middle Course of Advertising Curbs

Washington, Dec. 31.

Senator Dill, chairman of the Senate Commerce Committee and co-author of the Federal Radio Act, last week assailed the Federal Radio Commission for inefficiency and a do-nothing policy. Expressing doubt that Congress will go for legislation forcing communications mergers and a central regulatory agency as favored by President Roosevelt Dill called on the Commission to either get busy or give up the ghost.

Reaffirming confidence in the American system, Dill declared emphatically that steps must be taken by some governmental authority to curb offensive advertising and served notice if the Commission doesn't swing into action he will introduce legislation abolishing the existing regulatory setup.

Pointing out that the Commission is directed to protect the public interest, Dill declared the government agency has adequate power to step in and lay down rules governing the nature and amount of advertising matter accompanying a commercial program. Supreme Court has ruled Commission possesses this degree of authority, he said.

'When the Commission was set up it had a difficult problem to handle,' Senator Dill told VARIETY. 'It had a hard job getting allocations straightened out. But now that job has been pretty well accomplished, although there ought to be more allocations, and the Commission should begin to pay some attention to these matters of public interest.

'It just sits behind these regulations it has laid down to protect itself and stands pat. With five commissioners drawing $10,000 a year and a big staff of people to help them, it's time they went to work on this issue.'

Noting that he has studied various systems used abroad and believes the American system is fundamentally more desirable, Dill remarked that he realizes revenue from advertising supports broadcasting here but sternly voiced his opinion that 'much of the evil should be removed and could be removed without hurting the advertiser.' Without using names, he added that certain sponsors have demonstrated that skillful treatment and limited volume of advertising patter can get results.

One reason for the advertising abuse, Dill opined, is the 'awful wire charges' broadcasters are forced to pay for hook-ups. These should be cut down by Federal regulation, he declared, and the lightened financial burden would result in cutting down the volume of advertising.

Other Systems

Interest in the Canadian experiment along a middle course was expressed by Dill as well as in the German system, although Dill declared he believes there is no need to switch over to either of these policies until efforts to regulate the American system have been unsuccessful. He was sympathetic, however, toward the German idea of broadcasting advertising chatter during specified periods, noting that 'the radio listener in Germany can tune out when the advertising talks fill the air.'

Refusing to disclose legislative ideas he is working out, Dill said he would introduce measures intended to correct the situation in the session opening this week. He intends to wait, however, until he has conferred with members of President Roosevelt's interdepartmental advisory committee before acting.

Radio Guy

By Eddie Cantor

Ever notice with what delight a fellow says, 'I told you so!' what he predicted has come true? Am I delighted.

In October, 1932, I said to several newspaper friends, who were nice enough to quote me, that before long, out and out gag comedy on the air was due to flop; that radio audiences were becoming smarter with each program, and rather than be gagged to death they would just stop dialing in on the people who recited a series of jokes.

What I said over 14 months ago is coming true. The radio public is giving the gag the go-by for the situation-laugh guy. Despite the awful static coming from some radio editors to the effect that 'comedy is fading on the air', as a successful little predictor I want to go on record with the statement that comedy—good comedy— will always be top in radio. If there are no laughs coming into the homes of the millions of radio owners, radio manufacturers will soon find themselves in a new business.

Must Have Laughs

The musical programs are improving every day. Mr. and Mrs. merica are strong for the symphony orchestras. Singers—good singers—are demand. Always will be. But take it from this ham, 'ya gotta have laughs'. Personally, on my own program, I try for a mixture of situation comedy and a few serious moments as the ideal combination.

Unless some sponsor has a product which is sold only in big cities, the program should keep its eye on the smaller communities of the country. They are the true radio fans—they not only listen, but buy your product. If a sponsor has a product for which he is seeking national distribution, he is committing commercial suicide if he permits his program to cater to the people in the big cities without regard for the listeners in the smaller towns. His program must be of the type that will create enough good will to have the listeners go out and buy Whosis tooth paste and Whatchamacallums paint and See & See's coffee.

Now then, if I may, just a little advice to performers. If you have been born and bred in or around the theatre—and believe me, that's the foundation of radio entertainment—divorce yourself from Broadway when you are on the air—if you want to stay on the air! Don't be fooled by the comments of theatrical wiseacres. Watch your fan mail. Keep your material fresh and clean. Don't depend entirely on yourself for material. Get yourself a good author. If you can afford more, get two or three authors. Don't be afraid of rehearsals. Four or five hours of rehearsal are not too much for a one-hour program. Respect your sponsor's judgment. If you were a success on the stage, forget it when you get on the air. 'It's a new medium. Study it. Have records made of your broadcasts. Keep playing these records, and find out how you can improve your technique. If you are successful, don't take all the credit. There may be people on your program who have helped you attain this success. Share it with them. If you use a stooge (who is probably as good as you are, even though he has no name), share your good lines with him. Make him important. It will do your program a lot of good. Always keep in mind the fact that your personal success is secondary to the welfare of your 'hour' as a whole.

I believe that with 1934 we will hear saner commercials. I appreciate the fact that advertisers, in buying time on the air, must allot part of that time to their product. And yet it is my contention that an advertising message over the air can be over-written or over-sold. Just the same as an advertisement in a newspaper can be the wrong type of copy to attract reader interest. Advertising agencies must discover that they are not dealing with morons.

If the big advertisers who use radio are wise, they will immediately eliminate studio audiences. If this is not done entirely, they will use some device such as a glass curtain, so that the laughter (?) and applause can be kept out of the homes of the people who tune in to hear radio artists and not a studio audience's reaction.

Wasted Minutes

I don't care how smart or conscientious the radio performer may be, with a visible audience in front of him he is tempted to play to the elephant's tail. The laughter and applause on the average hour program, with a studio audience present, runs about four minutes. The sponsor is paying for that time and the listening public should get entertainment during those four minutes instead of laughter, a good part of which puzzles, and prolonged applause which irritates.

Don't let any comedian tell you that he needs the audience's reaction in order to time his gags. That's the bunk. It is merely soothing syrup for the guy's vanity. If he only knew it he would be 100% better off concentrating on that audience listening in throughout the country. His material would improve. A lot of old jokes would be discarded. The comedy would be more imaginative, more creative. The studio audiences are nice people, but they're a nuisance.

Radio is the greatest medium of entertainment in the world. It has made rapid strides. It will make greater progress in 1934 than it has made in the past five years. Its paramount needs at the present time are writers with originality and, of more importance, showmen.

Radio is show business, and you cannot run show busi showmen.

Trumbull Booked Ahead

Chicago, Dec. 31.

Steve Trumbull, former CBS publicity and news man, will handle radio contact for the World's Fair in 1934.

Taking the place held previously by John Clayton.

WOR TRANSMITTER STARTS

WOR, Newark, will start erecting its new 50,000 watt transmitter the middle of January. Carteret, N. J., is the site decided on for the apparatus.

Station is currently operating on 5,000 watts. Objections raised against the proposed structure by various elements in Carteret were overruled at a recent plebiscite of the townsmen.

Ed Jensen, manager of KVI, Tacoma, carried 100% of the local department stores the week before Christmas. Every recognized department store was on the air in town of 130,000.

EXILED SOCIALISTS SEEK ARTICULATION

The Hague,

xiled German socialists are continuing their efforts to find broadcast facilities on which they can present the anti-Nazi viewpoint for the benefit of Germany where 100% censorship leaves only high-powered radio as a means of getting things to the people inimical the interests of the Hitlerites.

Russia spurned the exiled German socialists whose politics are too pink and diluted for the crimson red of Moscow. France, England, Switzerland, and Belgium have refused to allow their transmitters to be used for political propaganda.

Luxembourg and Holland are now possibilities while Poland and Austria, avowedly anti-Hitler, may allow the German exiles to d their stuff.

Radio Showmanship

By BOB LANDRY

Riddle—You can't be sure, you can only guess, it works one place and not another, it's vague, unpredictable, often crazy, the best brains can't understand it—What is it?

Answer—Showmanship.

And showmanship applies to radio. It may irritate and annoy business men, it may disturb and divide advertising agencies. But radio can't escape showmanship. No chart or graph can analyze showmanship. The dictionary doesn't even mention the word. Showmen themselves can't unite on a definition. It is what X is to algebra, steam to a locomotive, or sauce to a French chef.

In the theatre there are two main divisions of showmanship. First, and always first, the quality of the entertainment in respect to the audience to be reached and pleased. Second, the merchandising, exploiting, or selling of the attraction. A happy combination of a good show with good exploitation is the ideal. In radio it seems to be about the same. First the program must be right. It must attract and hold an audience. After that there are important supplementary aids to obtain maximum results and coverage.

very Program a Problem

Of course, what may showmanship for a foreign language station on the outskirts of Buffalo is scarcely showmanship for the networks. Showmanship must be judged in terms of the problem involved and in radio effective programing. Advertising copy can't be judged as a music critic would judge a concert at Carnegie Hall according to certain fairly well established criteria. It's infinitely complicated by such matters as the nature and price of the product, the sales objectives of the sponsor, the weakness or strength of the distribution system, which in turn carries many local and peculiar situations, the extent and character of the competition, and the cultural level of the prospective audience.

Some concrete examples might be given at the risk involved of getting down to cases. But because most advertisers are loath to discuss results in actual terms of money, and because the flop programs are hard to appraise against the reticence of everybody involved, any attempt to comment from a showmanship viewpoint on specific cases invites the dangers of wrong conclusions due to incomplete information.

Wayne King's orchestra may be cited along with its sponsor, Lady Esther Cosmetics. This band, identified with a dreamy waltz tradition, was a perfect choice for the product which aims at the type of women still romanticaily motivated. So that on top of King's own showmanship, or merit, there was the showmanship of Lady Esther's choice. And there was showmanship of another kind, the hunch. This was illustrated by NBC, Chicago, which correctly estimated the outcome of the Wayne King-Lady Esther hook-up and gambled with a firm that in its early days, some thought, was stepping out over its head in trying to swing a program of such ambitious scope.

Another study in showmanship was the original Lucky Strike dance orchestra of some years ago. That program was rated good showmanship in the beginning. It had terrific speed. There was an announcer who talked like a cheer leader and music that consisted of nothing but choruses from nothing but hits played in nothing but galloping tempo. The advertiser set the policy but time undid it. Lucky trike showmanship failed to appreciate what candid music publishers admit, namely that there is nothing so sing-songey and monotonous as pop music when overdone. So what started as a peppy and welcome program ended by blasting and blaring itself into an assault upon America's nerves.

Fred Allen's clever sugar coating of the commercial plugs for Hellman's Mayonnaise is radio showmanship at its best. Ben Bernie, Jack Benny, Ed Wynn and others trained in the theatre have tried to educate advertisers away from the dull, gabby plugs. And advertisers, not being dumb, have gradually acknowledged the desirability of making the air sales message palatable. Disputes have been over the method, not the principle. With the advertiser first and foremost wanting that sales message slammed across, and hard to please on a comedy substitute for straight spieling, in this direction has been years

stayed among the popularity leaders. Careful thought has marked the introduction of every chain of imaginary events in their marathon serial. Several times they have hit slumps and lost listeners but generally they have been the first to understand the reason and detour from the wrong track. That, of course, is nothing but showmanship. Yet, how uncommon is common sense.

In adapting themselves to radio, performers from the theatre learn that it's not what they think or know but what the sponsor likes. More than a few performers have flopped on the air because of being compelled to work with poor material. Classic example was Sherman and Pratt on the Real Silk program. These comedians were obliged to work almost straight. As a result they meant little to the program and did themselves no good.

Material is of course even more important to radio than to the stage. Personality is devitalized to a considerable degree by the microphone. Certainly performers depending on pantonime, mugging, peculiarities of dress, gait, manner, or the use of props and paraphernalia are seriously handicapped on the air. Although Howard Thurston did well and got two option extensions, this magician on the air was but a feeble shadow of what he is on a stage. Magic is meant for the eye rather than the ear.

Radio stations and networks are also held back by money factors. However fine an idea may be, if the cost in rehearsals, musicians, etc., is not warranted the idea is either dropped or cheapened into something quite dissimilar.

Can't Repeat—A Tradition

By far the greatest strain on ingenuity and showmanship presented by radio is the policy and tradition in radio that programs cannot be repeated. A vaudeville team can present a 12-minute routine in 400 theatres during six years of steady trouping and not exhaust the money making possibilities of that one routine. On the air the same routine is forever dead after one broadcast. There seems no particular reason why radio couldn't

(Continued on page 60)

They're Saying

Successor to Lou Holtz & Stooges on the Chesterfield program is the Philadelphia Philharmonic orchestra.

From Shawowski to Stokowski.

Pacific Coast To Originate CBS Programs

Los Angeles, Dec. 31.

CBS is planning an extensive invasion of the coast for talent and is set to produce a number of its transcontinental commercials from this end by an organization independent of its outlet, KHJ.

William S. Paley, CBS president and Edward Klauber, vice president and general manager, will be here before February for the purposes, it is understood, of setting up an independent producing organization similar to the present NBC arrangement whereby this chain is producing exclusively of its outlets KFI and KECA.

Bert McMurtrie, commercial program supervisor, has been on the coast as vanguard in the move for contracting of talent now here.

Few programs from the coast go over CBS network, although many are created by the Don Lee outfit going to 14 coast stations.

According to McMurtrie commercial advertisers have recently been losing their opposition to cast produced programs. They now realize, he says, that with the recent heavy assemblage of talent in Hollywood for pictures that to get good artists they will have to forget their previous insistence to be near the programs while in the making.

CBS will draw its new talent not only from pictures but from the local air field which the network's execs say has plenty of network potentials who have been unable so far to get a chance beyond the local stations.

Indie vs. Network Setups

LYRICS-IN-FICTION DECISION PENDING

After listening to the evidence in the infringement suit brought Shapiro, Bernstein & Co., against J. P. McEvoy over the author's inclusion in a published serial of the lyrics to 'You Can't Stop Me From Loving You,' udge Coleman in the New York Federal court last week reserved decision. On a motion by the music firm's counsel, Louis Vorhaus, the court agreed to defer its verdict until a brief containing decisions on the law involved has been submitted. Serial that used the song's verses was 'Are You Listenin'?'

Collier's, which carried the McEvoy story in the issue of Dec. 12, 1931, was represented at the trial by counsel but the latter took no active part in the proceedings on the ground that the author's contract with the mag held him strictly liable for any copyright litigation.

Georgie Price South

Georgie Price opened Jan. 1 at the Hotel Floridian, Miami Beach, for two weeks, booked via Jack Bertell.

It was a sudden booking as Price was originally set at the Manhattan Music Hall, new Broadway nitery, for at least a fortnight but walked out after three days when not receiving payment in advance. Price was paid $500 before he opened, i. e. a half week's salary. Some of the choristers were similarly paid in part by the Manhattan M. H., likewise the bands.

Spot may be taken over by Tony Shayne and Nat Harris.

WOWO's Artist Service

Fort Wayne, Dec. 31.

Sam Silverstein heads WOWO artists bureau, booking the studio's talent for entertainments, theatres and lodges. This is a new service feature added regularly to station.

Medford Maxwell takes over duties of booking director from Howard Ackely and Dorothy Durbin.

By Don Davis

(President of WHB)

Kansas City, Dec. 31.

Give me an independent setup any day in regard to advantages of operating a network or a network station.

Flexibility in suiting regional listeners' tastes is the thing. When an independent regional can produce musical and dramatic programs which will equal or better the appeal of 75% of the programs on the chains at the same hour, the independent is in a position to offer the chain outlets some pretty stiff competition. Al McCosker is doing it at WOR, Quin Ryan with WGN, and so is WHB, although handicapped by not having full time license.

Flexibility in setting schedules, the personal appeal of local radio personalities, and a general program structure of uniformly high quality can always win listeners for the independent station. It's tough to go up against some of the networks' big musical shows; and, of course, the indie seldom broadcasts spot news events of national importance—but in other respects the independent can lick its chain competitors time after time.

For example, WHB has one program at 9:50 a.m. daily which is said to have more listeners than any other feature on the air in the Kansas City area. This is our broadcast of actual court proceedings, presenting actual traffic cases being tried in the North Side Municipal court. This feature is broadcast with the cooperation of city officials and the Kansas City Safety Council, in an educational campaign to promote sane driving.

WHB presents the same kind of program at the same time regularly every day. When the chains have dance bands and dramatic skits, we give them hill-billy. When the chains go hill-billy or dramatic, we go dance band. Flexibility in changing our schedule to meet competition, plus quality programs by a talent staff of 86 people, enables WHB to establish audience appeal. We get our dance bands by remote control from the Muehlebach hotel grill, from the Kansas City Club, and from a studio orchestra.

An important part of WHB's studio is the Penthouse grill—a tea-room from which our main studio may be viewed through a large glass window. Our people talk to about 700 studio visitors daily. The Jones store broadcasts a WHB show every noon from a radio auditorium in that department store. This program played to a visible audience averaging 1,400 people daily for 28 weeks last year and there has been no lessening this season. Our spot announcement schedule is now sold weeks in advance and always has a waiting list.

Freedom of Program

When an independent station is free of network commitments it can always guarantee its schedules to advertisers without irritating shifts to make way for network programs. It can change schedules, talent or copy on short notice, rearranging programs to the advertisers' advantage within a few hours—if necessary. It can supply locally popular talent with tested audience appeal. In making offers of special prices and sale prices over the air, it can inject a timeliness, seasonableness and regional appeal which is impossible with more rigid chain setups. It can produce shows of quality at much less cost than network talent—and, of course, it generally has a lineup of transcription features for advertisers who want them.

From the standpoint of program production our aim at WHB has been to establish a talent training station. Paul Tremaine, Easy Aces and Ramona are WHB alumni. Joan Olsen, discovered last month at WHB by Ben Bernie, and featured with him in his stage show, is now on CBS. We also have a tested script children's plays which has been favorably auditioned by one of the ks. It will soon blossom nationally. Another show built at WHB is to be recorded this month for a transcription schedule.

Our only feature is independent— Coughlin. It adult that it's on Sunday afternoons from 3 to 4 p.m., to plug in this chain prog am and not have to worry about casting, rehearsals, commercial announcements and all the other grief of building a good radio show. But running a chain station looks too easy.

Agency Entertainment Rating

By Ben Bodec

As pliers of the thing called showmanship the ad agency lads did pretty well by themselves during 1933. Outside of calling on show business for its talent, and occasionally for a writer, the agency verein managed to keep the producing end of its air enterprises pretty much a closed shop.

From the viewpoint of entertainment catering, radio, within the past two years, has traveled a long way in bettering both the standard of material and the technique of presentation. With the commercial phase of broadcasting almost entirely responsible for this development, the policy of isolation assumed by the agencies has become quite satisfactory to them and further narrows the chance of showmen breaking into this phrase of the amusement business.

When clients first began to take recognition of the new advertising medium and talk about giving it a flyer, the agencies found themselves faced with accepting one of two alternatives. Either they had to bring in outsiders versed in the business of entertainment, and teach them the advertising angle, or they turned the radio assignment over to those versed in advertising, but who would have to be left to grope with the business of entertainment. The majority of the agencies elected to grope.

A goodly age of them are still groping, from this trial and error method, at least during the past year, has come more hits than isses. otable case in point here is the career of the Old Gold w under Lennon & Mitchell direction. This program's start was weak. Through the first cycle of 13 weeks the agency experimented with various types of comedy acts in support of the Fred Waring aggregation, and the show continued to flounder around. But by the time this cigaret account got well into its second 13-week cycle it had an audience of unusual strength.

Outstanding among the agencies which garnered distinctive attention for air showmanship during 1933 was Cecil, Warwick & Cecil. That which rated this agency particularly was the smart all around steering it gave Gulf Oil's Sunday nights on NBC.

Regardless of the fact that this agency had an uncommonly big talent appropriation to play with, the high percentage of clicks it produced, and the astute way it picked them for the supplementary publicity value, combined to make CW&C's performance on the refining account highly creditable. All but one act (Fred Stone), according to checking surveys, registered smash listening percentages. These surveys conducted over a period of weeks gave Will Rogers an average of 80%, George Cohan, 72%; and Arthur Brisbane, 60%.

What the more active agencies in radio did in the way of network programming during 1933 and how their achievements are rated from the showmanship angle follows:

N. W. Ayer: While this agency turned out some crack samples of dramatic material, its best level of entertainment and general production was reached with the Armour show centered around Phil Baker. Among the mystery element the Eno Crime Clues (Harold F. Ritchie & Co.) continued to hold top ranking. Agency also did well for Jeddo-Highland Coal with the adaptation of such classics as 'Treasure Island' and 'The Three Musketeers,' but slid off badly when it came to doing the Courtney Riley Cooper series, 'Circus Days,' for Scott's Emulsion.

Batten, , Durstine & Osborne: Rate as having one of the best all around producing departments in the business, this agency returned the 'March of Time,' with Remington-Rand this time paying the bills, and again established the program as top of its kind on the air. Agency operates on a policy that favors distinctiveness of production over heavy expenditure for name talent. On its list is the champ marathoner of network shows, Socony-and Sketches, still a strong fave among the loudspeaker clientele within the program's limited area of release.

Benton & Bowles: Maxwell House Coffee's Show Boat remains this agency's ace contribution to the air. Lots of ingenuity shown in the way interest is maintained by shifting the locale of the stanza's background to a different town each week. From the advertising trade the agency was accorded an additional set of bows for the nifty handling of this product's merchandising. As go-between for Best Foods, on the Musical Grocery store whirl (NBC), first with Tom Howard in the name spot and then Fred Allen, B&B is adjudged to have done no better than a nip and tuck job.

iow Co.: For Philip Morris cigarets the agency turned out a so-so musical frame, with the baton switch from Ferdie Grofe to Leo Reisman effecting the level neither way. Lack of restraint and ingenuity in weaving in the plug did much during the early weeks of the program's run to make listening to it a trial.

Blackett Sample Hummert: Credited with more accounts in radio than any other agency, this firm has yet to produce a show rating among the first 10 in adult popularity. Nevertheless it is facile both in turning out a smartly balanced musical show and creating a script serial which sells the product. Still ranking best among this agency's song and band retinue is the American Album of Familiar Music (Bayer's Aspirin) on NBC Sunday nights. Of the other B-S-H musicals the Bisodol half hour on CBS Sunday afternoons, with Helen Morgan and Albert Bartlett's orchestra, packs heaps of smooth entertainment.

Campbell-Ewald: Jack Benny last season bec me the biggest bet for season because the biggest bet for the General Motors group directed

(Continued on page 7

AS THOUSANDS HEAR

By Fred Allen

In an effort to have the mysteries of radio, its inner workings and complex activities, exposed for all time, I have been invited to air my views on the industry. I guess my views must be pretty stuffy, for I am constantly bumping into some heckler in the Automat who turns and says, 'Why doesn't that guy air his views?' Since I know practically nothing about the subject in hand, I shall write at length.

My ability to write at length is not only a curse but it has caused me untold embarrassment on several occasions. At a recent dinner tendered to a prominent business man, who was going into the claws of the Blue Eagle, I received the Pulitzer Prize awarded for the outstanding Faux Pas for 1933. The dinner looked like something the sparrows had rejected, and the man who said grace, after rigor mortis had set in on his anchovy, took a look at the meat course and retracted his blessing. Crossword puzzles were served for dessert and my penchant for writing at length caused me to overdo the thing horizontally.

I had barely finished writing several suffixes on the tablecloth when the hostess asked me to leave. Her request was sponsored by a majority of the other guests. Following this incident, and a scuffle at the front door, the importance of sponsors was brought home to me and while I haven't been asked to quit the radio yet (I return all fan-mail unopened), I realize that hurried exits in most ether careers can be traced to sponsors.

All of this has nothing to do with writing at length, or with radio for that matter, but there is so much grief rampant today that it seems silly to attempt to concoct an article that will make people stop and think. The successful writer today is the one who can make the reader scram and keep the mind a blank. I hope that a man with nothing on his mind will be able to read this treatise, put it away and forget about it, feeling that he has not been trespassed upon —mentally.

People who have heard my broadcasts say, 'I think you belong in the theatre.' Others, who have seen me through the courtesy of Leblang, say, 'Why don't you just sit out radio and the theatre? Television may be your forte!' The White Collar Man often stops me to inquire, 'Is radio more difficult for the comedian?'

But so far, I haven't heard from the Man in the Street, and taking the chance that he will pick up your VARIETY when you have tossed it into the gutter, I shall devote my article to him. The subject is 'Radio versus Comedian.'

The Debates

With a Broadway show the comedian rehearses four or five weeks, in comparative peace, and all of his excitement is crammed into the last few days of rehearsals plus the out of town opening. If the show appears to be a success, minor changes are made leisurely and nothing of import happens to the actor's nervous system until the opening night in New York. If the show is a hit, the actor sits back confident that his troubles are over for months to come. He has learned his part and there is nothing to do but recit it eight times weekly for the duration of the run. He has new chinchilla lining put in his spats, pending a severe winter, orders a new ferrule for his cane and makes a mental note to pay his Equity dues. If his personal notices were good he may endanger his budget balance and purchase a scrapbook. Purring like the prize winner at a cat show, the comedian settles back for some intensive paunch expansion.

How different is radio! The comedian lives in fear and trembling from program to program. Other radio entertainers may enjoy normal lives, but the funny man's existence is a barefooted detour on a road strewn with broken bottles. Let us compare his task with the toil of the other ether laborers.

THE EARLY BIRD.—The man with the health talk and his morning exercises. True, he has to rise with the lark and bellow 'Cheerio' into the microphone but this, in itself, is a glaring bit of matutinal deceit. With heavy eyelids the health man dozes over a coast to coast hookup for 15 minutes interspersing his catnaps with such trite rejoinders as—'Place both hands on the hips and yell whoops....Ready....One.... Two....Three. Now exhale,' etc. There is no heigh-ho in the fellow's heart but months of practice have skilled him in the art of vocal skullduggery. He is able to convey to his listeners, a milkman who arrived home early and a man named Fent who gets up early every morning to start a line at the Radio City box-office, that he is in the studio, wide awake with the dew on his tonsils and his biceps flapping in the breeze. The Early Bird, his task finished, folds his manuscript, bolts down some ham and eggs with a chaser of bi-carbonate and rushes back to bed.

THE NEWS REPORTER—He has a cinch. The world is his straight man and every happening is fodder for his tongue. "America Recognizes Russia and Bartenders." "Absent-Minded Gunman Takes His Own Life." "Hundred Percent Nudist Bares Conscience." These, and other headlines, are grist to the news commentator's mill as he calmly stands before the microphone, paper in hand, reciting the events of the day. If every person on earth stood still for 24 hours and nature declared a moratorium for a similar period, the news man would find himself in a pretty kettle of fish. Incidentally, you would be able to pick out the reporter in a kettle of herring by the blank expression on his face and the blank pages in his hand. He would have nothing to say and no news, instead of being good news, would herald the end of his career.

THE CROONER—Vocal Boy Makes Good. He leads a charmed existence. Songs are written for him and publishers and pluggers beat a path to his pent house door pleading to have their numbers given preference. The Crooner selects the songs, best suited to his voice, if any, and is ready to boop-poop his way into your living room or cellar. The Crooner's overhead is confined to the purchase of an occasional bottle of metal polish to keep the megaphone mouthpiece shiny and, during the winter months, he may buy small quantities of anti-freeze for his adenoids. Popular crooners are generally insured for large amounts since they move around the studio in constant danger. At any moment their fan mail is apt to topple over and crush them into a conceited mass. But, all in all, the work is easy, the hours short, and the future a bed of roses if the Crooner is fortunate enough to sleep in a greenhouse in his old age.

THE DRAMATIC ACTOR—He claims that radio is relaxing and pleasant work. Why shouldn't it be? The sketches are written by an author, rehearsed by a program director and paid for by the advertiser. The Dramatic Actor recites his lines into the defenceless microphone waits for the musical gong to sound and returns to the Friars Club, if he can remember where the club is registered on that particular night.

THE GAG-MAN—Radio is a joke to him....and generally not a very good joke at that. The average comedy author is 90% memory and 10% guts....or vice versa. Stir well with a stubby pencil, add a strong black cigar, a college magazine in each pocket, sprinkle the overcoat collar with dandruff and you have him. And you can keep him. Most of the gag-writers last as long as their eyes hold out, and so long as they are able to hawk their hoary jests, culled from assorted sources, to the frantic Merry Andrews who are contracted to convulse the nation weekly the gag-man is the buzzard of banter. Every joke he hears can be switched and foisted on his client. His life is a rosary of twists. The gag-man looks at the doughnut and sees a cruller. He looks at the comedian and sees the Hunchback of Notre Dame.

THE COMEDIAN—Radio isn't so funny to him or to his listeners. The Comedian wakes up with a wheeze in his throat. After a few inhales, to make sure that he is still alive, he notices the wheeze and it it sounds good he marks it down to be told later. Unlike other radio artists he finds no harbinger of joy bearing material to his door. If the Comedian wants a joke he has to send for his agent or pore through his collection of dusty joke books to find it for himself. If he is too lazy to function in his own behalf he sends for the gag-man, the professional ghoul, to marshal the ghosts of buried puns into his presence so that he may start writing his weekly broadcast. And if the comedian is to broadcast on Friday night he starts worrying early Monday morning. He scans the newspapers hoping to find items that will lend themselves to comedy treatment but the press is filled with murders, suicides and lynchings. The Comedian loses his appetite, and thereby saves breakfast money, but forcing down a cup of coffee he rushes out into the street hoping to meet someone who can suggest a joke for his program. In front of the Bond building he is regaled with hard luck stories and seeking to escape he passes a theatre marquee that reads—'Good-bye again—Five Acts of Vaudeville'. From group to gathering the radio Comedian sprints through the day without avail and without a joke. Nightfall renews his hopes. Soon the Broadway columnists will be straggling uptown and surely they will have some gags on hand. By midnight he has met three columnists who have beaten him to the point, they have nothing but three dots and an asterisk to start their columns and need jokes worse than he does. Weary and discouraged the Comedian turns his steps homeward. The first rehearsal is on Tuesday and so far he hasn't a gag. He tosses in bed to see whether he will sleep or have the laugh on his nightshirt. Morpheus loses and the Comedian rises at the crack of dawn hoping that dawn will make a crack that will suggest a comedy bit and wondering what excuses he can make to his sponsor for coming to rehearsal without a pun. Imagine his surprise upon arriving at the breakfast table, to find some thorns and cream, a steaming hot cup of coffee, and a neatly typed manuscript. Picking up the script, which starts off with a belly-laugh, he looks up at his wife and says, 'Who done this, Honey?', turning so that she won't see the tears of gratitude skid down his sallow cheeks and plop into the Sanka. Hastily stuffing the current Ballyhoo into the percolator and tucking a Whiz Bang under the sizzling bacon, the wife looks up and replies, 'Your fairy godmother done it, Babe'.

'You're a so and ditto', chuckles the radio Comedian. 'My family was atheists. We didn't have no god-mothers. We didn't have no God after we lost our Buddha.' Knowing his wife is a Quaker he watches her stifle an oat before adding, 'You wrote these wows yourself, Honey. Tell me the truth.' Reluctantly, the wife confesses that she is an author and the Comedian rushes off to rehearsal. He reads his wife's script and the orchestra leader, who is breaking in a new set of flannels, dies laughing. The sponsor, hearing the leader and the orchestra laughing, takes up the comedian's option and the funny man rushes home to embrace his wife and they live happily for 13 more weeks.

ADDENDA—Whatever that is. From this you can readily appreciate the plight of the comedian in radio. Each week he needs new material and he is only as funny as his last broadcast. No wonder then that he wears permanent flesh monocles under his eyes, that his shoulders droop, that his tread is slow and measured, that his friends, even as his laughs, are few and far between....for his is the hardest job in radio.

The radio comedian's success lies in his ability to make the orchestra on his program laugh uproariously during the broadcast. Through hearing the background of guffawing in the studio the sponsor, listener, and average critic are all convinced that the comedian is a riot despite the fact that they personally can see nothing funny about the entire business.

The method used by the Comedian to convulse his orchestra is simple. He merely asks the age of the oldest man in the band. It is generally the bass player and as a rule he is 50. The comedian then makes it his business never to tell a joke that isn't over 50 years old. Naturally, the musicians have never heard the material before and the orchestra collapses audibly at every word. The Comedian's success is assured.

P. S.—I hope this makes everything clear.

Commercial Clowning

By Ben Bernie

When first the gentleman asked me if I would do an article, I was suspicious. Having been ribbed in my life—I might even say well ribbed—I was going take no chances. I still remember the famous Pittsburgh Phil ribbing and the time they gave me the Fireman's Bride.

And how about that time when I actually did knock four times and her husband opened the door? Yowsah! Besides, the aforementioned gentleman did not look like a VARIETY mug. His hair was cut, he was clean shaven, and his trousers were pressed.

"How do I know you're from VARIETY?" says I. He immediately took out a pair of bones and rolled three naturals. Thoroughly convinced, I gave.

Just to show him I was an old newspaper man I asked, "When is the deadline?" (Privately, I have always thought a deadline was a line waiting for autographs.) Well, anyhow, here I am—H. Mencken Bernie, batting one out for the seventh anniversary of NBC—long may she anniverse.

Gosh! I feel like a grizzly bearded old pioneer when I think that I used to do chain broadcasts over WEAF away back in 1923. In those days we called it a "hookup," and the other station of the hookup, if my memory serves (and even if it doesn't) was the Gimbel Brothers' station in Philadelphia.

And while I'm on the reminisce, how about that time in 1924 when we tried to establish radio communications with Australia? In order to fit their time we did those broadcasts from 5 until 6 a. m. I shall never forget the veiled mystery of those morning broadcasts, and the sepulchral voice of the announcer who at 10 minute intervals would give the call letters, slowly, distinctly, painstakingly—"WEAF, establishing radio communications with Australia"—and again—"WEAF, broadcasting for Australia." This kept up for an hour, and just as we were ready to leave we got a telegram. Breathlessly we gathered around and opened it. It was from an Italian fruit dealer in Newark, N. J., saying, "Program coming in fine." I have never spoken to Australia since.

Maybe it was just as well that they didn't hear us. I was the fiddle section in those days, and Goering, my piano player, had a lousy left hand. For that matter he still has a lousy left hand, but what can you expect from an old two dollar handicapper who still thinks Mozart was a jockey?

But all this is irrelevant. Perhaps I'd better get down to the present. Anniversaries and presents go together, anyhow. (Heah, heah, Bernie, refrain from punning, you rascal.)

For years the slogan has been "Long Live Show Business!" It is still the slogan, only along with show business is included radio. Radio now looms as one of the most important factors of show business, and, modestly, the old maestro predicted this many years ago. I remember just eight years ago in New York how I hounded the advertising agencies and the commercial offices of the radio stations trying to convince them that lightly handled advertising chatter (levity to youse Harvard guys) could sell a product on the air. Most of them wouldn't even see me. Talk about not being able to get to first base—I couldn't even get into the ball park.

That is why a beatific glow of love suffuses my cheeks as I purr about Pabst Blue Ribbon. They were the first to give me my chance—and with no instructions, no limitations, no admonitions, and no carpets to be called up on. (Note to editor: If you cut this paragraph I shall cancel my subscription.)

Continuing in this bragging mood, I might say that I have never abused the privilege given me to ad lib. I have never been on the carpet of either network—yet.

Light handling of the advertising continuity (commercial clowning) seems to be the vogue-y today. And my ink reddens as I blushingly admit that I was the first to start it. grizzly beard speaking again. Editors all over the country have called me the pioneer, and who am I to dispute them?

Personally I deplore the tendency of some of the current radio comics to overdo this commercial clowning. There is a great difference between—"kidding" the product—and "sneering at" the product. There is a place where wisecracks leave off and ridicule begins. As far as that goes, I hesitate to use the word "kidding," since there are so many forms of this gentle sport. To be "sport" it must be "gentle."

The sooner that the radio comics learn that the sponsor is not the goat but the guy who pays the bills, the better off the comics are going to be. It's the old story of the goose and the golden eggs.

Broadway, which is considered the wise street, set out at the start to smarten up the advertising agencies and their clients. If you ask the old maestro, I would say that the advertising agencies are smartening up Broadway. And Broadway can use some smartening up.

Smartening B'way

The radio advertisers have taught Broadway many things since radio has come into its own. To wit and viz: they have taught it good taste, restraint, discretion, a sense of limitation, and humility. The radio may demand a different technique from the stage. It may demand a different approach, a different pace, a different kind of material—but the thing remains the same. And in my opinion that one thing is the greatest thing in show business—humility.

Yes—humility. Taking the falls. You've got to do it on the air the same as on the stage. Be humble. Have gratitude. And there's no better place to begin than with your sponsor. Kid his product—sure—but kid it as you would kid a friend or a pal or a sweetheart. lap yo' product on the back—not in the face. When you poke a little fun at it, be sure it is fun. Smile when you say them words, suh!

Broadway has called the advertisers "corny." If those advertisers are corny, so is President Roosevelt. Yowsah! So give me the good old "corn."

Before I go into the finale I should like to make one yelp. That yelp is—keep the innuendos and the double entendres out of radio. I've heard many a borderline gag in the past season on the radio, and if there is anything that gets in my failing hair it is a suggestive gag situation on the radio. It will invite stricter censorship of radio continuity and will ultimately lead to a definite curtailment of ad libbing. Take it, or leave it, from Deacon Bernie—but remember it.

And now it's time to get out the music sheets for "Au Revoir, Pleasant Dreams." I hope I haven't been too caustic, but then expense is no item. If there is anything in this article that offends you, my solicitors are Wickershank, Nottingham, Pincus and Snowpile.

Coleman, Society Fav, Cuts Show Tunes Only

Columbia Phonograph has added Benny Pollack and Emil Coleman to its band list. Connection in Each instance is exclusive. Benny Goodman, Columbia's mainstay when it comes to imprints of the hot-cha genre, has received a similar contract.

Because of the maestro's society following, Columbia is restricting Coleman to show tunes. Coleman's previous disk contact was Brunswick.

Another newcomer to the Columbia release sheet are Buck and Bubbles. Two sides already turned out by the team include tap dancing.

Reber's Fast Move

John Reber, of the J. Walter Thompson agency, is on a hurried trip to the Coast. He left New York Saturday (30).

Boys aren't satisfied with the Vallee program, since Rudy moved west for a picture, and Reber's intent is a little repair work.

$28,000 Nite Club Blaze

Newark, O., Dec. 31.

Explosion of an oil stove left the Villa nite club here in ruins with $28,000 loss and injury to L. C. Foehner, manager, who is in a hospital with bad burns. Building was burned to the ground, with loss of $25,000, and $2,000 to equipment.

Band playing there escaped with all their instruments and equipment.

NBC ARTISTS SERVICE

Salutes THE ADVERTISERS • ADVERTISING AGENCIES • RADIO BROADCASTING STATIONS • VAUDEVILLE AND MOTION PICTURE THEATRES MOTION PICTURE PRODUCERS RECORDING COMPANIES • HOTELS, RESTAURANTS AND NIGHT CLUBS OPERA COMPANIES • CONCERT MANAGERS • CLUBS AND OTHER ORGANIZATIONS • WHOM IT HAS BEEN PRIVILEGED TO SERVE DURING 1933, AND TO WHOM IT OFFERS ITS HEARTIEST COOPERATION IN 1934.

NBC Artists Service • GEORGE ENGLES • MANAGING DIRECTOR

NEW YORK • BOSTON • CLEVELAND • CHICAGO SAN FRANCISCO • LOS ANGELES PORTLAND, OREGON

2 YEARS OF RESEARCH TO DECORATE STUDIOS

By GERARD CHATFIELD

(Technical Art Director of the National roadcast)

Victor Hugo onc , at 'the beautiful is as useful as the useful.' In this generation of educated eyes we have iscovered that it is good business to make the useful as beautiful as possible. Glance through the advertising section of current newspapers and periodicals, observe new motor car models and furniture designs, or stroll through the nearest five-and-ten t store. It all reminds that aesthetic values now command commercial value. Today they do not think of designing a new building or furnishing a commercial establishment without seeking to make it as visually attractive and comfortable as consistent with its purpose and practical requirements.

There is something genuinely spookey about a broadcasting studio to those unaccustomed to facing a microphone. Even the veteran radio artist, as well as the novice, intuitively craves some stimulant to compensate for the absence of applause and the stimulating reaction of a seen audience.

Drab, bare walls and the terrifying sight of mechanical equipment have spoiled many a broadcast. Experience had taught us that it is vital to conceal as much mechanical apparatus as possible and to camouflage acoustical requirements with decorative schemes that would help those who perform.

This would be a simple task, indeed, if acoustical requirements did not take precedence. Any interior decorator of taste could have handled the job magnificently. Our problem was not so simple. Only a comparatively few persons see the inside of a broadcasting studio; millions hear what comes from it. Of necessity decorative art must compromise with science and psychology.

Figuring the Future

When called upon to take charge of decorating our new headquarters in Radio City I felt somewhat acquainted with the problems that confronted us. However, the progress of radio science and the development of broadcasting technique had created new problems. We even discovered it necessary to think about things we had not yet thought of. We were building for the future as well as for the present and it was imperative that we discount future problems that did not even exist.

Broadcasting studios require special acoustical treatment to prevent echoes, to absorb sound refractions. Yet there are certain types of programs that require just this or that degree of studio resonance. Different instruments, different groups of instruments, different voices, each and all demand their own individual acoustical consideration. Our new studios are virtually rooms within rooms, boxes within boxes. These are suspended on springs, each with its specially treated floor and with walls and ceiling of a material perfected for our use. This material is perforated in a manner that resembles a porous plaster. This material could not be 'papered' without destroying its very purpose. Paint would not relieve its unsightly appearance. Of necessity our painting and papering had be done with textile fabrics. Not ordinary wall fabrics but special fabrics sensitive to our acoustical requirements. Special glues also were required for affixing these fabrics to walls and ceilings, for the same acoustical reasons.

For psychological reasons we deemed it necessary that all corridor and reception room ceilings, all dressing room and artist green-room walls be acoustically treated like studio interiors. Artists stepping into the average studio are confused by the strange sound of their voices and instruments in such acoustical surroundings. But with reception rooms, corridors, etc., similarly treated the artist is adjusted to this environment long before he reaches the scene of his performance.

To enumerate all the problems involved in decorating this new establishment would require volumes. This work is the result of two years of consulting with architects and engineers, endless experimentation and countless laboratory tests—all for the purpose of making the whole as attractive and pleasing as possible, all qualified by scientific requirements—and artist psychology.

We'll Tell the World

By C. W. Horn

(General Engineer of the National Broadcasting Co.)

If, as Einstein ssures us, time and space are relative, and very greedy relatives they are, nothing delights us more than cheating either or both. We consume a great deal of energy trying to chalk up new speed records, robbing space by stealing from time.

Possibly one of the first things Queen Isabella said to Columbus upon his return to Spain was, 'Chris, you simply must do better than two months and nine days the next time.' But it took 400 years before they perfected the clipper-ship.

And that wasn't fast enough. Fulton's 'folly' suggested an idea, and so to the S. S. Rex, present trans-Atlantic champion.

Meanwhile, news was becoming a commodity quite as valuable as those rich trans-Atlantic cargoes. Morse had invented his telegraph, and not long afterwards men restlessly began trying to bridge the Atlantic with dots and dashes. Then, in 1858, Queen Victoria sent her historic greeting to President James Buchanan: 'Europe and America have been united by telegraph. Glory to God in the highest, and on earth, peace, good will to men.'

Along came Marconi with visions of taking the wire out of telegraphy. He rigged up one of his sending sets in England and then came to this side and built a receiving station. Patiently he waited with earphones clapped to his head. At last he heard what sounded like three dots but wouldn't trust his own ears. His colleagues listened. Yes, trans-Atlantic wireless was a reality. December 12, 1901.

Wireless telegraphy played an important part in the war not only for communicating commands to the front-line trenches, but in combatting submarine craft. Sub-chasers usually worked in threes, using mathematical triangulation of soundings for locating their quarry. Telegraphic code was hard to learn, and besides it was cumbersome. It took too long and errors crept in too easily. This necessity gave an impulse to experiments with wireless telephony, and radio came into being. We would have had radio without the war, but probably not as soon.

irst International Program

Radio broadcasting had not become a practical and usable instrument very long before station WJZ picked up dance music being played by the Hotel Savoy orchestra in London and rebroadcast it for domestic consumption. Perhaps you remember that first 'Westward, Ho' of radio. March 14, 1925. Shortly before that a London station had succeeded in picking up and rebroadcasting a program from KDKA, Pittsburgh.

It took Magellan's fleet three years and a month, lacking one day, to bring back the news that the earth was round. Jules Verne calculated the trip could be made in 80 days. In 1929 Dr. Eckner in his Graf Zeppelin did it in 21 days; in 1933 Wiley Post did it in a third of that time. A radio signal can circumnavigate the globe in a fraction of a second.

Radio signals travel with the speed of light. Roughly that is 186,000 miles per second, fast enough to circle the world at the equator seven times a second. This makes it possible for you to hear a man speaking or singing on the other side of the earth sooner than a person sitting 25 feet away from the performer—providing you are sitting beside your loud-speaker.

Today we can, and are, eavesdropping across the seven seas. The facilities which make this possible are similar to, yet different from, those which enable you to hear programs broadcast from our New York studios. For instance, it was discovered that the lower frequencies (the longer ether waves at the bass end of the radio keyboard) were the best channels for carrying domestic programs, but that these were not adequate for long-distance sending and receiving; whereas the higher frequencies (the shorter ether waves) are ideally suited for this purpose. Your receiving set is like an ear that can hear only the bass and tenor voices, while a short-wave receiver is like an ear that can hear only the high soprano and piccolo tones.

By means of special short- ve receiving sets we pick up trans-Atlantic, trans-Pacific and South American broadcasts, transpose them into the appropriate lower keys that your receiving set can hear, and rebroadcast these in the same way as we do our regular studio programs, thus making it possible for you to hear a man speaking or singing in Australi

Expensive Short Wave

Short-wave reception, like short-wave sending, is quite a complicated process requiring special and costly apparatus to accomplish satisfaction. It involves many problems not common to long-wave reception. It is because of these peculiar problems that amateurs who experiment with short-wave reception are so frequently disappointed and discouraged.

There are many dead areas in the realm of short waves, spots where certain wave channels are impossible to intercept. This is due to their nature of zigzagging upward and downward in their flight, from the earth to the heaviside 'roof of the world'. Fading is another great problem. We have found that fading does not occur simultaneously at all points, even within limited areas, that when a radio signal fades in one spot it may become stronger in others. Hence to overcome this common nuisance of short-wave transmission we employ several antennae set up at various points of the compass. We have perfected a very delicate apparatus for picking up the signals from these several antennae, blending and synchronizing them in such a way as to attain and maintain an even balance of volume so that the energy can be rebroadcast to you on a smooth and pleasing level.

These high frequencies (or short waves) are susceptible to many mysterious interfering influences: sun-spots, magnetic storms, lunar phases, the angle of the solar rays, times of sunrise and sunset, and other known and unknown cosmic forces. By keeping daily records of these influences, and preparing charts to show the optimum times of the day and of the year when different wave channels give the best service, we are learning to overcome many of these obstacles.

The British Broadcasting Corporation, the German Broadcasting Company, and the N. V. Philips Company of Holland have co-operated with us in accumulating this data. We have also had the aid of the General Electric Company and the Westinghouse Companies in this work. The National Broadcasting Company has been the clearing house for this information. We are continuously accumulating data, compiling, corelating, tabulating and cataloging this information, and repairing charts that show the curves of variability. Depending upon the time of the day and year, the conditions of the weather and various celestial influences, this or that wave channel is used.

ive Short Wave Stations

We command the use of five NBC and associate short wave receiving and transmitting centers: Bound Brook, N. J., with one transmitter; Chicago, with one; Pittsburgh, with four; Schenectady, N. Y., with three, and Springfield, Mass., with one. In addition to these, the circuits of the Radio Corporation of America, Inc., and the trans-Atlantic telephone toll circuits of the American Telephone and Telegraph Company are used in contacting foreign countries.

A program having been scheduled for a certain day and time, the engineers determine which frequency is most suitable for the station which is to receive the broadcast, and the sending station is so notified. As the transmitters are in almost constant operation, the receiving station is enabled to keep a running test on the signals and know pretty much what to expect. Sometimes two or more transmitters are used for a single program in order to assure success.

The program being picked up (which may or may not be rebroadcast on regular domestic broadcasting stations) is fed to the proper short wave sending station and transmitted. From this point on, the matter devolves upon the receiving station to pick up the signals and by means of wire lines these are fed to our central control board. The program is then fed into the network and distributed in the usual manner to the broadcasting stations for rebroadcasting to you.

When using the RCA communications circuits, the program is picked up by their receiving stations and brought by wire to our central control board for distribution in like manner. The RCA station at Rocky Point, Long Island, N. Y., is in regular communication with European and South American countries. Its station at Bolinas, just north of San Francisco, maintains direct contact with Hawaii, the Philippines, Japan, Australia and other Far Eastern centers.

While there were frequent transmissions of international programs during the experimental days of short waves, these were usually of a test nature. NBC was the first to inaugurate a regular schedule of international service.

One by one we have been ironing out the wrinkles in the short waves, improving equipment, eliminating or minimizing those factors which have obstructed our way. Already we have rebroadcast programs from Argentina, Austria, Australia, Belgium, Brazil, Chile, Cuba, England, France, Germany, Hawaii, Holland, Hungary, Italy, Japan, the Phili ines, Poland, Spai Sweden, Switzerland, Uruguay, Venezuela, Yugoslavia, New Zealand, Norway, the Vatican State, from ships on and under the sea, and from ships in the

NBC and its associated stations are well equipped with both transmitting and receiving stations which are in active operation, it is a rather simple matter to add new countries to the list. Gradually additional circuits are being established, and within another few years practically every point on the globe will be brought within the range of your receiving set.

10 TONS OF MUSIC IN THE NBC LIBRARY

By THOMAS H. BELVISO

(Director of Music Library, Research and Music Rights Dept. for NBC)

Those Europeans who in the past have so freely criticized us for 'commercializing art'—and who are now beginning to marvel at the results—merely forgot one of their history lessons. A visit the National Broadcasting Company's music library would refresh their memory.

Art is an orchidaceous parasite. Seldom has it thrived in the soil. It has attained its fullest flowering only when able to attach itself to a prosperous people and nourish itself on the flow of golden sap.

Libraries are usually considered to be milestones that mark the progress of a culture, but rather are they products of that culture. And radio has been directly responsible for amassing one of the greatest libraries of music ever assembled. I refer to the music library of the National Broadcasting Company which, without question, is the most extensive working library of music in the world. And this great library came into existence not through some altruistic whim or philanthropic ambition but to serve a business necessity.

35,000 Musical Programs

igures are convincing. Last year more than 35,000 programs were broadcast from the New York studios of NBC. At least 27,000 of these were musical or of a musical nature. Such programs average eight different numbers, which makes 250,000 selections broadcast during one year. This does not include the auditions conducted daily. Quite conservatively this would raise that figure another 100,000. This is a lot of music. Ten tons of music.

While it is true that many artists bring and use their own music for audition and performance, experience has taught us to be prepared for emergencies. There can be no holes in programs, no excuses. The music library must be prepared to cooperate and assist on all commercial and sustaining programs alike. It is a port of call at all hours.

'Do you have such-and-such a song in such-and-such a key?'; 'Rush the score and parts of Rimsky-Korsakoff's 'Flight of the Bumble Bee' to Studio X at once'; 'My piano program is one minute short. Can you lend me Chopin's 'Minute Waltz'.'; 'Let me have a male quartet arrangement of 'Old Black Joe'.' or 'an arrangement for treble trio.'

These are a sample of the demands that rain upon the musi library daily. This library is carefully catalogued and accurately cross-indexed as to title, composer, content, character, etc. We also have our own bindery for repairing worn music and properly preserving new. We have our own arranging and copying department and another important function of the library staff is to check over each program, not only to avoid conflicting repetitions of a number but also to determine whether it is free of copyright or performing fees, and if it is not to obtain such permissio or arrange otherwise.

Altogether 50 persons are employed in the music library. Among these is one man whose sole duty it to purchase new music. He spends seven hours a day digging up the unusual things which we are called upon supply, or shopping around to keep us up with the latest publications.

Assuredly we may have 'commercialized art' in this country but in so doing we have laid the foundations of an American Renaissance. This library is just one of the many evidences that can offered in proof.

HAROLD FAIR BACK HOME

Omaha, Dec.

Commercial staff at KOIL has added Harold Fair, formerly with the station four or five years ago.

In interim Fair has worked at WBBM and was manager at WEBM, Buffalo. Fair is a native of Council Bluffs and will do most of his work there.

lugs

Dec. 31.

A. C. ark Plug goes on NBC next week set through the Campbell Ewald agency. On the red web for 30 minutes each Saturd at 9 p.m.

Program u esteg l as Knight and his Ku-ku s

Radio Showmanship

(Continued from page 57)

revive its outstanding shows. Of course this has been done in isolated cases but has never been widely considered.

Radio showmanship has made successful use of minstrels, long sterile of profits for the theatre itself. Only radio could popularize programs such as the WLS Barn Dance and the Corn Cob Pipe Club of Edgeworth Tobacco (Larus), although after radio develops an audience such attractions are often gold mines for theatrical engagements. Radio can also aim at and reach a strata of the population comparatively inaccessible to other forms of amusements. It is now an old story about Seth Parker, the radio hokum king of thousands of devout and pious souls many of whom never have entered a theatre in their lives.

Steady advancement of radio showmanship doesn't mean there isn't plenty of room for further improvement. But obviously quality in any highbrow or literary sense is not and will not be a goal. Big budgets are to reach big audiences not minorities.

There have been indica ions that radio itself has lifted the general level of discrimination a bit. This may und rather startling. Sophisticates who rather ostent tiously never turn on their radios make a point of classifying the radio as the lowest form of Americana. Certainly radio is a ready object for satire and ridicule. Yet radio has brought to the home a fair grade of entertainment and enlightenment in spite of all the flapdoodle.

Decline of certain former favorites, may prove they were engulfed in a rising tide of radio- educated popular discrimination that once would accept what presently it snubs. After all, the public in Keokuk and Kalamazoo are susceptible to inoculation and after a diet of the best they, too, find it much harder to return to their simpler tastes.

Building An Air-Castle

By O. B. Hanson

(Manager of NBC Technical Operations and Engineering)

It would be quite in keeping with what follows to begin this with 'Once upon a time,' for the National Broadcasting Company's new home in Radio City is quite as fabulous as any palace ever described by Grimm or Lang.

Ten stories, 400,000 square feet of floor space, built especially for radio broadcasting, filled with the most complicated devices, the newest and most improved of their kind—a 'world center,' what takes place within these walls is heard 'round the world.

Rockefeller Center is a cultural and entertainment center of unsurpassed size, beauty and grandeur, occupying three New York City blocks, from 48th to 51st streets, and extending from Fifth to Sixth avenues. Rising majestically to a height of 70 stories, 846 feet, in the midst of this community stands the Central Tower of Radio City, the RCA building. In this is housed the studios, offices and equipment of the National Broadcasting Company.

What seemed spacious accommodations when we started business seven years ago had become uncomfortably cramped. At 711 Fifth avenue we had 10 studios—but for every hour of broadcasting there is now an average of seven hours of rehearsal and there must be time to clear studios of one program and prepare them for the next. There are at least two programs being broadcast simultaneously in our studios from 6 a.m. to 1 a.m., 365 days in the year. Frequently we broadcast programs of purely metropolitan concern, of no interest to the stations on our two networks. This means that occasionally we are called upon to broadcast as many as four programs simultaneously. Studios also are demanded for auditions. Yes, 10 studios had become far too few. Gladly we welcomed the opportunity to expand, especially since this included the opportunity to build just what we required, instead of fitting ourselves into a structure already built.

Anticipating Plans

The planning of our new headquarters proceeded along four lines: First, designing and constructing that which would adequately and comfortably satisfy our particular needs, present and future, to the extent that we may be able to anticipate these latter; second, designing and installing the special mechanism and equipment required for our extensive activities; third, properly treating studios and other parts of the building in accordance with acoustical requirements for broadcasting, and the lighting and decorating of these interiors in ways that would not conflict therewith; and, fourth, to provide a heating and ventilating system that would serve the peculiar conditions created by acoustical necessity. These four departments of planning dovetailed in such a way that concurrent co-operation was a necessity.

It is quite obvious that the wide spans required for studio construction, 35 studios, discouraged any attempt to superimpose a 70-story tower above them. Accordingly one section of the Central Tower building was roofed at the 11th story, and in this section are housed our actual broadcasting activities—studios, equipment, both broadcasting and air-conditioning, accommodations for performers, guests and broadcasting staff. Four entire floors of the Central Tower are used to house our executive, departmental and clerical offices.

Experience had taught us that we needed studios of various sizes for various types of programs, studios both large and small. Certain of these studios would be used for many different kinds of programs. Such must be provided with adjustable acoustics—different voices, different instruments, and different groups of each and both require their own individual acoustical background.

Let me explain what is meant by 'acoustical problems.' Ours were of two kinds: We must prevent sounds leaking out of studios and interfering with other broadcasts and general business activities, and we must control the sound kept within the studio. The first is a problem of sound insulation, the second one of sound manipulation.

As sound hits a wall a portion of it is reflected back as echo, some of it is absorbed by the partition, and the remainder is transmitted through to the other side. Sound ill leak out through keyholes, through doorcracks, along steel construction girders. It will escape in various ways and cause all sorts of annoyance. In order to overcome this we built our studios like thermos bottles, bottles within bottles, and doubly corked and two sound insulating doors separated by an ante-chamber.

Our studios are actually rooms within rooms, suspended above the building floors on steel springs padded with felt—concrete floors, covered with linoleum, floating in space. The walls and ceilings of these floating rooms are constructed of special fireproof sound insulating material—several inches of rock wool, with the interior walls and ceilings of an asbestos-like board material that is perforated in a way that resembles a porous plaster.

Observation Galleries

All studios have adjoining control rooms, and most of them also have clients' booths and observation galleries from which guests may see and hear (through loudspeakers) what is taking place within the studio. All windows looking into studios from such anterooms are made of three different thicknesses of a special quality of plate glass. Most of these panes are too large to be conveniently removed for cleaning, hence, the two intervening air chambers are hermetically sealed. As atmospheric changes occur within the studios the barometric pressure on these glass surfaces changes—several tons on some of these large windows. To safeguard against inevitable breakage under such conditions, a system of pressure equalizing air tubes was designed and installed. These tubes are equipped with fine air filters which prevent admission of dust or dirt particles. Thus the air pressure inside of these hermetically sealed glass chambers is automatically compensated. Since in making our studios soundtight we were obliged to make them airtight, some special system of heating and ventilating had to be devised in order to make continuous broadcasting humanly possible. Our mammoth air conditioning plant pumps 20,000,000 cubic feet of air into our establishment hourly.

Programs vary in type considerably: Different instrumental ensembles, different size groups, different voices, speaking voices, singing voices, sound effects of different qualities and of different intensities, etc., each of which requires its own degree of resonance support, its individual acoustical setting. To meet these requirements studios have been provided in great number, varying in dimensions from the great Auditorium Studio, 78 feet by 132 feet and three stories high, down to the little studios designed solely for an individual speaker. Each has its acoustic treatment so applied to walls and ceilings as to provide the best acoustical background for the broadcast program.

Certain of these studios designed to accommodate general and therefore widely varied types of broadcasting are so equipped that the reverberations or resonance can be altered at the will of the engineer in charge simply of pressing a button in the adjacent control room. This, in part, is accomplished by acoustic panels mounted on overhead tracks around studio walls, controlled by small electric motors. When these panels are slid into wall pockets they expose a hard plaster surface which reflects sounds, increasing the resonance of the room. These exposed plaster surfaces are not flat but 'corrugated' in wide, shallow, wavey surfaces that deflect rather than reflect sound waves, dispersing sound in such a way as to prevent disagreeable echoes.

In the construction and decorating of our studios we have used 500,000 pounds (11 carloads) of rockwool; 153,000 square feet of that asbestos-like perforated wall and ceiling board; 3,500 square feet of plate glass; 175,000 linear feet (4½ carloads) of fine woods for panelings, etc., 15 different kinds; 244,908 square yards of textile fabrics for wall and ceiling coverings. More than 6,000 textile samples were examined for this use. Each was subjected to rigid acoustical tests, with the result that 90% of the fabrics finally chosen were woven to specification both as to material and weave, color and design.

A separate volume could be written about the special mechanical equipment designed and installed for picking programs out of studios and sending them out through space for your interest and entertainment. This, of course, is the very latest and most improved broadcasting equipment yet devised by radio science.

Starting studios, where programs originate, we will use the most improved condenser microphones and the new high fidelity 'ribbon' microphones. In our 35 studios we will have 250 microphone outlets. The sound waves, now converted into electrical energy, pass through a maze of wires, tubes and electrical apparatus, too complicated to describe herein, nursed along in those various ways necessary, and then shot into that intricate maze of wires that represent our two networks, carrying this electrical energy to your local broadcasting station where it is sent out to be picked up by the aerial of your own receiving set and reconverted into sound as it pours through your loud speaker.

For this magical conglomeration of apparatus we used 1,250 miles of wire, just within our new building; 89 miles of cable, some of it containing 40-wire strands, some 20, and some 10. These were cut in lengths varying from a few inches to stretches of 400 feet. It is estimated that these miles and miles of wire were cut into 10,000,000 pieces, necessitating 20,000,000 wire connections. We employed 600 especially trained electricians working two shifts a day to complete this installation.

With this new equipment we can present multiple point programs switching you back and forth to 10 different broadcasting points and keeping each point constantly informed as to what is taking place at the other nine points.

Each executive office, and the offices of those whose business it is to keep in touch with our broadcasting activities, is equipped with a loud speaker operated through a dial control similar to a dial telephone, making it possible for each of these loud speakers to contact 42 different programs, rehearsals, broadcasts, or any special long-or-short-wave program that may be piped into our system by the central control board. Our offices have been wired in such a way that one may cut into the floor within two feet of any given point and locate conduits that contain monitor wires, telephone or light wires.

The central control of this system is located on the fifth floor, midway between our several floors of broadcasting studios. An observation gallery permits visitors to view the central control board which governs and registers the activities of radio's magic wand.

There is also an observation gallery from which visitors may view the central control board of our air conditioning plant on the 10th floor. This plant is built in 64 units, each self-controlling its thermodynamic purpose. Dials indicate and register the variations of temperature and humidity in each studio and different sections of our building, and these are automatically rectified and controlled by a thermostatic device.

Television?

Television? Yes, we have tried to anticipate its advent. We have laid a special and separate system of cables from studios to our central control plant, not knowing when or in what guise television will make its appearance. This, however, we do know; television will require light, a super-abundance of light, and we have provided for this in our specially devised lighting system. All lights are imbedded in the ceilings of studios and along the walls of corridors. These are covered and controlled by a scientifically designed lens which diffuses this flood of light in such a way as to eliminate shadow. If and when necessary we can further supplement this normal lighting system with a system of flood and spotlights.

One set of studios, too, was designed with television in mind. Four studios are built around one control room, the control apparatus of which is built on a circular track, making it possible to pick up sight or sound from one studio and switch immediately to the next, allowing for changes of scenery, set-up, etc. In the meantime this set of studios will conveniently serve those radio programs which present a variety of features. These are certain to be one of the central points of interest to visitors.

Radio is bringing you a 'Thousand and One Nights' entertainment every ree years. This is merely a brief synopsis of the million and one stories that could be told about building and equipping NBC's new headquarters.

Broadcast Merchandising

By E. P. H. James

(Sales Promotion Manager of N. B. C.)

The merchandising of radio programs is concentrated into two broad divisions—audience promotion and follow-up, and promotion to the distributing organization. Roughly speaking, the first division might be called 'external merchandising' and the second division 'internal merchandising'.

Audience promotion is the more obvious of the two phases, since merchandising to the trade is largely carried out behind the scenes. But this fact does not make trade merchandising less essential. Most advertisers now realize this. It has been demonstrated beyond doubt that of all media, broadcast advertising exerts the most profound effect on dealers and salesmen. It is comparatively easy to enthuse them, and get them behind a product, when it is advertised on the radio—provided they can be made to feel that they have the inside story, know exactly what the radio plan is and what it proposes to do.

There is no particular mystery or difficulty in presenting a radio story to salesmen, jobbers and dealers. They are unusually receptive to broadcast advertising. There are certain essentials which have to be covered, of course, including reasonably informative details about the program, and its appeal to potential customers; selling facts regarding the station or network which is to carry the program, including an estimate of the density and scope of the audience which it is expected to reach, and clear information on the time and day of the program. All of the above may be enlarged upon and embellished with pictures, maps and so forth.

We must not throw away the advantage that radio gives us, and we also need ideas and originality. It is obvious that if dealers are continually bombarded with radio portfolios and broadsides which are of a sameness, they will eventually lose interest. Fortunately, radio usually permits the telling of a human-interest story in line with the bare business facts. Cut-and-dried pamphlets, portfolios, booklets or broadsides can hardly be expected to do this job properly. The personality, or human-interest, angle must be stressed, followed by a clearcut story showing how the entertainment features are planned to draw and hold the audience while the sales story is driven home.

Merchandising to listeners embraces, first, audience building through spotlight advertising in newspaper radio pages or tie-in paragraphs inserted in regular magazines and newspaper advertising. Secondly, audience follow-up, which of recent years has revolved pretty closely around free offers and contests. This has been in line with the increase in premium advertising generally, but has been particularly identified with radio because of the enormous responses secured from listeners.

In the last year or two there has been a decided swing towards hard-hitting merchandising over the air. During the first seven months of 1933, 64% of the advertisers on the air over NBC made some kind of direct bid for listener response. Offerings included booklets, samples of products, jig-saw puzzles, comic masks, toys, kitchen utensils, nd gadgets of every description.

Specifically, 96 NBC clients made 178 offers, from last Jan. 1 to Aug. 1. Here are the percentages:

	Percent.
Novelties	22
Samples	27
Booklets	
Contests	
Analysis of the novelties:	
Jig-saw puzzles	8
Masks	1½
Club membership	2½
Photographs	2
Maps	2
Misc. (mugs, purses, pouches, badges, cut-outs, etc.)	

Radio has made the most of many recent opportunities to prove its effectiveness to advertisers in the form of large-volume requests from listeners for novelties offered. Since most requests are accompanied by package tops, labels or other proof of purchase, this particular form of merchandising has encouraged many an advertiser to continue his radio expenditure on the basis of traceable results.

Jig-Saw Puzzles

Years ago the crossword puzzle made radio merchandising history by producing hundreds of thousands of replies for broadcast advertisers. History repeats itself with a vengeance in the case of the jig-saw puzzle.

The entrance of the jigsaw puzzle upon the premium scene came in 1932 in a big way. In the first three months of 1933, 10 jigsaw puzzles were offered on 10 different NBC programs, representing 13% of the total offers. Requests for these puzzles during the height of the craze ran into millions. One client alone received over 500,000 requests. Another istributed more than 4,000,000 via the air and the dealer.

Samples

Reviewing the sample offers of NBC clients for the first seven months of 1933, we find that 19 NBC clients had made 20 offers of which 60% were free and the other 40% had restrictions attached. It may be noted that the majority of the sample offers last the length of the program contract, a decided difference from the novelty offer usually made for a limited period.

Booklets

At no time since we have been keeping merchandising records have as many booklet offers been made as during this seven months' period. During the first three months of 1933 seven booklets were offered, but this figure jumped to 40 in the course of the next four months.

Contests

There were 27 contests conducted over NBC networks throughout the 12 months ending Dec. 31, 1932. For the seven months ending Aug. 1, 1933, 48 contests were listed, some clients sponsoring as many as six or eight contests during this period. While these contests varied considerably in general nature, there was a noticeable swing toward the idea of giving some type of premium to each and every entrant. Too, the contests of '33 tended to offer more small prizes, instead of a few big ones, thereby assuring additional good will, and cutting down the number of dissatisfied losers.

Children's Programs

Checking the roster of NBC commercial programs for the first seven months of 1933, we find that 15 were aimed at children, and on each of these programs some type of offer was made, indicating that sponsors of children's programs are agreed 100% on the idea of giveaways.

But in spite of their great interest these novelty offers and contests are only a small part of the merchandising job that should be done to make a radio program 100% productive. Direct response from listeners is important, but the effect of radio on dealers and sales clerks is too great to be ignored. No broadcast advertiser is getting the most out of his broadcast expenditure unless he sells the campaign to his sales and distributing organization, jobbers, retail dealers, or house-to-house canvassers. We are glad to say that it is now the exception rather than the rule for any advertiser to go on the air without giving his salesmen and dealers a good advance story. A whole bag of tricks from the promotion department is turned loose to cash in on the radio programs of at least 75% of NBC sponsor

Film Adjunct

Some advertisers, notably Standard Brands, have made commercial films, which draw heavily upon their radio programs as interest-getters, in presenting a complete advertising plan to dealers. General Food has recently made a picture of the Maxwell House Showboat program, for public consumption, and it is more than likely that others will follow suit.

Experience has taught radio advertisers the results to be expected from tying-in the air programs with their other advertising. They have found increased enthusiasm and co-operation from employees, salesmen and dealers. With 'point of purchase' radio reminders, in the form of window strips, counter cards and other store displays, they have bridged the gap between the time of the broadcast and the moment when the consumer is at the sales counter.

NBC considers merchandising important enough to maintain a special service staff to work up ideas for its clients, and to pass along to others the ideas used successfully by clients on the air. Merchandising is an important unit in the broadcast advertising picture, and this fact is getting wider recognition all the time.

Season's Greetings

FROM

MRS. GERTRUDE (MOLLY) BERG

AND THE

GOLDBERGS

CONGRATULATIONS

TO

M. H. AYLESWORTH

AND

THE NATIONAL BROADCASTING COMPANY

on Their Seventh Anniversary

Seven years is a long time in radio. You have certainly made the most of them in the interests of your audience, your clients and your stations.

WSM

The National Life and Accident Insurance Company, Inc.

NASHVILLE, TENN.

WLS

The Boys and Girls of Radio Station WLS and The National Barn Dance wish a Happy New Year to all their friends, and hope it will be the finest ever.

WLS

THE PRAIRIE FARMER STATION

CHICAGO

THE WHOLE WORLD IS LEARNING ABOUT THE

WLS MERRY-GO-ROUND CREW

JOHN LAIR — CARL DAVIS — HARDY TAYLOR — SLIM MILLER — RED FOLEY — LINDA PARKER

LULU BELL — EDDIE ALLEN — SPARERIBS — SUE AND SALLY

MAKING MONEY FOR THE THEATRE OWNERS AND ENTERTAINING THE PUBLIC

FOR DATES WRITE RADIO STATION WLS CHICAGO, ILL.

LUCKY STRIKE

WEAF

Sat., 9 P. M.

ED SMALLE Presents

THE LEADERS

DICK BALLOU ED ELLINGSON GLENN CROSS

LINIT, Sun., 9 P. M.

WABC

Mon., Tues., 11 P. M.

WJZ

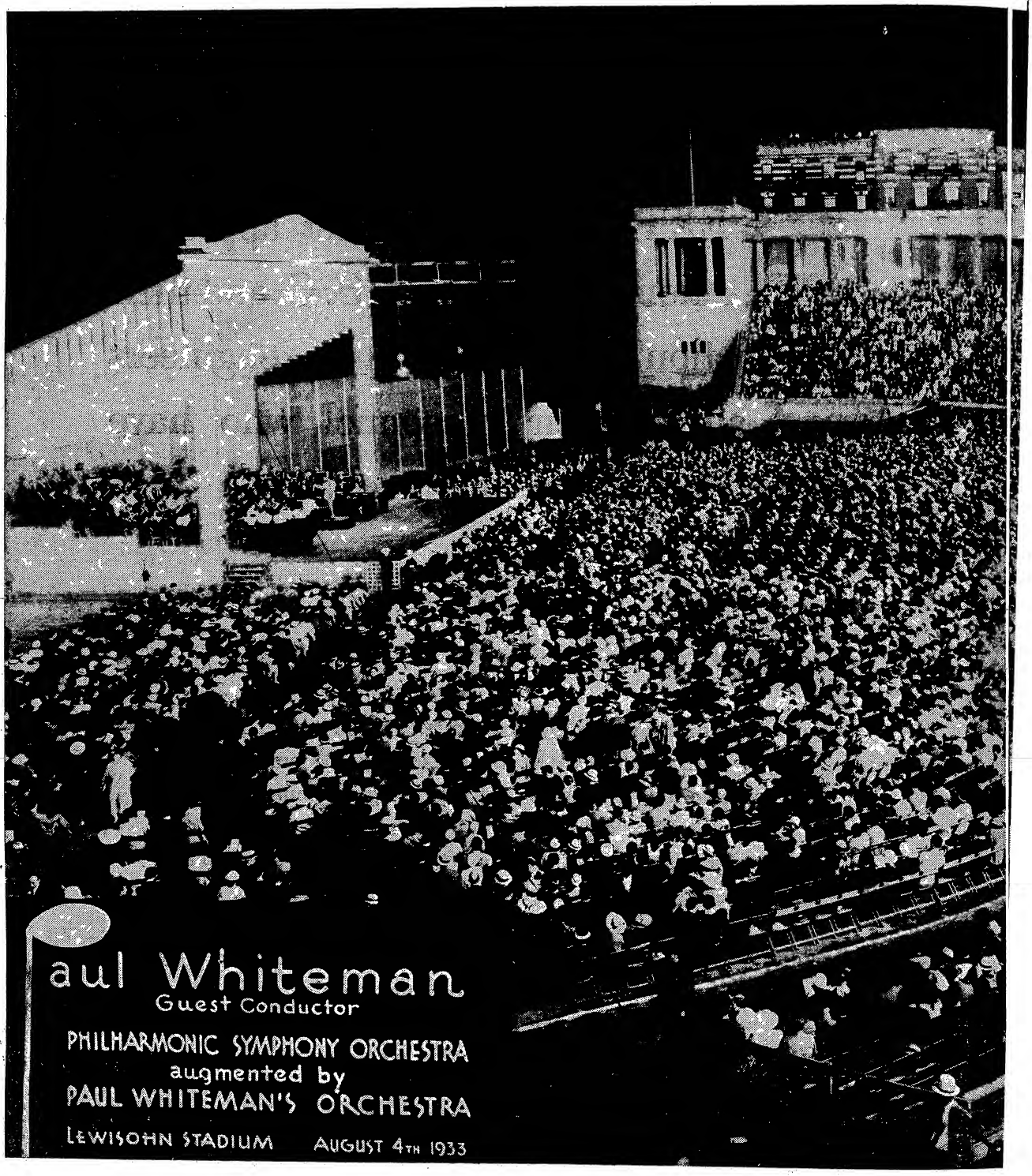
I EXTEND my deepest appreciation not only to N. B. C. and their production and control men, engineers and all of their personnel who have helped broadcast our programs.

but also

To: Standard Brands, for their continued faith in me— To: John Reber and the radio staff of the J. Walter Thompson Company for their invaluable aid, friendship and psychological help— To: Every Radio Station, large or small, which at any time carried our programs— To: All the fine artists who, over some four years contributed their artistry to the success of our broadcasts— To: The music publishers, their contact men, writers, composers and arrangers who have given us the songs we play and sing— To: My boys and my office staff, who have worked with me to continued success— To: Our listeners-in, who have been patient, loyal, and, I hope, somewhat entertained.

Microphonically,

Rudy Vallée



OUR LOVE AND APPRE

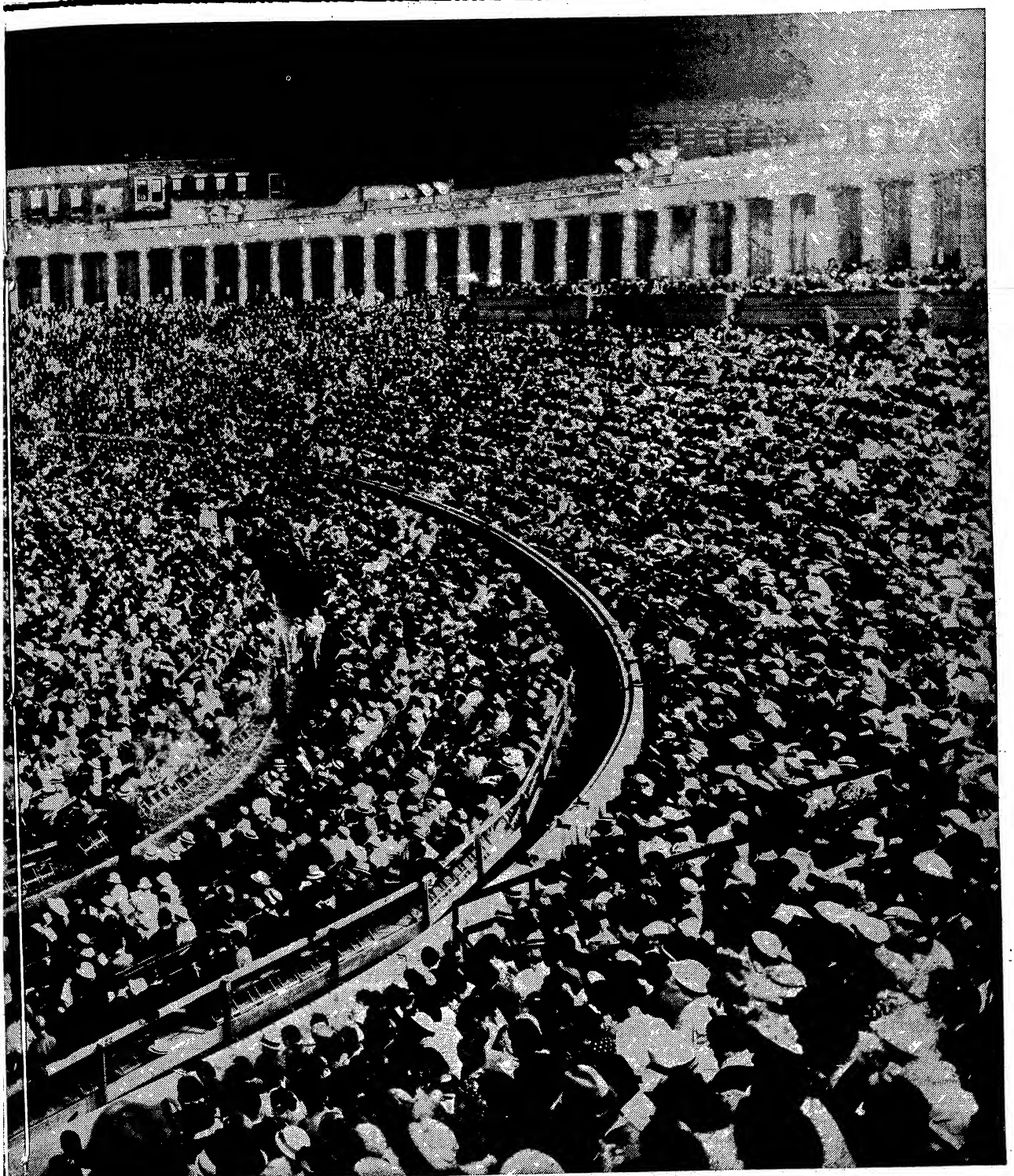
THANKS TO

THE KRAFT PHENIX CHEESE CORP.
THE J. WALTER THOMPSON CO.
MR. JOHN U. REBER

Personal Direction

NBC COAST-TO-COAST NETWORK

Artists' Management Bureau, Inc



:CIATION TO MIKE SHEA

BILTMORE HOTEL, NEW YORK

COMMENCING ONE YEAR ENGAGEMENT JANUARY 4

JACK LAVIN

Park Central Hotel, New York

VICTOR RECORDS

The Western Division
OF THE
NATIONAL BROADCASTING CO.
KGO, KPO, KYA SAN FRANCISCO

PRESENTS such outstanding features as "One Man's Family," "Carefree Carnival," "Capt. Dobbsie's Ship of Joy" and others

UNDER the direction of Don E. Gilman, vice-president and general manager.

MEREDITH WILLSON
MUSICAL DIRECTOR
in Charge of Orchestras

ONE MAN'S FAMILY
CARLTON E. MORSE, Author Producer

J. ANTHONY SMYTHE — Father Barbour
MINETTA ELLEN — Mother Barbour
BERNICE BERWIN — Hazel
MICHAEL RAFFETTO — Paul
BARTON YARBOROUGH — Clifford
BILLY PAGE — Jack
WILLIAM J. ANDREWS — Announcer

TIM and IRENE
(Ryan and Noblette)

HUMBOLDT BEER, Mon. and Fri., 9:45 p.m.
CAREFREE CARNIVAL, Sat., 9 p. m.

WHEATENAVILLE
TOM HUTCHINSON

HAROLD PEARY
EDDIE FIRESTONE, JR.
BERT HORTON
ROBERTA HOYT
ELIZABETH MALLORY
NELSON CASE

MARY WOOD
Was Featured Soprano on
Chase & Sanborn, Wesson Team Mates, Associated Spotlight, Stars of the West

PAUL CARSON
ORGANIST
"Bridge to Dreamland" "One Man's Family" "Blue Moonlight"

WALTER BEBAN
MUSICAL DIRECTOR

JOHN and NED
with Little
MARY SMITH

DORIC QUARTET
BEN KLASSEN
EVERETT FOSTER
MYRON NIESLEY
HARRY STANTON

EMIL J. POLAK
Director and Arranger

JOHNNIE O'BRIEN
"Gaelic Maestro of the Harmonica"

EDNA FISCHER
"Mistress of the Keyboards"

JOSEPH HORNIK
Musical Director

TED MAXWELL
Writing, Producing Playing in
"MEMORY LANE"
With
BOBBE DEANE

CLEF DWELLERS
Creators of Modern Harmony
Tues., 5:30 P. M.
Wed., 4:30 P. M.
KGO
Fri., 7 P. M.
KPO

TOMMY HARRIS
The Little Man With the Big Voice

IN HIS EIGHTH YEAR ON THE AIR!

CAPT. DOBBSIE (Hugh Barrett Dobbs) and His SHIP OF JOY

Holds world's record for longest sustained sponsorship—daily for 5 years, 3 mos. for one advertiser. Only nation-wide sponsored program originating on Pacific Coast

DEL MONTE COFFEE
Monday Evenings, 9:30 E.T.
35 Stations

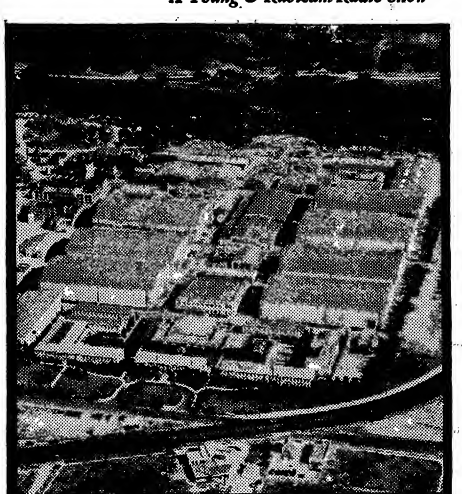
DEL MONTE CANNED FOODS
Thursday Mornings, 8:00 P.T.
8 Coast Stations

Young & Rubicam

presents:

THE BYRD SOUTH POLE EXPEDITION
The greatest adventure of the modern world becomes the greatest adventure in radio. The actual experiences of the Byrd expedition broadcast from the South Pole by the men down there. For Grape-Nuts.
A Young & Rubicam Radio Show

THE WIZARD OF OZ—The first children's fantasy—hailed by press and public alike because it is high adventure without being "Blood and Thunder." Gets a bow from the grown-ups who like it, too! For Jell-O.
A Young & Rubicam Radio Show



Fairchild Aerial Surveys, Inc.

Coming Soon—**45 MINUTES IN HOLLYWOOD.** Stars, movie news, interviews, pre-views, music—all the fascinating glamour of the world's moving picture capital, in a sparkling three-quarters of an hour, once a week. For The Borden Company.
A Young & Rubicam Radio Show

What Broke up this Happy Romance?

Coming Soon—The greatest of all the "lovelorn" columnists, presenting gripping dramas, romances and tragedies from the hearts of America's millions. Product and name of program cannot be announced until later.
A Young & Rubicam Radio Show

ALBERT SPALDING—The first great instrumentalist ever featured in a weekly series of commercial programs. A superb genuis, playing, the music that the man in the street can understand. For Fletcher's Castoria.
A Young & Rubicam Radio Show

LEO REISMAN AND THE YACHT CLUB BOYS—Radio's smoothest dance music and Broadway's sauciest songs blended in one of the gayest, most popular Saturday evening half-hours. For None Such Mince Meat.
A Young & Rubicam Radio Show

YOUNG & RUBICAM, INC.
Advertising
NEW YORK • CHICAGO • DETROIT
PHILADELPHIA

Playing A Little Vaudeville

Doing A Few Pictures

Broadcasting For General Baking Co.
Sundays 5:30 — 6 P. M. Over Columbia Chain

Julia Sanderson
and
Frank Crumit

SEASON'S GREETINGS

EASY ACES

GALE, Inc.
151 W. 46 St., New York
Present
DON HALL TRIO
SOUTHERN SINGERS
PHANTOM STRINGS
MORTON BOWE
HELEN GORDON
On All NBC

Congratulations to NBC
on their Seventh Anniversary
And Season's Greetings to All My Friends

ENNIO (Jack) BOLOGNINI
CELLIST
NBC CHICAGO

Best Wishes to NBC

VIRGINIA REA
Bayer Aspiri "Album of Familiar Music" Every Sunday, 9:30 P. M., NBC Network

Greetings

Jimmy Jefferies
"Rotund Razzeur of Radio"
WFAA—DALLAS 4th Successful Year
50,000 Watts M. C. "Early Birds"

GREETINGS

FIELDS AND HALL
ARTHUR FRED
(THE REX COLE MOUNTAINEERS)

The Whole World Knows About the

WLS BARN DANCE GANG

RUBE TRONSON and His TEXAS COWBOYS
ARKANSAW WOOD CHOPPER
WINNIE, LOU and SALLY
HOOSIER SOD BUSTERS
WLS RANGERS QUARTETTE
EXHIBITION DANCERS

Breaking Box Office Records and Entertaining the Public

RADIO STATION WLS CHICAGO, ILL.

Congratulations, NBC, on Your Seventh Anniversary

HARRY J. BUDINGER

Staff Percussionist and Solo Xylophonist

NBC STAFF ARTIST CHICAGO

NRA MEMBER U.S. "WE DO OUR PART"

"There is nothing finer than a Stromberg-Carlson"

WHAM

at Rochester (25000 watts) owned and operated by Stromberg-Carlson. The most powerful station in a prosperous area of 160000 square miles.

THIS Radio and Automatic Phonograph is a seven-octave reproducer that will make you feel you are actually present in the new Radio City Studios on all future broadcasts. It will also bring you new joys in the reproduction of programs of your own choosing from records. When Te-lek-tor equipped, it may be remotely controlled from your arm chair or bedside. Our masterpiece.

STROMBERG-CARLSON TELEPHONE MFG. CO., ROCHESTER, N. Y.

HENRY KING

BRUNSWICK RECORDS

AND HIS

HOTEL PIERRE ORCHESTRA

NEW YORK

BROADCASTING
Mon., Wed., Fri., NBC

SEASON'S GREETINGS

Personal Management IRVING MILLS 799 Seventh Ave., New York City

---

NBC's Romantic Tenor

The POET PRINCE
Anthony Frome

WJZ
11:15 P. M. EST
Coast to Coast
Direct From Radio City Music Hall Studios
Mon., Tues., Wed., Thurs.

Radio's Outstanding Character Artist

TEDDY BERGMAN

Appearing as "BLUBBER" ON VAN HEUSEN
"RUBINOFF" ON CANTOR SHOW
Featured with BERT LAHR
Also Created
JOE PALOOKA and Many Other Characterizations

Radio's Foremost Trio

THREE X SISTERS
PEARL, VI and JESSIE

NBC NETWORK and Headline Attraction
In Theatres Everywhere
Featured on Tydol, FORD Show, BEST Foods Etc.
IN PREPARATION
X Girls in University X
WJZ, Mon. and Fri., 6:30 P. M.

Comedy Stars of Maxwell House Showboat

MOLASSES 'N' JANUARY

Will Be Featured in
PICK and PAT
Variety Minstrels
A 1-HOUR DIVERSIFIED SHOW WITH MANY UNUSUAL FEATURES
NOW IN PREPARATION

Radio's First Lady

VAUGHN DE LEATH

Now Ready for Showing
"Savannah Hannah"
for Melody Circle
ical Dramalogues
FEATURED
As the Original
Firestone Girl
WRIGLEY-GOODYEAR-GOODRICH and Many Others

A New Star Is Born

★ LITTLE ★
MARY SMALL
The Small Girl With the Big Voice
OVERNIGHT SENSATION
ON
VALLEE HOUR
Starred on Ford Show
Also Terraplane with B. A. Rolfe
Los Angeles Examiner says: "Astounding. 11 years old. How her talent was not revealed before is a mystery."

Personal Management—**ED. WOLF**—1450 Broadway, New York City—Tel. CHickering 4-7722

HIGH-CLASS GREETINGS FROM

RAY PERKINS

Personal Management
SEDLEY BROWN
Rockefeller Centre, New York

At Home Occasionally
N. X. C. HANGOUT
The Barbizon-Plaza

SEASON'S GREETINGS

L. WOLFE GILBERT

Collaborates with

EDDIE CANTOR

on His Sunday
CHASE & SANBORN BROADCASTS

"Variety," Nov. 21, said: "Sunday Nights was the first script turned out by L. Wolfe Gilbert. For an introduction, was heftily to Gilbert's credit."

After an absence of several months from the air Eddie Cantor returns, and in three weeks, with Cantor-Gilbert scripts, is number "One" the air.

THE WHOLE WORLD WILL LEARN ABOUT THE

Roundup of the Barn Dance Stars

GENE AUTRY JIMMY LONG ROY WESTON MAX TERHUNE GIRLS OF GOLDEN WEST
PRAIRIE RAMBLERS - PATSY MONTANA - OLIF, THE SWEDE THE STRANGER

Just Started on Tour and Doing the Same Business as the BARN DANCE Did

FOR DATES WRITE RADIO STATION WLS CHICAGO, ILL.

Happy Birthday

TO ALL YOUSE GUYS

from

BEN BERNIE AND ALL THE LADS

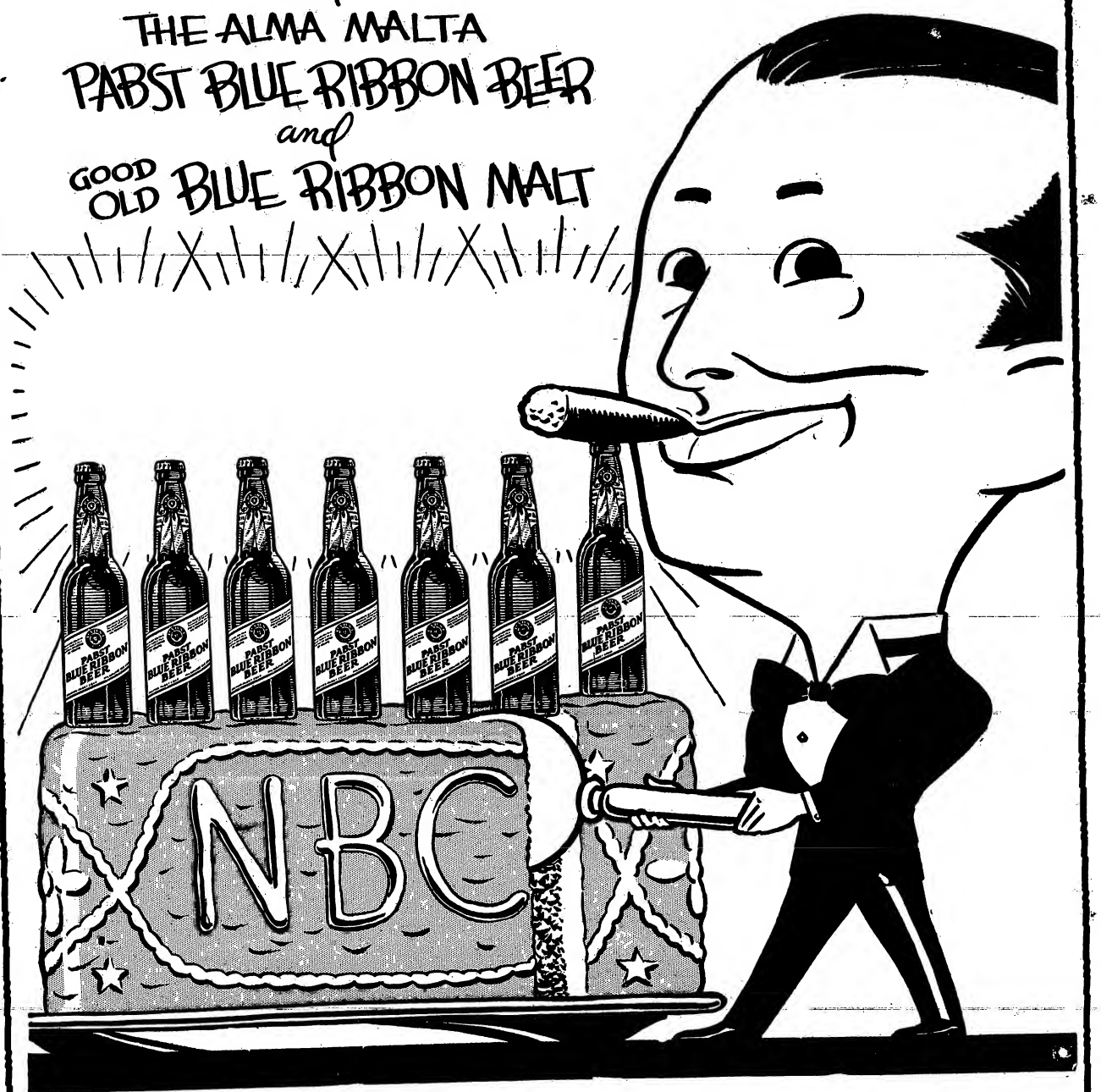
and

THE ALMA MALTA

PABST BLUE RIBBON BEER

and

GOOD OLD BLUE RIBBON MALT



ROY SHIELD

MUSICAL DIRECTOR

N-B-C — CHICAGO, ILL.

CONGRATULATIONS FROM

MORGAN L. EASTMAN

MUSICAL CONDUCTOR

NATIONAL BROADCASTING CO. — CHICAGO

WALTER BLAUFUSS

MUSICAL CONDUCTOR

BREAKFAST CLUB	Daily (Except Sunday)	8:00- 9:00 A. M.
Singing Strings	Daily (Except Sunday)	9:45-10.30 A. M.
Rhythm Ramblers	Daily (Except Sunday)	10:30-11:00 A. M.
NATIONAL FARM and HOME Hour	Daily (Except Sunday)	11:30-12:30 A. M.
Musical Originalities	Daily (Except Sunday)	1:00- 1:30 P. M.
Spanish Idyls	Saturdays	10:15-10:45 A. M.

HARRY KOGEN

MUSICAL CONDUCTOR

SINCLAIR MINSTRELS
8-8:30 P. M. CST

—N-B-C—

SATURDAY JAMBOREE
8-9 P. M. CST

JOSEPH GALLICCHIO

MUSICAL CONDUCTOR

N. B. C. — CHICAGO

JOSEF KOESTNER

MUSICAL CONDUCTOR

HOOVER SENTINELS — SUNDAY, 3:30-4 P. M. N-B-C HOUSEHOLD FINANCE — TUESDAY, 8:00-8:30 P. M.

HAROLD STOKES

MUSICAL CONDUCTOR

GENERAL TIRES — SEALED POWER

PHIL BAKER 1218 SHERIDAN ROAD EVANSTON ILLINOIS

TO THOSE WHO MAKE THE ARMOUR HOUR POSSIBLE:

Since this issue of VARIETY is devoted to radio, I think it the most appropriate medium I could use in publicly expressing my gratitude to all those who have helped establish the success of my air program.

On March 15, 1934, I will have completed fifty-two consecutive weeks on the Armour Hour. It is, therefore, with deep-felt appreciation that I extend sincere thanks to the officials of the Armour Company, and to Messrs. Niles Trammel and Harold Kemp of the National Broadcasting Company, for making this program possible.

I also want to take this opportunity of complimenting all my associates--Mr. Harry McNaughton, who is "Bottle"; Miss Mabel Albertson, Mr. Roy Shield, conductor of my orchestra, the Neil Sisters and the Merriemen quartet--for their talented contributions to the program's success.

In addition, I am sincerely grateful to Mr. Jack Murray, Mr. Ken Englund, and all the other writers who have given their best talents and time to the Armour Hour.

And while I'm at it,
I might just as well
thank the scorpion,
Beetle.

Sincerely,

Phil Baker

P. S. We named her
Margot
Eleanore
Baker

IN APPRECIATION—

IRENE RICH

SPONSORED BY WELCH'S GRAPE JUICE CO. NATIONAL BROADCASTING COMPANY

CONGRATULATIONS TO NBC

EVERYTHING O. Q.

"Poosh 'Em Up" TONY CABOOCH and His Daughter JIMMIE DEW

. C.S.T., Wed. and Fri. :30 to 9:45 A. M., ri., WMAQ,

T'ANK MUCH—YOU' WELCOME

GENE ARNOLD

Writer-Interlocutor SINCLAIR MINSTRELS | Writer-Narrator CRAZY WATER CRYSTALS | Writer-Singer MAR-O-OIL

Narrator CARNATION CONTENTED HOUR, NBC, Chicago

FRITZ CLARK

MY MAMMY CALLS ME TEABONE

Featured With SINCLAIR MINSTRELS

on., 8-8:30 P. M., NBC

JOE PARSONS

Radio's Low Voice as 'EDELWEISS JOE'

Monday, 9:30-10 P. M.; Wednesday, 9-9:30 P. M., WMAQ,

SINCLAIR MINSTRELS, very Monday, 8 P. M., NBC, Chicago

DON AMECHE

"FIRST NIGHTER" and "BETTY and BOB"

ICAGO

CLIFF SOUBIER

"FIRST NIGHTER"—"SINCLAIR MINSTRELS"—"SEALEDPOWER" SIDE SHOW

NBC, CHICAGO

NOBLE CAIN

CHICAGO A. CAPPELLA CHOIR

NBC

PAT KENNEDY

"The Un-Masked Tenor"

NBC, CHICAGO

The MORIN SISTERS

Sponsored by SEALEDPOWER

NBC Coast-to-Coast

MONDAY 8:00 to 8:30 P. M. EST

MONDAY 9:00 to 9:30 P. M. PST

ICAGO

Kellogg's Singing Lady

IREENE WICKER

Monday to Friday, Inclusive

5:30 P. M. EST

NBC, CHICAGO

NBC, CHICAGO

ROBERT BROWN

Announcing

"LET'S LISTEN TO HARRIS"

NBC, 9:00 P. M. EST

MARY STEELE

CONTRALTO

NBC, Chicago

RADIO'S FIRST NATIONAL STAR

WENDELL HALL

"The Red-Headed Music Maker"

EXCLUSIVELY NBC

NEW LOCATION: 623 LYON & HEALY BLDG., 64 EAST JACKSON BLVD., ICAGO, ILL.

RUTH LYON

Soprano

NBC

CHICAGO

Congratulations to

NBC

BILL TELAAK

AVAILABLE FOR COMMERCIALS WITH A GREAT COMEDY IDEA

ir. NED DOBSON

New York, N. Y.

JOHNNY WOLF and BRUCE KAMMON

of 'THE FARM and HOME BUGLE'

also 'KALTERMEYER'S KINTERGARDEN'

NBC, CHICAGO

GREETINGS TO YOU

IRENE BEASLEY

., Wed., Fri., 5:30-5:45 P. M. CST

Management, National Broadcasting Co.

JACK BENNY

Extends Season's Greetings;

me too, MARY LIVINGSTONE

CHEVROLET PROGRAM

Indefinitely

SUNDAY 10 p.m. WEAF

GREETINGS

HARRY W. CONN

WRITER OF FIRST RUN LAUGHS

All of JACK BENNY'S Broadcasts
104 PROGRAMS

WROTE THE VAUDEVILLE ACTS FOR
MAE WEST in her tour of the Paramount Theatres and for the personal appearances of GARY COOPER
with RAQUEL TORRES and SARI MARITZA and many, many others

HARRY W. CONN "NOT A JOE MILLER IN A CARLOAD" PARK CENTRAL HOTEL, NEW YORK

ALL-AMERICAN BELLY LAUGH SQUAD

EDDIE CANTOR ● L.E. | FANNIE BRICE ● L.T. | ELMER EVERETT YESS ● | MAX BAER ● C. | LULU McCONNELL ● R.G. | LOU HOLTZ ● R.T. | AL JOLSON ● R.E.

and

COLLIERS ● F.B. | SIMON ● L.H.B. | SHUSTER ● R.H.B. | SAT. EVE. POST ● Q.B.

AND MANY ADDITIONAL STAR PLAYERS COACHED BY

DAVE FRIEDMAN, NBC-CBS

CREATOR OF
SOCK MATERIAL, TRICK PLAYS, SIGNALS, ILLUSIONS, FORMATIONS, SITUATIONS

Greetings To All

BERT LAHR

"THE *popular* STATION"

KDYL

Salt Lake City
Utah

Congratulates

NBC

THE POPULAR NETWORK

Maybe
THEY THRILL
to the
CLOSE-UPS

• • • BUT
what do they think of your
SOUND

s Del Rio and Gene Raymond from the RKO Picture
—"Flying Down to " —RCA Victor Photophone Sound

WHEN the big blond hero and the nation's sweetheart went for the clinch back in the silent days, that's all there was to it. But now there's sound, and the audience thrill as much to those words, those sighs and those million dollar inflections, as they do to what they see . . . *if the sound is right.* We're not telling you anything new. Every showman learned that with his A B C's. But it points to this undeniable fact: that good sound is a box office attraction; that daily, hundreds of far sighted exhibitors are finding their High Fidelity sound equipment as important to the week's gross as the best product out of the studios.

Definitely: you can't team up first rate pictures with second rate sound and go under the wire a winner. But, back up the product with a new RCA Victor Photophone High Fidelity installation, and you'll know the supreme enjoyment of a mounting box office that has been the reward of every exhibitor who has seen the light and signed on the dotted line.

RCA VICTOR PHOTOPHONE
HIGH FIDELITY SOUND
Make them ear happy with High Fidelity

PHOTOPHONE DIVISION
RCA VICTOR CO. Inc.
Camden, New Jersey

COUPON
Increased box office with High Fidelity?
Prove it and I'll talk turkey!
Name.....
Address.....
City..... *State*.....
V

Season's Greetings and Congratulations
"VARIETY" on its 28th Birthday
NORM SHERR
PIANIST
WBBM
Columbia Broadcasting System
Chicago

Compliments of the Season
OKLAHOMA BOB ALBRIGHT
WLW, Cincinnati

WILLIAM C. STOESS
GENERAL MUSICAL DIRECTOR
WLW—Cincinnati—WSAI

JOE EMERSON
'THE BACHELOR OF SONG'
Featured in new series over WLW
Sponsored by Mueller's Macaroni
Monday, Wednesday and Thursday, 6:15 P.

"RED DAVIS"
EVERY MON., WED., FRI. OVER WJZ NETWORK AND AFFILIATED N. B. C. STATIONS FROM COAST TO COAST

Leading roles played by
CURTIS ARNALL — ELIZABETH WRAGGE
MARION BARNEY — JACK ROSELEIGH

Other character parts by
EUNICE HOWARD — PEGGY ALLENBY
JEAN SOTHERN — JOHN KANE
MARY HOWARD — RUTH RUSSELL
AND OTHERS

Sponsored by
BEECH-NUT PACKING COMPANY
MAKERS OF BEECH-NUT GUM AND CANDIES

Beech-Nut Gum is a favorite with stage, screen and radio people—its cool mint flavor keeps mouths clean and fresh. After speaking or singing work, Beech-Nut Gum relaxes and moistens the throat, sweetens the breath.

NBC ARTISTS SERVICE

Salutes THE HUNDREDS OF GREAT ARTISTS WHO HAVE APPEARED UNDER ITS AUSPICES IN 1933, AND EXTENDS TO THEM HEARTY GOOD WISHES FOR A HAPPY AND PROSPEROUS NEW YEAR

NBC Artists Service • GEORGE ENGLES • MANAGING DIRECTOR

NEW YORK • BOSTON • CLEVELAND • CHICAGO • SAN FRANCISCO • LOS ANGELES PORTLAND, OREGON

Upon beginning my fourth year on the Chase & Sanborn program, I wish to acknowledge a debt of gratitude to Standard Brands, Inc., The J. Walter Thompson Co., Mr. John U. Reber and Mr. Abbot K. Spencer For their courtesy and co-operation RUBINOFF.

Agency Rating

(Continued from page 57)

by this agency. General run of its shows are built strictly to network studio lines, but the standard of entertainment is invariably above average.

Cecil, Warwick & Cecil: Scored a commendable record of air showmanship for the year. Besides the Gulf Oil set-to on NBC it was responsible for John McCormack's presence on NBC and the William R. Warner Co. (Vince mouthwash) payroll, and the resumption of the '20,000 Years in Sing Sing' series, with Warden Lawes, via the same web.

Erwin, Wasey & Co: Did a smooth piece of programing for Real Silk Hosiery on NBC Sunday nights with Vincent Lopez and Alice Joy. Also built up the Carnation Milk affair to cross-country release. Once regarded as ultra conservative in policy, this agency gave 'The Voice of Experience' his network connection.

Gardner Advertising Co.: Made its debut in radio with two script shows, 'Tom Mix Adventures' and 'Madame Sylvia of Hollywood,' and in both instances developed crack product selling mediums. Both programs are supported by Ralston Purina.

Hanff-Metzger: Continued to hold choice popularity rating with Ed Wynn for Texaco and does an effective job of merchandising. However, it was consistently wrong when trying to fill the gap made by Wynn's summer absence.

Joseph Katz Co.: For newcomers to the radio phase of advertising the coterie here fared moderately on entertainment value with the Lulu McConnell-Isham, Jones-Gertrude Niesen combination for Ex-Lax, and the Ethel Waters-George Beatty-Dorsey Bros. setup for American Oil. For the latter the agency planted a punchy teaser campaign. Consistently good judgment used in couching the laxative's plug.

Lennen & Mitchell: Groped around with the Old Gold frame until it hit a stride that put the show up in the class brackets. Agency also developed an exceptionally fetching line of sales palaver but after a while took the saccharine edge off by resorting to the shame psychology of selling: we go to the great expense of giving you this entertainment and you should show your gratitude by buying our product. From a musical medium for Woodbury the agency switched to a serial script, 'Dangerous Paradise,' and from scratch produced nice results.

Lord & Thomas: Contributed nothing unusual to the ether last year and surprised the trade with its sudden Jack Pearl blowup following the comic's return in the fall. Col. Louis McH. Howe-Frank Trumbull series on the inside doings of the Government started off with a hugh listening element, but interest fell off in proportion to the lessening of the national economic tension. Result was that the effect on RCA Victor tube, etc., sales was disappointing. Bulwark of the L & T radio list remains the Amos 'n' Andy and the Cities Service show, two standards which have been up there a long time.

McCann-Erickson: Hasn't launched anything elaborate in entertainment since the Standard Oil combine's Five Star Theatre series. Furnished Feenamint last year with one of the funnier script shows, 'Potash and Perlmutter,' and continued to maintain a hefty following for Pacific Borax's 'Death Valley Days.'

Moore, Aubrey & Wallace: Started off the 'Grand Hotel' series for Campagna weakly, but improvement was marked all around after the first few programs. Merchandising job here well primed.

Pedlar & Ryan: Did its best work for Bristol Myers Co., with the Ipana guest artist idea. Stacked up from the first program as an example of snappy, up-to-the-minute air entertainment.

Redfield-Coupe: Obviously still trying to find for Bourjois cosmetics a package of entertainment that will give it poplarity leverage. Switched the makeup of the stanza several times last year with one show hardly less mediocre than the other.

Ruthrauff & Ryan: Gave DL&W Coal an inexpertly contrived variety show on NBC Sunday nights and for R. B. Davis' Cocoamalt resorted to the 'Buck Rogers' serial which Kellogg had abandoned. Other DL&W program, the 'Little Italy' sketches (CBS), was of average rating for script items of its kind.

J. Walter Thompson: Radio's leading source of showmanship by a wide margin. Last year it built up the Rudy Vallee-Fleischmann varieties idea to top popularity position, cut its widest swath with the Al Jolson-Paul Whiteman combination for Kraft-Phenix, started Joe Penner off as an air personality (Fleischmann Baker's show) and through Jimmy Durante and Ruth Etting held them tuning in on the Chase & Sanborn coffee shindig pending Eddie Cantor's return. Agency, however, picked a number of ineffectual fillers between Cantor's last exit and the Durante-Etting entry.

Young & Rubicam: From the radio viewpoint this agency staged the standout comeback of the year. For General Foods it gathered notable attention with the other side of the globe pickups of the Byrd Antarctic expedition (Grapenuts), produced a novelty serialization of 'The Wizard of Oz' (Jello) that caught on quickly with the kids and generally stepped up the seasonal presentation of Postum's All-American Football show. In the Fletcher's Castoria program (CBS) the agency linked a tiptop slice of entertainment to something new in the way of sales palaver.

THE ORIGINAL
KING'S JESTERS
NBC Coast-to-Coast
SEALED POWER
Mon., 8-8:30 P.M. EST
CBS Coast-to-Coast
SWIFT REVUE
Fri., 10-10:30 P.M. EST
Per. Dir.: PAUL KAPP

THE
DORING SISTERS
'Creators of a New Trio Style'
CBS SWIFT REVUE
as BROOKFIELD DAIRYMAIDS
Fri., 10-10:30 P.M. EST
WGN, Chicago Tribune Station
52 Weeks, Beginning Nov. 1
Exclusive Dir. PAUL KAPP

Isham Jones
Orchestra
COMMODORE HOTEL, N. Y.
The big show sponsored by EX LAX every Monday, 9:30-10 P.M. Sustaining—Tuesdays, Thursdays and Fridays, 11:30-12 P.M.; Saturdays, 11-11:15 P.M., coast to coast. WABC
Direction Columbia Broadcasting System

JOHN FOGARTY
THE IRISH NIGHTINGALE
Jack Frost Sugar Hour
NBC Network
Personal Direction James F. Gillespie 1560 B'way, N. Y.

GEORGE BURNS and GRACIE ALLEN
WHITE OWL
Every Wednesday Evening at 9:30 P.M.
WABC
Direction WM. MORRIS AGENCY

SID GARY
Radio's Versatile Baritone
CUNARD HOUR
10-10:30 P.M. Every Tuesday
WJZ
Direction FRANK PRESBY AGENCY

RUBY NORTON
JACK CURTIS
CURTIS and ALLEN
Palace Theatre Bldg, New York

ABE LYMAN
AND HIS CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC
SUNDAY, 2:30 p. m.-3 p. m.
WEAF
WED., 8:30 p. m. 9 p. m.

CONRAD THIBAULT
Wednesday, 8:30-9 P.M. WABC
Thursday, 9-10 P.M. WEAF

Joe Parsons
Radio's Low Voice
AS 'EDELWEISS JOE'
Monday, 9:30-10 P. M. WMAQ
Wednesday, 8-8:30 P. M.
SINCLAIR MINSTREL
Every Mon., 8 P.M., N.B.C.
CHICAGO

LEO ZOLLO
and HIS ORCHESTRA
WEAF OVER NBC BLUE NETWORK
from 2-2:30 E.S.T.
PLAYING NIGHTLY BENJAMIN FRANKLIN HOTEL, PHILADELPHIA

SPEAKING OF THE SIZZLERS
RUDY VALLEE SAYS
"TO ME THEY ARE THE MOST PERFECT TRIO I HAVE EVER HEARD AT ANY TIME."
For Further Informati
HAROLD KEMP, NBC Artist Bureau
Radio City, New York City
Personal Direction, CHARLES A. BAYHA

NOW TOURING
WLS BARN DANCE
and MERRY-GO-ROUND CREW
Making the Money for the Theatres and Entertaining the Public
RADIO STATION WLS, CHICAGO

"TODAY'S CHILDREN"
Written by Irna Phillips
Sponsored by
Pillsbury Flour Mills Co.
NBC—WJZ 10:30 A.M.
WENR 10:15 A.M. Daily

WALTER CRAIG
RADIO COUNSELOR and PROGRAM BUILDER
(Formerly Director of Programs World Broadcasting System)
Now Serving
The Grey Advertising Service, Inc. (Men of Daring—A. Hollander & Son; Happy Days—Welsbrod & Hess Rheingold Beer). Ruthrauff & Ryan, Inc. (Gillette Blue Streak Dramas; Dodge Front Page News). World Broadcasting System (Love Making, Inc.—Barbey's Sunshine Beer.)
1 University Place GRamercy 7-4999

SEASON'S GREETINGS From
MYRT AND MARGE
Columbia Broadcasting System Chicago

GEORGE JESSEL

Offers

His Compliments To

Brother and Sister Minstrels

Everywhere

The Offices of George Jessel

ROBERT MILFORD, General Manager

THEODORE J. LESSER, Attorney

DELLA SALOMON, Secretary

Mr. Jessel's Radio Material
By Himself, Sam Carlton and
Arthur Thornton

By Arrangement with CBS
Mr. Jessel Will Return To The
Legitimate Stage Next Season
Under the Management of
MAX GORDON

We Wish To Thank

RALPH WONDERS — JULES SEABACH

JEAN HIGHT — FREDDIE RICH

And The

Columbia Broadcasting System

For Their Sensitive Understanding

THE OFFICE OF

HERMAN BERNIE

1619 Broadway, New York City

DOROTHY MENZIN, Assistant

BEN BERNIE

"THE OLE MAESTRO"

Personal Eastern Representative

GEORGE GIVOT
"The Greek Ambassador"
Cafe De Paris
Soon to Tour with
"The New Yorkers"
(Condensed Version)

LEON BELASCO
and His Orchestra
Nightly
ST. MORITZ HOTEL
New York
PALACE, NEW YORK, JAN.
WABC
Sat., 11:30 P.M.; Mon., 12 P.M.
Fri., 12:30 P.M.

GREGORY RATOFF
Personal
Eastern Representative

VIVIAN JANIS
Opening
"Ziegfeld Follies"
January 4
Winter Garden, New York

ETHEL BARRYMORE COLT

DAVE BERNIE
and His
Versatile Orchestra

JACKIE HELLER
Now Touring with
"The Old Maestro"

JOAN OLSEN
roadcasting
CBS

ADIA KUZNETZOFF
Nightly
Russian Kretchma

FRED FRADKIN
Violin Virtuoso

PAT KENNEDY
Radio
WGM, Chicago, Daily

CLAIRE DEERFIELD
Duse of Song

ROBERTA WELLS
Appearing Nightly
with Leon Belasco

ANDY RICE
Writer
Radio and Pictures

FANNY MAY BALDRIDGE
"The Original Magnoli"

IRVING JAFFEE
Olympic Champion
Ice Skater

JESSICA DRAGONETTE

Miss Dragonette is now in her eighth year before the NBC microphone appearing every Friday evening over a WEAF-NBC network at 8 p. m. EST.

Season's Greetings From The Announcing Staff of

WGN

The Chicago Tribune Station
On the Drake Hotel

Robert Ball
Russ Russell
Ed Smith
Bob Elson
John Harrington
Pierre Andre

Greetings to NBC!

NANCY GARNER

(Artists' Service)
Now in Dallas as Star
"FEEL of the FORD Revue"
WFAA
KVOO WKY
Wednesday—8 P. M.—CST

THE GREEK AMBASSADOR OF GOOD WILL

GEORGE GIVOT

NIGHTLY
CASINO DE PAREE
In preparation
WARNER SHORTS
Week Jan. 19—Start tour with condensed version "New Yorkers"
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

LEON BELASCO

WABC
., 11.30 P.M.—Mon., 12 P.M.
Fri., 12.30 P.M.
Week Jan. 5, PALACE, NEW YORK,
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

THE VAGABONDS
HERALD—DEAN—CURT
Now in Their 138th Week at
WSM
NASHVILLE, TENN.
Mon., 6 P.M.; Wed., 9:30 P.M.;
Fri., 9:30 P.M.; Sat., 7:45, 10:30 P.M.

Season's Greetings

Morton A. Millman

RADIO ADVERTISING COUNSEL

Hotel Warwick, 65 West 54th St., New York City

Telephone Circle 7-2525

Mr. and Mrs. JESSE CRAWFORD

Extend the Season's Greetings

Exclusive Management
ROCKWELL-O-KEEFE
RKO Building
Rockefeller Center
New York

The
INTERNATIONAL FAVORITE
KING OF INSTRUMENTALISTS

EDDIE PEABODY

Prince of Entertainers

Just Concluded 9 CONSECUTIVE MONTHS of NBC Broadcasting, Safeway Happiness Program, Orange Network from San Francisco

Direction LEO MORRISON (Joe Rivkin, Associate)
1776 Broadway, New York

RAYMOND PAIGE

Director of Music
DON LEE COAST NETWORK
KHJ, Los Angeles
Listen in every Tuesday Evening for California Melodies on Coast to Coast Network

Fleischmann Yeast Presents

JOE PENNER

Assisted by Monk Purcell and Dick Ryan
ON BAKER'S BROADCAST
WJZ Every Sunday, 7:30 to 8:00 P.M.

THE YEAR IN MUSIC

By Abel Green

Tin Pan Alley saw its turning point in 1933 as did other industries. For the axiom of the pop music field that the times directly govern music sales was manifested with the turn in the country's economic conditions. The Roosevelt administration heartended the music publisher although the accepted normal standards of the past are still very remote.

However, where a hit tune was accepted on the basis of the 200,000 mark, there have been quite a few 400,000 clickers the past year, proving that the accepted parity was fully 100% improved. But considering the 500,000 and 1,000,000 copy hits of yesteryear, before and after radio, 400,000 is still far from satisfactory.

Result has been that the music publisher, more than ever, figures his business on the number of copies turned over gross rather than the number of copies per song. The songwriter, in such scheme of things, literally is left holding the bag and through nobody's fault save that ole debbil conditions.

Where a publisher may figure to operate within a certain range, by selling so many copies gross per day, this does the songwriter little good if it means that 200 copies of that song, 60 of another, 50 of another, etc., makes up the publisher's income. The individual songwriter cannot prosper with these sporadic sales. Hence, more than ever, it fell to the lot of the songsmiths to operate on similar lines, i.e., get as many songs on the market for the double purpose of collectin, royalties in dribs and drabs from divers sources, and also for the purpose of maintaining high rating in the American Society of Composers, Authors and Publishers.

Also more than ever the ASCAP became the financial fountain-head of the business, directly affecting the economic destinies of both writer and publisher. And with this intensified application of thought to the Society income there came about renewed and embittered opposition from the users of copyrighted music. Not only have the old 'music trust' charges been revived and recrystallized in sundry legal, institutional campaigns and would-be legislative attacks the ASCAP, but from within the music business has much dissension cropped up.

Royalty Bickeri

When it comes to cutting up a melon of any kind, particularly if runs into $2,000,000 annually, no one seems entirely satisfied. The top-split collectors feel they're entitled to more; the lesser-income recipients want more. Which has lead to additional intra-Tin Pan Alley hard feeling over previous year.

This culminated first in a double-A classification being formed to include Feist, Berlin, and Harms. What happened? Witmark, with a flock of hits riding, and citing Victor Herbert, Ernest R. Ball and kindred catalogs as background, wanted a similar AA money split. And so on down the line. A class CC publisher wanted B money; a double-B wanted A royalty, etc. This eventuated in still another classification being formed — AAA. Harms, Inc., alone fell into that niche and AA went for Feist, Berlin, Robbins and Witmark.

Amidst this internal wrangling over royalty demands Joe Morris, E. B. Marks, Sam Fox and Robbins filed petitions with ASCAP or started suits for reclassification. Robbins, while in A, had been demoted to C when a question over the proper assignment of Metro-Goldwyn-Mayer song copyrights arose. Robbins is 51%-owned by Metro, and everything is copyrighted in MGM's name, and then assigned to Robbins Music Corp. Pending an adjustment of these legal technicalities two quarterly periods slipped by and Metro-Robbins received minor C money, hence a suit for reimbursement although this firm was subsequently upped to A again and later to AA.

By virtue of 'In the Valley of the Moon', and kindred homely songs which somehow managed to stay on top for a long time and reach the rare 400,000 copy turnover, Joe Morris squawked about his C classification. Ditto Marks who cited his thousands of standard music copyrights in evidence of the value of the Marks catalog for broadcast purposes. Ditto, too, Sam Fox who, through Fox Film and other cinematic affiliations, wanted a better royalty dividend. Julian T. Abeles was retained variously as counsel by all of those protestants and the latest evolution is a proposed legal attack on the constitution and board of governors of the ASCAP.

The annual dinner of the Society early in '33 made much of the self-perpetuating board of the ASCAP and Edgar F. Bitner, head of Leo Feist, Inc., who has long been a diligent and loyal champion of the Society's woes, took umbrage at some of the writer-members' captiousness to the extent of resigning his position on the board. Jack Robbins ultimately succeeded him.

This seemingly undue stressing of the Society results from the industry's own attitude concerning the Society—it is the money source of much that makes the business possible.

In line with the general idea of economic retrenchment, the Music Dealers' Service, Inc., after much pro and con as to its practicability, seems to be popularly accepted as a good thing for the business. MDS is the central shipping outlet for most of the popular publishers with a number of exceptions, notably Robbins. (It will be noticed that the Robbins firm has been a stormy petrel in several industry matters in prefering a lone-wolf attitude, some of it presumably dictated by the Metro-Goldwyn-Mayer home office.)

The MDS was attacked by Richmond-Mayer, the sole remaining big jobber in New York, as a monopoly, and a damage suit started. It is just now coming to a head. R-M took over Plaza Music Co.'s popular business when that firm went into receivership for the second time. This step, incidentally, let out Jerry Vogel as head of the sheet music department. Considering that Vogel had been 25 years with that one firm and has contributed in more than one way to the music business, this was a significant trade occurrence. Vogel then organized Frank Crumit Songs, Inc., with the radio singer, and distributing via F. B. Haviland.

MDS' program of opening up or developing new sheet music trade outlets is still being carried out under the general management of Maurice Richmond, former head with Max Mayer of Richmond-Mayer, which latter now alone controls and who is suing MDS.

Screen Song Revival

The notable song hits of 1933 were capped by 'The Last Round Up', a cowboy-hillbilly, and 'Who's Afraid of the Big Bad Wolf?', a surprise by-product of the exceptionally popular Walt Disney cinecartoon, 'Three Little Pigs'.

This, along with the revived cycle of screen musicals, recreated a lesser edition of the 1929 Hollywood gold rush by music men. It wasn't and doesn't threaten to be as intensive as the 1929 hey-day, but with revival of screen musicals' popularity the songs from pictures virtually underwrote themselves as commercial entities. A 'Gold Diggers', '42d Street', 'Footlight Parade', 'Too Much Harmony', 'Sitting Pretty' and even 'I'm No Angel' (Mae West, not strictly a musical) were certain to boom a fair quota of sales with a minimum of effort.

For the songwriter this Hollywoodian Gehenna meant the nearest approach to easy money again considering the minimum of royalty income from normal sources, and for the publisher with a Hollywood 'in' that makes sure of the screens as concerted and concentrated plugging media for his songs. Thus, once again the mad scramble for angles and cut-ins on Hollywood. The battle was renewed between the studio and tunesmiths, the film makers looking upon a song as but one of a hundred incidentals contributing towards the ultimate—a good picture. The Tin Pan Alley chiselers—and how they can chizz—always argued that the better the song is spotted the better for the film, not to mention their own sales.

Each publisher introduced his own hand picked set of songwriters into the picture of making song pictures. When competition is that keen some skullduggery may occur. It did in some quarters with suspicions of undue favoritism for some firm over another.

Hits of the Year

But despite all the cinematic to-do, the song outstanders of the year were non-Hollywood in the main. 'In the Valley of the Moon' (Morris) and 'The Last Round Up' (Shapiro-Bernstein), 'Stormy Weather' (Mills) and 'Lazy Bones' (Southern Music Co.) were among the most signal of the year, and not via the Hollywood route. Joe Morris had two other clickers, 'Little Street Where Old Friends Meet', and 'Good Night Little Girl', more or less current, giving that Class C publisher the unique distinction of having three No. 1 songs of the country within one year.

There were few No. 1 toppers as several held over for more than one month. The Morris trio and 'Shuffle Off to Buffalo' (from '42d Street') were among these hold-overs. 'Shadow Waltz', also from '42d Street' (Warner musical-Witmarks) while not a No. 1 seller, also rates with the more consistent holder-uppers on sales. It is still selling.

Among the emphasized overnight clickers, and which eased off almost as rapidly, were 'Lazy Bones', 'Stormy Weather' and 'Big, Bad Wolf'. All three skyrocketed and brodied almost as pronto although the Arlen-Kohler number, 'Stormy Weather', was termed by many song sharps the best written and most unusual ditty in the last 10 years. But as commercial entities 'Stormy', some 310,000 copies, and 'Lazy Bones', 350,000 copies, were eclipsed by the more homey and prosaic 'Valley of the Moon' and 'Last Round Up', each around 400,000 and 'Round Up' probably going to the now sensational 500,000 mark. 'Big, Bad Wolf' only attained over 200,000 copies although when it started big the MDS moved copies of it off in 10,000 copy lots per day for some days. Jack Mills saw some 8,000 per day orders on 'Stormy Weather'.

The film-music thing was given great impetus by the 400,000 gross turnover on the sundry '42d Street' songs and by the 425,000 copies sold of the 'Gold Diggers' musical, also Warners. Witmark published the first but WB figured it a good idea to bolster its other affiliate, Remick, and turned 'Diggers' into a Remick copyright, Al Dubin and Harry Warren, among the most consistent hit writers in the business for many years, made history anew with both these WB musicals along with other picture songs.

The importance of the writer asserted itself via the film-musical vogue, the publishers using the capabilities of the tunesmiths as the entree wedge for Hollywood. Thus certain firms plugged certain writers, Bobby Crawford, on behalf of his DeSylvia, Brown & Henderson firm, capitalized on the Mack Gordon-Harry Revel vogue with sundry United Artists and Paramount musicals. Irving Berlin, Inc., had Burton Lane and Harold Adamson for west coast entree. Robbins plugged variously via Dorothy Fields and Jimmy McHugh, Gus Kahn and Walter Donaldson, and also had call on Richard Rodgers and Lorenz Hart as a team through its Metro affiliate having signed these writers independently. Warners, of course, had Dubin-Warren. Berlin tied in with Radio, Shapiro-Bernstein acquired the Mae West songs out of 'I'm No Angel' and there were other sporadic Tin Pan Alley-Hollywood matings.

Case of Rodgers and Hart

From the writers' viewpoint, the case of Rodgers and Hart is typical. This pair had their own Rodart Co., a Harms subsid. They were sponsored for many years, in fact, ever since their 'Garrick Gaieties' novitiate, by Harms. But when learning they were worth $104,000 a year as a team writing special song material for flickers, Rodgers and Hart forgot all about the publishing adjunct. Thus, they cared little, if any, about who was their merchandising outlet in sheet music as long as their cinematic income, at the rate of $1,000 a week each per assignment, was assured. Song royalties became dwarfed proportionately.

In line with the Warner idea of shunting 'Gold Diggers' away from the already prosperous Witmarks in order to bolster the Remick catalog for ultimate upping in the ASCAP rating, the same idea was employed by Harms, Inc., on behalf of T. B. Harms Co. These are different companies; T. B. Harms is owned by Jerome Kern principally and exclusively publishes that composer's works, thus giving Kern both a writer and publisher proprietary interest in the company's output.

Harms, Inc., decided to build up T. B. Harms Co. for the same reason that WB decided in favor of Remick; and also in order to increase the value of its pet composer's (Kern) income from his own company. Incidentally the Harms-Remick-Witmark group is all under

(Continued on page 82)

A Stage Child's Letter to Santa

Dear Santa:

I am Baby Stinko. That's my stage name and I give imitations. My mama says I am going to be a great actress some day if I am good to my mama and never mind papa.

I cannot tell you how old I am because I am never the same. On the train I am 6, and in the theatre they say, 'Baby is 16, she was always small for her age Inspector.'

Anyway, Santa, all I want is Cincinnati and St. Louis and do not ever book me for another Xmas in Brooklyn. And I want a crack at CBS, a test from Paramount and you might as well arrange something with Fox just in case. And I only want one more thing, dear Santa. Please send a mickey finn to the Gerry Society.

Kindly do not forget,

Baby Stinko.

ASCAP May Revise Collection System, Drop 35 Lawyers, Seek Good-Will of License Holders

Revision of the American Society of Composers, Authors and Publishers collection system, which is now under discussion by the organizations directorate, may result in the elimination of the legal element from this assignment. Directing minds of the performing rights combine believe that the time has come for the legalistic attitude to give way to the diplomatic silk glove. By setting up its own staff of laymen district collectors, more inclined to suavity and selling the Society as an integral part of the industry or business involved, the ASCAP headmen feel that they can overcome much of the existent antagonism from license holders and bolster the organization's exchequer in the long run.

Under the present collection setup the Society has in its direct employ 35 lawyers, each in charge of a district but who farm out segments of their territory to other lawyers. For the California and northwest areas the organization maintains its own two offices, each supervised by non-lawyers. In the farming out process each lawyer along the line gets part of the flat commission allowed by the Society.

ASCAP directors figure that the personal contact of the non-legal collector in charge of a district would have a more persuasive influence upon the licensee holder or prospective than the impersonal, curt, legally phrased letter to which these sources have been accustomed.

DISC ROYALTY UP

Brunswick and American Checks Look Better

Royalty checks distributed by the American Record Co. and Brunswick among music publishers last week were the largest received from either source in about two years. Exceptionally hefty increase was represented by the American Co.'s drafts. Statements covered the sales for the third 1933 quarter.

American Co. specializes in the cheaper labels.

BERNIE OPENING HARE'S FLORIDA CAFE JAN. 13

Chicago, Dec. 31.

Sam Hare opens the Roman Pools cafe in Miami on Jan. 13 with Ben Bernie band going in for the initial two weeks.

Though now dated for a fortnight the Bernie band may stick indef.

Pubs, Writers Talk Uniform Contract

Negotiations for a uniform writers' contract between the standard publishers and the Songwriters Protective Association will resume next week. Standard men several months ago asked that the matter be deferred until after they had disposed of the task of forming a code.

Uniform contract affecting the popular publishers has been in use by the industry for over a year. SPA attributes the boost in membership from close to 500 to over 600 to the benefits derived by writers from this revised contract.

DeS. to Publish Other Par Screen Musicals

Paramount's 100% control of Famous Music Corp. will not monopolize Par filmusic for Famous publication. Bobby Crawford's DeSylva, Brown & Henderson, Inc., firm, for example, which now publishes Par screen musicals, has contracts for others.

Where the DeSylva firm has writers such as Harry Revel and Mack Gordon under exclusive contract, DeS., B. & H. will continue publishing their and other Par tunefilms.

Bobby Crawford, prez of DeSylva, out of the hospital after a recent serious siege, left last week for Palm Beach to recuperate and sails from there Jan. 2 via the Canal to further confer with Paramount studio officials on other Par pictures.

Henry Santly Seriously Ill At Mt. Sinai Hospital

Henry Santly, veteran music man, and partner in the Santly Bros. music pub company, is still very critically ill, confined to Mt. Sanai hospital, New York, suffering from a pernicious ailment that is robbing him of his physical vigor.

It's a blood condition and blood transfusion became necessary last week to sustain him physically.

Band Tours in 6 Autos Obliged to Buy Tenn. Licenses for $91.95

Nashville, Dec. 31.

State police at Waverly, Tennessee, arrested six buss-loads of musicians who were touring the state playing wildcat dance engagements. Motorcycle escort took the dance men into Nashville where they were compelled to take out automobile licenses for the state of Tennessee.

Set the band back $91.95.

HARRY LINK JOINS DONALDSON, DOUGLAS

Harry Link moves into Donaldson, Douglas & Gumble, Inc., as special professional contact similar to the position he held with Keit-Engel. Link acquires a piece of D-D-G and with Mose Gumble and Walter Douglas will handle the firm's affairs.

Walter Donaldson is not an exclusive writer with the firm bearing his name, being on the payrolls of sundry film companies for whom he is writing film tunes.

Link's first number he is taking into the DDG catalog is 'Junk Man' by Joseph Meyer and Frank Loesser.

Talent Doesn't Share In New Year's Takings

Bridgeport Dec. 31.

New eve bookkeeping items:

Nitcrie here charged $5 a plate and paid out $30 for entertainers.

Solo dancer worked three holiday spots and grossed $1.50.

Year In Music

(Continued from page 81)

Warner Bros. control dating back to that 1929 song-pool purchase.

As part of the T. B. Harms scheme Larry Spier was taken out of Famous Music Co. (another unit wherein Paramount and Warner Bros. were co-partners under the Harms aegis) and shifted into the Kern company as the personality head.

On the matter of song personalities Rocco Vocco's resignation from Feist, after 20 years with that firm, was big tin pan alley news. Vocco joined Bobby Crawford as v.p. and general manager and 25% partner in all the DeSylvia, Brown & Henderson, Inc., and affiliated song interests. Crawford had long since bought out the name trio of the firm who were hi original partners. The split came when the trio tiffed amongst themselves and took up separate collaborations.

Another Feist alumnus, long since out of the company, Phil Kornheiser, after various affiliations, finally hooked up with Ira Schuster as S-K, Inc., indie pubs. Schuster is a songwriter who was prof. mgr. of Witmarks with Bob Miller there as radio plug contactee. Schuster was ousted and is currently suing Witmark on an alleged contract. Miller subsequently also left and likewise started his own indie song pub biz. Irving Caesar, Inc., with Arthur Behim, Harms alumnus, was also among the new starters.

Most signal rehabilitation of the year was the effect of 'Last Round Up' on Shapiro-Bernstein which had long been hitless. Feist's low batting average with hits also was a matter of trade comment. Vocco's resignation revolved in part around the Feist organization's modus operandi whereby a song committee reviews new material. That sort of editorial board selection is against all the tenets of the music biz which is strictly a personality-and-hunch game, and prides itself on so being.

Retrenchments

In economic setup retrenchments had to be made but it was concluded that cutting down the operating budget was false economy. For as soon as a firm chiseled on its plugging organization that minimized the number of radio plugs. And since the multiplicity of radio plugs—it has been decided—is the norm for rating the activity and standing of the publishing firms, as soon as these ease off the relative standing of the firms proportionately diminishes.

Thus, one publisher whose monthly nut was $30,000 figured he'd cut it approximately in half or to around $17,500 a month. He figured out that as a class A publisher his quarterly income from the ASCAP would be around $8-9,000 or esay $35,000 annually. Figuring this as a skeleton operating expense, and making up the rest from mechanical money, sheet music sales, etc., he was in pretty good operating position. But such trimming didn't work out for the chiseling on manpower soon threatened his standing among the topnotch firms.

The number of radio plugs as a standard arises from the fact that radio broadcasters' income comprises the bulk of the Society's yield. In the past the picture houses—in the day of presentations and country wide deluxe cinemas—were equally as important; also hotels and restaurants. It is hoped that now with repeal the hotel and better class restaurant, instead of the outlaw speakeasy, which didn't respect proprietary music rights either, will revive that field for music tax revenue.

Thus, the big league publisher must still operate on a nut from $20,000 to $35,000 a month. In the past, with branch professional offices, etc., a $10,000 weekly overhead was average, the monthly operating cost running $40,000 to $50,000 for the top professional houses. This necessarily had to be trimmed, with a Chicago branch office (nothing as pretentious as in the past) alone, and men in the field otherwise covering New England, the West Coast, South, et cetera.

On the matter of personnel and budget-pruning Irving Berlin, Inc., with three expensive co-partners each drawing $500 weekly against profits, culminated in Max Winslow deciding to pass up the music business—his life's career—to engage in a new field f him—pictures. Winslow as well as Saul H. Bornstein, also of Berlin's, is on the Columbia Pictures directorate, hence Winslow's studio affiliation was a natural. Bornstein and Irving Berlin continue operating Berlin, Inc., personally, the firm recently attaining some top-money sellers in its catalogs plus the Irving Berlin musical shows.

No Tune Cycle

No particular trends in songs for the 12 months. But again, it was evidenced that those relatively few thousands of people still buying sheet music were shopping only for hits. Not like in the past when they'd kill a buck or two and buy some also-ran tunes. Now, as with shows and pictures, it's strictly the hits.

This started the perennial anti-radio argument anew that the ether was making songs too fast and killing 'em faster; that by the time the public got around to visit a music shop for a hit something else had cropped up in the public fancy.

However, as regards the trends a reprise of some of the best selling titles indicates that the public did favor novelties on the order of 'Let's Put Out the Lights and Go to Sleep', 'Stormy Weather' and 'Lazy Bones', or simple, earthy 'Echo in the Valley', 'Valley of the Moon', 'Little Street Where Old Friends Meet' and 'Last Round Up' school. 'Big, Bad Wolf', while technically of Hollywood origin, falls into the first or novelty class.

Actually the picture ditties were strictly governed by quality as to popularity. Most signal exception to this was Bing Crosby who almost single handed made several songs into semi-hits. Crosby unquestionably stands out as a solo song interpreter, his Brunswick record sales attesting to that. But his record sales continued disappointing, although they improved no little over the previous year.

Along with the novelty and the simple ballad, 'Love Is the Sweetest Thing' (from England) and 'Night and Day' are evidence that the average ballad or the musical comedy song still have sales' value. But as a general thing, while a better quality ballad has been issuing off the tunesmiths' pianos, they're mostly a bit too clever for the general good of the music dealer. The professional staffs of the publishers have about concluded that what's good professional material for some radio warbler or band isn't always good commercial timber.

Vallee as Defender

The artists, too, seem to be recognizing the value of song material more and more. Perhaps the most ardent champion of Tin Pan Alley anti-radio cause is Rudy Vallee. Not only does he extol the merits of song material and their creators on his broadcasts, but he lends more than passively willing ears to all new material.

In line with that, Vallee has also taken the cause of the music men into the strongholds of radio and the advertising agencies and has on occasion, decried the anti-t.p.a. stand by excoriating the broadcasters who would begrudge the copyright tariffs to the composers and publishers whose song material makes possible the otherwise very costly commercial radio shows which they underwrite. Vallee has also brought out that commercials pay heavily for talent and time facilities but become petty over music license tolls.

Perhaps the most damage done to the music men's cause may date from the engagement as 'music czar' of E. C. Mills. Ever since Mills reflected himself in the same light with Hays (films), Landis (baseball), et al., he seems to have gone a bit berserk not only in outside relations but intra-ASCAP, of which he is general manager. While an employee of the music men, Mills has been sharply criticized by his own membership for his attitude in trying to run matters in arbitrary fashion.

This, perhaps, has been to the advantage of Oswald F. Schuette, the National Association of Broadcasters and other Society antagonists.

The forerunner of the film theme song revival dates back to 'As You Desire Me' and 'Farewell to Arms,' both tunes actually non-thematic music. It was merely a case of Abner Silver and Allie Wrubel, most notably, cashing in on the publicity value of about-to-be-released film. This didn't hurt a song title, approximating that of the picture, by any means. It was a psychological hookup and good showmanship for the songwriter, although, as happened in such instances, the song of the same name not only had nothing to do with the picture but often was developed in thought and idea remote from the plot of the picture.

'Farewell to Arms' was a notable

FERDE GROFÉ

instance of this, the Hemingway book title referring to a military cataclysm while the Tin Pan Alleyite chose to interpret arms in an amorous sense. It resulted in a couple of complications, incidentally; they started first when Robbins, as Metro's ally, saw to it that Garbo's likeness did not adorn the title page of 'As You Desire Me,' marketed by a rival firm, Keit-Engel. But this didn't deter K-E from merchandising and exploiting 'Desire Me' as an independent publication and making it a best seller, although there was no denying the semi-official and psychological advantage the song had through the publicity value of the Garbo-Metro film.

Paramount, too, has an official song publishing ally and when 'Farewell to Arms' was marketed by a non-affiliated publisher, Par decided that the title of every picture from that lot would be 'written up' synthetically, just for the copyright value and as a means for protection. This started anew the old gags about 'Hammacher, Schlemmer, I Love You,' and the host of other 'I love you' ditties that were the rage three or four years ago. (In truth it is said that 'I Cover the Waterfront' was written up as a quasi-gag, although that developed into a hit, but with official United Artists' endorsement, however).

Still another tiff on the picture song thing involved Robbins and E. B. Marks over 'Dinner at Eight' (Metro), with Robbins claiming the 'official' tieup but Marks dating back its own song to 'Dinner' when it was a legit play and before filming. Marks also recalled that Robbins had stepped on Famous' toes with a similar squabble over picture song titles involving 'Love Me Tonight' (Chevalier-Par), published by Famous officially. Robbins, however, had a non-film song issued simultaneously, being careful to indicate that it was not hooked to the film of that name.

Control Problem

But it was really the '42d Street,' 'Gold Diggers,' 'Dancing Lady,' 'Footlight Parade,' 'Moonlight and Pretels,' 'Sitting Pretty,' 'Going Hollywood' and kindred type of filmmusicals that supplied the nation's cinematic song thematics. With the screen once again an important plugging medium, it became the problem once more to keep the plugs down and under control. That meant some restriction via radio, but where the tunes were popular, the requests, if not forthcoming to this or that self-important leader, usually irked where a radio commercial was involved.

The proposed music code which has not yet gotten anywhere, having been officially rejected by Deputy NRA Administrator Sol Rosenblatt, sought to officially cover this problem of controlling plugs—and also expenses for plugs.

The expense things mostly mean entertainment. The publishers are still taking beatings on cover charges and large parties for entertainment at openings, etc. Under the music men's proposed code it was a self-confession that the MPPA's provisos, not to go overboard on expenses, were ineffectual or, at least not lived up to. There were other angles to the proposed code on expense such as trade discounts to pupils and teachers on standard music, etc., but that didn't go for the average pop releases.

British Idea Cools

Another trend of the year that didn't repeat itself was the Campbell-Connelly idea of importing important American songsmiths (as with Harry Woods) to England and having them turn out a batch of 24 compositions or so, vesting the world copyright with C&C in London, which company, in turn, sublet the American rights. In 1932 it worked—worked so well that American pubs squawked at the idea of an American songwriter contributing too effectively to a British catalog. But when repeated this idea nothing signal eventuated. However, one of the biggest American pop hits was 'Love Is the Sweetest Thing,' by the London dance maestro, Ray Noble. Harm's brought over. Otherwise there was no outstanding English contributions to American musicana.

The death of Henry Waterson, pioneer music publisher, was a matter of general regret in the trade. Long a Broadway figure—a true epitome of the boulevardier of yesteryear's Broadway—his personal fortune dwindled with the years, although only within recent memory Waterson owned a string of race horses and was one of the most lavish entertainers on the Main Stem. He also was a pioneer in the old cat-whisker detector radio, but seemingly just a bit ahead of the times on radio. For a time, too, he cleaned up with the pop priced phonograph record besides engaging in book and other publishing ventures in addition to sheet music.

Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBC chain, and WABC, key station of CBS), along with the total of plugs on New York's two most important independent stations—WOR and WMCA. Data obtained from 'Radio Log' compiled by Accurate Reporting Service.

Title	WEAF WJZ WABC	WOR WMCA	Total
'Everything I Have Is Yours'	23	12	35
'One Minute to One'	15	15	
'Old Spinning Wheel'	13	16	
'Alice In Wonderland'	15	11	26
'Did You Ever See a Dream Walking'	11	14	25
'My Wonderful One'	9	24	24
'Sweet Madness'		10	21
'Goodnight Little Girl'		11	20
'Don't You Remember'		8	
'You've Taken My Heart'		8	

British Music Also Groans

London, Dec. 15.

Pop music in England is one of the subjects that in Charing Cross Road and its purlieus is not seriously encouraged if it is intended to keep the party bright and cheerful.

After a tough year's sledding everyone is hoping Santa Claus is going to drop something into the stocking that will make it possible to keep going another year. The root of all the trouble, of course, is radio, which has not only decimated sheet music sales but has put the phonograph business in such a spot that the publishers' end of the royalties is only about 20% of what it was before.

Up to a few months ago things were not too bad. A publisher could more or less engineer his plugs in a systematic manner, and by the payment of a fee of from $5 to $15 per number (depending upon the standing, or the fancied standing, of the orchestra leader who had the benefit of the mike) he could be reasonably sure of a fixed number of plugs. As the orchestra leader was not getting anything from the BBC there was nothing wicked about it—in fact it was just an open secret and the only person the band boys didn't tell was the inspector of taxes. But somebody else must have said something as he took quite an impertinent interest in the details.

Last July the BBC decided to go all generous and pay the leaders for their services and in the newly found righteousness called upon the pop publishers to never again pay a leader or artist. As the publishers could not at first believe the BBC is really serious in its threat to pay money, and they were going for their holidays anyway, they didn't jump to sign on the dotted line. So the BBC engaged the most expensive lawyer they knew and in court everyone agreed the only thing they wanted to do was to end paid plugging. The only difference now is that BBC is so scared there will be any plugging it will not allow a band leader to play a commercial number more than once, and instead of the publisher paying $15 for a plug he has on each occasion to furnish a special arrangement costing $40.

One Band a Night

In America a publisher may have the choice of several well known leaders who are on the air the same night, but in England there is only one outside band per night to cover the country, and if this leader doesn't like a tune, or even the arrangement, then it's out. And by the time he has included in his hour's broadcast a few hot numbers a la Ellington, some of the latest film and musical comedy successes, there isn't room for too many ordinary pops.

All this is leading publishers to make a concerted drive on musical films because they then know they will be sure of some representation over the air, and in any case if it's an important film it is bound to be heard by a few million visitors to the film palaces.

A hit in the 25c edition now sells less than half what it formerly did at 50c, so figuring the drop in sales and price, there is a decrease of about 80%. The revenue from per- and phonograph records are off forming and broadcasting fees is about 75% to 80% on former figures only increasing slowly and as the revenue from BBC is based upon the number of licenses sold to the public, and these sales have nearly reached the saturation point, not much increase is looked for from that source.

Most publishers are meeting the situation by cutting overheads to the minimum and in some cases turning their attention to other outlets for their energies. A few are dabbling in theatrical adventures, the latest recruit being Lawrence Wright who has recently purchased Princes theatre. This house hitherto has been dark most months of the year but as Wright has a flair for speculation which usually comes off, the venture is being watched more closely than usual.

MUSIC NOTES

Embassy Club has extended Gertrude Niesens stay for four weeks.

American rights to the score of Jan Kiepura's 'A Song For You' have been acquired by Mills Music, Inc. Tunes are 'Ninon' and 'Signorina.' Universal is releasing the film on this side.

Charles Judels is in as m. c. at the Tic Toc club, Park Central hotel penthouse. Spot unveiled last night (31).

Edward I. Fishman flew with Judge Hyman Bushel to Hollywood last Friday (22) to mix a holiday stay with business.

Velyn Hayes, newcomer from the coast, goes into the Deauville Yacht Club, Hollywood, Fla., Jan. 5, booked by Jack Bertell.

Ritz Bros. with their own revue return to the Hotel Floridian, Miami Beach, Feb. 1.

Lee Reckenbridge Orchestra, Rita Dawn and Mary E. Cox Revue at the Hotel Trojan, Troy, N. Y.

Myers Stockade at Mid-City Park, Albany N. Y., has been reopened with George White's orchestra and a floor show, including Art Mallon as m.c.

The Litigation Lingers On

By BEN BODEC

No issue coming under the head of the law of copyright has been productive of so much litigation and personal acrimony on the part of the user and so many court decisions as the exclusive right of the copyright owner to the public performance of his musical work for profit. In America, decisions favorable the copyright owner steadily mount, but the litigation continues with every new source of music usage determined upon making a test case of itself.

Today this right of public performance is under attack from radio. The broadcasters seek not only to have the right as a Federal statute revised, but declare the American Society of Composers, Authors and Publishers a monopoly and surversive of the Sherman-Anti-Trust Law, the Clayton Act and other similar legislation. Tomorrow the attack, it can logically be anticipated, is apt to come from the latest of public purveyors of music, the taxicab owner. By installing a radio set for the venience and diversion of his passengers, and advertising it as part of the service the taximan, holds the ASCAP, has subjected himself to the copyright law and the payment of a music tax.

The right of public performance existed even before the law of copyright. Far back in English history the author of a work became divested of this right when he turned it over for publication. This performance right was reinstated by the Statute of Ann, which held that even if the work were published the author retained full authority over its public performance. With the passing centuries one European country after another embodied the double protection of publication copyright and public performance into its laws. Since colonists as a rule adopted the laws of their homeland the dual right was included in the statutes of the countries on this side of the Atlantic.

Prior to the organization of the ASCAP th enforcement of the musical phase of the public performance right was a haphazard affair. Through a concentration of interest here the copyright owners were able to retain legal advice as to their rights, to effect methods of protection against legislative tampering with the Copyright Act of March 4, 1909, which reaffirmed the copyright owner's exclusive right to performance publicly for profit and set forth the penalty for violators, and to maintain a closer and more comprehensive check upon the places or media so performing these works. The first years of ASCAP existence meant little else to the members but litigation. Before the Society's members could capitalize on this right allowed them under the law, the resistance from taxed users of music made it necessary that first an adjudication of the right be obtained from the courts.

The '17 Decisi

Issue finally got to the U. S. Supreme Court through the case of Victor Herbert, Harry Smith and others against the Shanley operating Shanley's restaurant on Broadway, and against the Hilliard Hotel Co., operators of the Vanderbilt Hotel, N. Y. The decision was handed down Jan. 22, 1917, with Justice Oliver Wendell Holmes delivering the opinion of the court.

Said the court: 'If the rights under copyright are infringed only by a performance they are very imperfectly protected. Performances not different in kind from those of the defendant could be given that might compete with and even destroy the success of the monopoly the law intends the plaintiff (the copyright owner) to have.'

Hence not only did the tribunal reassert the monopolistic rights of the copyright owner to public performance of his work for profit but it held that as long as such 'performances are not eleemosynary' the 'purpose of employing them is profit'. Whether a fee is collected for the music or whether use of the music pays makes no difference, averred the court. All the law was concerned with was the implied intent to profit.

With the issue thus clarified and giving carte blanche to the copyright owner to collect from all sources of amusement, those subject to the performance fee switched their object of legal attack to the ASCAP itself. In language similar to that being used by the broadcasters today, the Society was assailed by picture house owners, restaurant and dancehall operators as practicing in restraint of trade, using coercive methods, etc. In an injunction action brought along these lines by the 174th Street & St. Nicholas Avenue Amusement Co., Justice Goff of the New York Supreme Court on April 4, 1918, laid down a three point opinion that disposed of the monopoly by combination argument. This court held that the ASCAP is formed for lawful purposes; that it is exercising its lawful rights by bringing legal action for individual members against violators of copyright in protection of the members' income from music, and that there is no restraint of trade through any act of the Association.

Four years later the combination in restraint of trade angle again came up, this time in a Federal court in Pennsylvania. Case was that of T. B. Harms vs. William with Judge Thompson, of the eastern district, holding that a combination of composers, authors and publishers could not be brought within the provisions of the Sherman anti-trust act since a copyright is an 'intangible thing, separate and distinct from the material object copyright', and accordingly 'the right under a copyright to perform musical compositions is not trade or commerce any more than producing plays is trade or commerce; or producing grand opera, or the giving of exhibitions of baseball games'. At no time since has the restraint of trade or combination in monopoly argument ever gone beyond a lower court.

First Radi

The first test case on the performance right issue involving broadcasting had L. Bamberger & Son, operators of WOR, Newark, as the defendant. Judge Lynch, of the New Jersey Federal Court, on Aug. 11, 1923, made it a sweeping decision for the copyright owner, giving it as his opinion that the least vestige advertising connected with a radio station tagged that outlet as operating with a profit motive and thereby bringing it within the purview of the Justice Holmes 'the purpose is profit' definition.

Operators of WLW, Cincinnati, carried their defense of an ASCAP suit for an injunction to the U. S. Circuit Court of Appeals of the Sixth District, Ohio, and the judgment handed down here April 9, 1925, reversed a lower court's ruling in favor of the station. A year later, General Electric in behalf of WJZ, N. Y., appealed to the New York Federal Court against the Society's attempt to collect from that station a fee for music broadcast as the result of a hotel band pickup. This court affirmed the copyright owner's right to collect no matter where the music originated. Since then there have been no important court decision with regard to music and radio.

To return to the anti-trust angle, once before has the American Society been investigated by the Federal Trade Commission and the Department of Justice. In the former instance it was at the instigation of Sidney S. Cohen as president of the Motion Picture Theatre Owners of America. On Jan. 2, 1923, the FTC wrote Cohen that it could not see anything unfair about the Society's methods, while the Department of Justice advised ASCAP, Aug. 6, 1926, that the Society had been investigated on the Sherman Act phase, as the result of complaints received, but the Government's prosecuting department had found nothing upon which to base an action.

Best Sellers

Sheet music business came through the past stanza with the best showing for a Christmas week in years. Turnover of stock at the Music Dealers Service, Inc., was almost equal in quantity to the highest week in November, imilar business condition prevailed ith the indie jobbing firm, ichmond-Mayer Music Co.

Best six sheet sellers for the week ending Dec. 29, as reported by distribs and syndicate stores, were:

'Old Spi ing Wheel' (Shapiro).
'Did You Ever See a Dream Walking?' (DeSylva).
'Goodnight Little Girl of My reams' (Morris).
'Anni Doesn't Live Here Anymore' (Berlin).
'Everything I Have Is Yours' (Robbins).
'Day You Came Along' (Famous).

Where Will They Go?

By Abel Green

Repeal is rewriting America's nite life. This goes for America in general and roadway in particular.

Nite clubs and likker are synonymous, with the legalization of vintages, a new evolution in nocturnal amusement is coming about. It runs a wide gamut and is yet in formative changes, shifting with the trends—and the themselves seem indeterminate.

This conclusion is by the question, as undecided, whether the with its pseudo-exclusivity, is to survive or whether these boites have had their hey-hey day and the big hotels and restaurants are now to come into their own—and out of receivership.

At the moment the latter seems to be the case. The hotels have every one of their cafes, rooms and even unsuspected retreats open and doing bullish of the former now fully equipped with licenses, etc., are taking it on the chin. What's more, their limited capacities necessitates a bit higher tariff, and that doesn't help.

On other hand, the speaks, perhaps, employ the best drink mixers extant. No denying that many of the new barkeep help, even at the better hotels, have to consult their likker Baedekers for how-to-do-it—and even then there are squawks. There are also classic instances where the bartender must ask the customer how to mix 'em, and there are unexplainable instances where a customer getting a daquiri drink, for example, mixed in a certain way at his favorite speak (and maybe it's the wrong way, but the only way he or she knows), insisting that the daquiris mixed elsewhere are all wrong.

Such is the grip of post-prohibition drinking on the habits of the pre-repeal rounders.

As to Cui i

And cuisine. Save in two or three hotels the food doesn't begin to compare with the speaks. And they charge as much. Not that the speaks were giving it away, either—some of the reformed whisperlows charge now as before, $2.50 and $3 per table d'hote dinner and up to $4 on Saturdays.

The speaks' income is now naturally greatly readjusted downwards, but no squawks. Legal booze is a bit cheaper, although many contend not as good—yet—and, of course, the big overhead, that 'protection' thing, is gone. This is what placed such a great burden on the prohi drinkers; not the normal overhead, nor the rum-running of the high price of booze at the source, but the protection which had to be tacked on to the normal retail overhead, and thus passed on to the ultimate consumer.

With repeal imminent, as far back as a year and a half and two years ago, some of the better speaks, with full confidence in remaining unmolested, started investing heavily in outfitting their rooms. They became Urbanesque creations in modern, chromium and panelling. And probably became a liability, for a $70,000 equipped room is not to be trifled with, hence the shakedown vultures probably got a bit more than expected. The now historic incident of moving out that classy onyx bar hung as a Damascus sword over those who might slight the 'protection' boys. But in the main the speak-wrecking proclivities were at a minimum the past year or two save one relatively recent sloughing.

In this evolution of the speak, from its early crude blind-pig elementaries, into the drinking restaurant, etc., a form of stability pervaded the better spots. The mobsters, if in, were told to make themselves scarce and permit the suave bonifaces—the front-men—to handle the patronage; that this wasn't a fleeting racket but an established business.

They became legit. They wanted only ' people; protected the customer always; no promiscuous mixing; no barflies. Impeccable service, good likker, choice viands—and ever with an eye to repeat trade. It was smart to be exacting, for New York certainly contains a clientele that reacts to and recognizes the niceties.

Patriotic Flair

Still, when repeal came about they abandoned the hide-outs. It has become the thing to patronize the major hotels which were only historic names. What's more, the air of liberalism, the NRA, FDR and the good ole USA all figure somehow in this patriotic manifestation.

As for the dancehounds there are large name orchestras to be had in the hotels that no small capacity speakeasy can afford. And the prices are righter than ever; so much so that many who'd not touched any of the prohi stuff have decided to take a drink. That many of these, along with the prohibition drinkers, are still disappointed by the brands on the market isn't doing the likker thing much good. Hence the general uncertainty on what may be the evolution.

Between New York Health Commissioner Shirley W. Wynne's blast against the spuriousness or inferior qualities of certain brands, and the newspapers' sundry campaign exposing the blending of the best known brands as poor cutting processes, it may chase the boys and girls back into the speaks. The better class speaks always proffered good stuff.

From the drink thing, of course, the nite clubs had their own evolutions prior to Dec. 5. The Hollywood and Paradise, New York, type of large cabaret-restaurant set the pace which a couple of others tried to emulate and failed. This meant large nudie shows, no couvert, $1.50 to $3 minimum check (which included dinner), and, in view of a 1,100 capacity or so meant weekly gross receipts of $20,000. The show costs mounted to as high as $9,000 a week, but there was enough margin of profit at that rate of income.

Then came the musichall type of continental supper club, which bids fair to catch on. The Casino de Paree, in the reconstructed New Yorker (nee Gallo) theatre, was the first, closely followed by the Manhattan Music Hall, a similar type of auditorium. Manhattan M. H. is on the site of the Manhattan theatre (formerly the Hammerstein), and as in the Casino de Paree the seats are ripped out and tables substituted on a terrace orchestra and balcony, to insure good visibility. The shows perform on stage instead of the usual dance floor, and the patrons mount the rostrum to dance on the stage, with two bands in stage boxes giving out dansapation.

Revival of the Palais Royal (Dec. 22) was another signal landmark in a general move to 'bring back Broadway.' Whether that will happen is a moot question, although the sophisticates already are tiring of the sundry reminiscences of the Broadway that was—the Broadway of Shanley's, Rector's, Reisenweber's, etc.

The class speakeasy steered them all away from Broadway and into the East 50's and hideaway retreats. The hideaway thing will always be an element in nite life, whether in New York or Hohokus, but whether they'll come out into the open, the main, has yet to be seen.

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GREETINGS

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GREETINGS

JULIAN T. ABELES
22 East 40th Street, New York

ABA's Gov't Vaude

(Continued from page 1)

plan could materialize, the ABA has a temporary scheme to relieve stage unemployment over the current winter. This asks the placing of unemployed actors to work entertaining the patients and inmates of public hospitals, charitable and educational institutions, such as orphan asylums, homes for the aged, etc., under local civic sponsorship.

The two briefs were submitted Thursday (28) at a meeting in the NRA offices at 25 Broadway, New York, called by the Whalen committee to discuss unemployment relief work in the theatre. In the absence of Whalen, Henry F. Wolff, deputy city administrator of the NRA, presided.

Equity Ducks Sundays

Most of the session was taken up by a debate between Frank Gillmore of Equity and Walter Reade, representing the legit managers, over special Sunday night shows for New Year's Eve. Reade demanded that Equity permit them, but Gillmore said time was too short for him to call the Equity council together for a vote, and he could not as an individual vote for the organization.

William Charlton chairman of the stage unemployment relief bureau of the NRA appointed a committee to sit with him in the discussion of relief plans submitted. Committee consists in William F. Cavanan of the stage hands' union, Joe Weber of the musicians union; Dorothy Bryant, Chorus Equity; Antoinette Perry, Stage Relief Fund; Bessie Beatty, Actor's Dinner Club; Henry Brenner, representing unemployed musici ; Gustave Blum, Bernard Levy, Ralph Whitehead and Frank Gillmore.

GREETINGS

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ROBBINS MUSIC CORP.

BETTY JANE COOPER

LATHROP BROS.
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15 YEARS AGO

(From VARIETY and *Clipper*)

Joseph Plunkett took over the Strand, N. Y., replacing the late Harold Edel.

Court order Samuel Goldfish to adopt as his legal moniker.

Famous and First National had reached a tentative agreement to make Stanley Booking Corp. their national distribs. Taken seriously, but it wasn't.

Fleet was in N. Y. harbor for the holidays. Famous supplied 161 reels of films to the 23 ships to entertain those not on shore leave. No charge.

Old United Booking Offices took on the name of B. F. Keith Vaudeville Exchange.

Irving Berlin quit Waterson, Berlin & Snyder to free lance. Had been with the concern 12 years.

Railroads still under Government operation. A new order requiring 50 first class tickets to move a baggage car was discouraging managers. Upped fares were bad enough. Rescinded when kicks came.

Robert Hilliard wanted to quit 'A Prince There Was' and William Elliot told George M. Cohan over the lunch table he thought he would close it. Cohan bought the piece and played the part that afternoon.

Restrictions against Germans playing dates over here were lifted. Certain zones had been barred to all aliens. First step in the move to put them back on an even footing with others.

Corse Payton was looking around for a stock spot.

Earl Carroll was mustered out of the army. Had been in the aviation corps and latterly as instructor.

Christmas week had been a sellout for most Broadway shows. Plenty of hits and the $2 top helped.

Shuberts were planning to open between 50 and 100 ticket agencies in N. Y. to sell their own shows exclusively. A slap at Klaw & Erlanger.

50 YEARS AGO

(From 'Clipper')

Clipper came out with its holiday number. Ran to 24 pages. More fiction stories, but little extra advertising.

Lily Langtry was doing a sellout business in the southeast.

Mary Anderson, a hit in London, was preparing to add Lady Macbeth to her repertory. Reported to be engaged to the Duke of Portland, but this was denied. She married Tony Novarro.

Lotta was a flop in 'Musette', her first London try.

Panoramas were on their way out but M. F. Bachelder was offering cash for the addresses of the owners of two of them. Paradise Lost and the Apocalypse.

Sam Williams, a Negro with a minstrel troupe, had been acquitted on a murder charge and returned to his home in Amsterdam, N. Y. The colored constituency turned out 1,000 strong to welcome him home with their singing of 'Home Again'. In the rush the station stove was overturned, setting fire to the depot and some of the celebrators.

Nathans & Co.'s circus sold by the sheriff at Garnett, Kans. Split up among the half dozen circus men present. Prices were low.

P. T. Barnum executed a codicil to his will. Three physicians witnessed it, appending an affidavit that they believed him to be perfectly sane. To meet possible litigation.

Morris and Knowles gave up the Park theatre. Taken over by John A. Stevens, who had recently been burned out of the Windsor.

Issac Sprague, a living skeleton playing the museums, had given his body to Harvard medical museum to be preserved in alcohol. He was down to 40 pounds and rapidly losing weight.

Floating theatre for N. Y. waters was projected. Clipper reminded that the experiments dating back to 1844 had always been failures.

'Horseshoe light' (incandescent) in the dome of Miner's Bowery, dropped. Investigation showed the insulation to have been charred. Primitive installation.

San Francisco Minstrels, for 18 years a N. Y. institution, sold to J. H. Haverly and ceased to exit as such. Last permanent minstrel troupe in N. Y.

Reporting a new theatre in Idaho, the correspondent stated the freight on the wood for paneling alone cost $1,500.

25 Years Ahead—and What?

(Written on the occasion of the 25th Anniversary of VARIETY *by Sime and ublished Dec.* 31, 1930).

Within the life of VARIETY, 25 years, the show business of America has performed a complete somersault. So instead of talking about 25 years or of what has occurred since then, which everyone knows more or less, it may be better for the show business of today to look forward 25 years. That will be something which events have brought out the show business of 25 years ago failed to do. Then or at any time thereafter, up to now.

Of course, VARIETY is naturally appreciative that it has lived for 25 years, and it hopes it may for 25 more, and more. It hasn't much to say for itself. Hobbling along during those 25 years, it's still trying to go along in the best and only way it knows. That is to print the truth about the show business it represents, as it finds it. For no other reason than, as has been said before, a trade paper can't fool its trade, which knows more about that trade than any trade paper possibly could. Therefore, to print the truth as it is found, located or gathered, appears to be the best, if not obvious to all, policy. And it's much easier without "politics."

In the 25 years to come, contemporary showmen must avoid the stage errors of the 25 years behind. Those errors have been plentiful. They have been the cause of the decline of every branch in the show business excepting pictures, and pictures, top now, should be the most assidious in avoiding grave mistakes of the future.

Perhaps vaudeville and the legit will come back. The legit will have a future when the picture business assumes charge of it. Other ise the legit will linger on the Broadways of say five big American cities, and then but feebly, unless legit's greatest detriment, its ruination in fact, is eliminated. That will likely happen if pictures takes over the legit. Vaudeville will have its chance when there are more managerial believers in vaudeville. The picture and vaudeville hook-up in chains is all wrong for vaudeville. The weight lies with pictures, because the controllers of the chains are firstly picture men, who don't know vaudeville and have no faith in it. Burlesque is negative and immaterial. But the same reasons exist for its present condition as with the others which have been shell-shocked.

The two greatest errors committed by the stage have been the abuse of its producers and their own power. If the picture business will remember that brief statement covering a great deal, it may save itself the headaches those errors cost so many others of the stage.

This abuse started with Klaw & Erlanger. It made the Shuberts possible and impossible. Stair & Havlin tried it and passed out. Keith and Orpheum vaudeville did it, per E. F. Albee, and passed out. The Columbia Amusement Co. (burlesque) did it and passed out.

Producers as employed here do not contemplate merely the men who stage the show or pictures. Producers as a term embraces everyone concerned in the making of a show or a film. The producers were abused and driven away from the stage, from K. & E. to the Shuberts, from the Shuberts to their own independency or back to K. & E., or from Stair & Havlin to oblivion. While the producers of vaudeville were given the needles by the Albee crowd even as those producers were feeding vaudeville with its life blood. And they were starved out.

Abuse from power for 25 years developed from the K. & E. days until it became so common in the latter years, it almost was accepted as a part of stage operation. Of the two, the picture heads should avoid the abuse of power for, when that starts, the abuse of producers follows.

Another highly important matter the stage leaders of the past overlooked, although the entire show business to date has overlooked it, was good will. They neither cultivated good will with the public nor in their own organization. They never had it with either. And it was important—it is important, most important. Past events have proven how valuable it would have been to K. & E., the Shuberts and Albee, who couldn't get it when they wanted and needed it. Because good will cannot be purchased, only cultivated and in good faith.

There was never one man of the stage big enough to dictate what the public must take. To be remembered by the picture men. For the public may not take. No one man in pictures is big enough to disregard talent. Those of the stage who thought they were all lived to regret it.

It's talent that makes pictures, from the writer to the director and the actors—all the essential talent of the studios. That talent must be conserved and preserved, if the picture business is to be preserved. The picture business cannot afford to commit the faults of the stage, for it knows the faults of the stage, and thereby has the best guide for its business future by simply avoiding them.

If the picture business is so new that it has bragged over its profit last year, without knowing what it is going to be this year, that should be the lesson for that. Nor should the picture man be obsessed with the erroneous belief the general public depends upon him for entertainment. This country thrived before pictures.

In short, if the picture man will run his business for the next 25 years without abusing it or the people in it, he will probably find an enduring prosperous business under him, for then his people will work with him instead of against him; he will have located the best talent and held it; he will have found the foundation for success—team work and good will. With that good will also fostered with the public, now, tomorrow, every day, week and year.

And all of this goes exactly the same for theatre operation.

Inside Stuff—Pictures

Probable that picture companies or theatres will not try for tie-ups or exploitation stunts on liquor. First effort in that direction, figured out and arranged by the exploiteer of one of the major chains, was quickly nixed despite that no cost was involved to the theatre.

Idea, in welcoming actual repeal, was to give away a drink of champagne with each ticket stub to holders as they came into the lobby where a bar and service for the purpose would be set up. One of the big liquor houses had agreed to provide the champagne (domestic) and take ads mentioning the theatre and the stunt.

In that liquor tie-ups or stunts may offend those who remain dry, picture industry is expected to ignore anything in that direction for the time being at least.

Only a minority of the more than 200 theatres embraced in a large number of subsidiaries of Publix Enterprises are not involved in partnerships which give up to a 50% control by former independents. They are scattered mostly throughout the south in which Publix Enterprises was kind. Now that Famous Theatres is taking over the PE bankrupt these houses will probably be apportioned to existing partnerships.

Prior to the working out of the Karl Hoblitzelle, A. H. Blank and Hunter Perry deals for large groups of PE houses, many theatres under this banner were tied into various partnerships, including E. J. Sparks who controls all of Florida, Arthur Lucas, Carl Bamford, Kincey & Wilby and others.

The takeover of PE, means to Famous little more than the Par home office point of view than corporate control of partners who have full operating power, except for various forms of servicing which is handled at the h.o. through another corporation, Theatre Management, and will continue that way.

Since PE went into bankruptcy about 100 theatres have been disposed of, some being repossessed by landlords.

An indication of how local merchants in some spots value tie-ups through theatres was the action of business houses in Brooklyn which signed, and sent a roundrobin, to the home office, protesting the absence of Larry Cowen as publicity-advertising rep at the Albee. He was dropped Thanksgiving day.

Cowen went heavily for stunts and tie-ups with local merchants, civic organizations, military orders, etc. He is now with the Albee's opposition, the Fox, Brooklyn.

It looks pretty certain now that the banks which are involved in that much discussed film negative loan to Paramount will get together with the Par people. Adjustment is in sight according to official spokesmen. Outlook is that the banks will not attempt to take a preferred position above the P-P bondholders on the $13,000,000 involved.

Cineglow sound, new type recording equipment that has been used in the east, is making a bid for indie biz on the coast.

Paramount Famous Lasky Corp., which about five years ago became Paramount Publix, has been changed to the Lares Theatre Corp., with incorporation transferred from Delaware to New York.

Paramount Famous Lasky remains in existence principally because one of the series of bonds was issued on this company. They are the 20-year 6% sinking fund gold bonds, due Dec. 1, 1947.

Where it started out with a dozen in attendance the second and other meetings of the Code Authority threaten to include a score or more. Codists who attended the first meeting alone figure now they can bring along their alternates, even lawyers. They remember that Nick Schenck had his alternate, J. Robert Rubin, and Harry M. Warner his lawyer, Harry Beresford.

They recall also the growth of the first meetings at the Bar Association last summer when ringers virtually doubled the number of men the NRA had officially designated to draft the code.

Warner Bros. are interfering in no way with any of their stars who wish to go on the air nor does the company insert clauses in talent contracts prohibiting air engagements without consent.

Reports that Warners may not have been agreeable to Kay Francis broadcasting in the East while on a holiday vacation, are erroneous. The company was not concerned in Miss Francis' air plans.

Warners didn't even have a complaint when Barbara Stanwyck on a recent personal at the NY Paramount appeared on the theatre's weekly broadcast, double opposition to WB houses on Broadway.

The Paramount annual pass list which through the years has been gradually reduced, is being sheared again for 1934. New eliminations include executives of other companies, as well as sundry others, either for the entire Publix circuit or the N.Y. Paramount.

The new Publix passes will be stamped with a seal, across which appears the signature of C. L. Oswald, who's in charge of the traveling auditor and investigating department. Oswald worked out the seal idea following investigation that Publix passes were being counterfeited in various parts of the country.

Inside Stuff—Legit

'The Locked Room', presented at the Ambassador, New York, last week by M. S. Schlessinger and William B. Friedlander, provided the debut appearances of three actresses—Nena Sinclair, Jane Kim and Ruth Sheppard. Latter was programed in error as being Hazel O'Connell.

Understood that Miss Sinclair is of the oil family and provided some financial backing. Miss Kim is said to be a daughter of James Imbrie, former broker who has opened a chain of eating places. Imbrie is also reported to be interested in Friedlander's theatre activities.

Indications are that the new legit combination of Schlessinger and Friedlander will not do another show together.

The wealthy James Verner Reed, who declared himself out of show business following a number of annoyances attendant on the tryout of 'Love Story' in Philadelphia, blasted the practices and people in show business in a signed article appearing in the N. Y. Times. Reed was interested in half a dozen productions in recent seasons and was of the firm of McGowan and Reed.

Reed will devote himself to the realty development of Hobe Sound, Fla., the holdings being located between Ft. Pierce and Palm Beach. Tract is bounded by the Indian River on one side and the ocean on the other. He proposes to restrict the Sound to well-to-do residents with no house to cost less than $50,000.

Ethel Barrymore's new slogan, 'You don't know anything, you never did know anything, you never will know anything' seems destined to supersede her traditional signature, 'That's all there is, there isn't any more.' Her explosion before the Philadelphia society matrons, in defense of Eva Le Gallienne, has created a whole new school of Barrymoriana.

Those society women who cried out in anguish, 'We've never been so insulted,' are also being joshed on the theory that their remark suggests that they have often been insulted, but that Miss Barrymore's dart was the most caustic.

That Mug, Santa Claus

By Joe Laurie, Jr.

Make mine straight rye and I'll tell you about this guy Santa Claus.

The first time I remember meetin' the mugg was when I was a kid, about 9. He started off by givin' me a small drum. I thought it was nice of the guy to do that for a kid—a poor kid at that. Then nearly every year after that he'd show up with some little thing or other for me—sometimes he was too busy to bring the stuff himself, so he'd send a Salvation Army girl with it. Then I lost track of him until I got in show business.

My first year in show business he brought me a route on the Gus Sun time—25 nice weeks—small jumps, small towns, small dough—but I was tickled to death—I was learnin' and was plenty stage struck. Then the Xmas after that he brought me a present of a route on the Sullivan & Considine time; that's where I met Aggie; and we got hitched. She's a great girl, Aggie, and it was one of the best presents Santa ever brought me. We did a double after I played for S&C, and the next Christmas Santa brought her a swell sunburst pin; it was kinda yellow but it made a swell flash when the spotlight hit it. Then he brought me a horseshoe pin with 28 diamonds; they were small stones when you looked at 'em close one at a time, but the salvo would blind you. Many a crap game that pin changed hands in, but I always managed to get it back.

An Even Break

Well, sir, the old man would bring pretty nice things nearly every year—bathrobe and slippers for me and a Chinese kimono for Aggie. Ties and shirts for me and a fur neckpiece for Aggie. He kinda divided things up even for us, we were going along fine, just deucing it, but happy and he treated us swell. Nice routes from Loew, United, Orpheum and Inter-State. No kick comin' at all. Until prohibition came, and by the way that's the first time Aggie and me ever took a drink. Well, I noticed that old Santa Claus kinda slowed up on us—he didn't forget us, mind you, but the spirit wasn't there like it used to be. Then came the crash in '29 and Aggie and me lost nearly all the dough we had in Building & Loan. So the guy stayed away from us like we did 'Mandalay'. Didn't see him around for years. Aggie and me was thinkin' of him plenty, too, especially when we had to stick in the sunburst and horseshoe pin and lots of other things he gave us.

We figured that Santa Claus was good to us when we had it, and now he was the same like a lot of our pals—nobody came around. Well, Aggie and I were hurt plenty but we kept pluggin' along. No more routes to grab so we just played catch-as-catch-can dates, and I tell you, fellah, those dates we played from '29 to now could fill up 10 lines of a small date book. We weren't bothered by income tax people but the landlords were no cinch.

So me and Aggie is roomin' in a hole in the wall in the forlorn 40's with nothin' in the house but a bottle of second-hand gin. You know the kind I mean—the bottle still had the smell of gin in it. And me and Aggie are talkin' things over. She figures maybe it's because we ain't got the place fixed up with a tree that Santa Claus is stayin' , 'cause Aggie always used to have a small tree in the room years ago. Fixed up swell, too. But she got to cryin' and it was all I could do to keep the cloudburst back myself. Kinda tough to spend a Christmas night like that. Here was everybody happy and celebratin'. The first Christmas in years that liquor came back. They were celebratin' with wine, rye, gin—all the real stuff just a few blocks from us, and here we were in a cell with nothin' to look forward to.

The Stranger Returns

All the theatres usi units, and not a chance for Aggie and me. Well, sir, Aggie gets kinda hysterical and has one foot outta the window, and I'm kinda toyin' with the gas jet idea, there was just about two cents worth of gas left, when we hear a knock on the chimney—or where the chimney would have been if we had one. I looks around and who do you think I sees? You're right—old Santa Claus himself—and I calls Aggie and she turns around and she sees him too. Well I could hardly recognize the guy because he looks like he was on a bat—his beard was kinda in a knot, his red suit was dirty, his hat was on the side of his head; he was on a bat all right. He looked kinda cockeyed me and with tears in his eyes he started to apologize.

Finally Shows Up

He said, 'Terry, I'm awful sorry for showin' up like this after all these years that I neglected you and Aggie. But to tell you the truth for the past few years I been sort of disgusted. Years ago I remember when I looked forward on Christmas night to run down to see the folks, have a drink or two and I'd enjoy handin' out presents to everybody. Then when prohibition came in I kept it up, but my heart wasn't in it. Then for the past few years I kinda let the whole thing go. I lost interest 'cause there was no fun for me handin' people presents and they would take 'em through force of habit. No smile on their face, thank you, no nothin'. Of course, I must admit I wasn't handin' out as nice a line of goods as I used to in the old days, so I kinda lost heart and figured I'd stay home for awhile. Then I hears that prohibition was kicked out, and there was a new President that was makin' everybody happy again, and it made me feel like my old self, so I makes up a swell load of stuff. You know I never touch anything during the year up at my place because I have a lot of work to do and you can't do it half mulled. So I load up with the best presents I have and make the trip down to see me pals. I'm sorry I came so late to you, but everybody was entertainin' tonight and I had plenty of drinks which I guess you can see. And I kinda gave away all the best stuff but I didn't forget you and Aggie. I brought you a few Code dates. I admit they ain't much but it will keep you and Aggie goin' for awhile. They're little theatres, lousy orchestras, dirty dressin' rooms, but they pay seven and a half bucks apiece a night, couldn't get you any more 'cause the agents are even kickin' at this price. I'm sorry, Terry, that's all I got for you, but the radio and units grabbed up all my good stuff this year.'

Anyway I grabs Santa and I sez that will be O. K. We're glad to get that. Gee, Aggie will be able to get a few warm rags and I can get myself a half warm benny—and I looks at Aggie and she's cryin' again, but with joy this time. And we all take a drink out of the bottle and Santa kinda mumbles, 'I'll give these dates to you folks, I've got 'em in the back of my sleigh but I guess I've had too much to drink 'cause I forget where I parked my reindeers and sleigh.' Well, with that Aggie lets out a scream and puts the other foot out of the window. I take a punch at Santa Claus and he runs down the steps with me after him. I ran all over town with him to try and find his sleigh and reindeers, but he got away from me.

That's when you met me and asked me in here to have a drink. Now I gotta go back and see if Aggie got hurt. I don't think there was a mattress on my prop list to catch her. Well, one more drink and I'll wish you a Merry Christmas. And if you happen to see that guy Santa Claus, tell him I'm offa him.

Sophie Tucker Dated For London Again

Sophie Tucker, who came east from the Coast to play an engagement at the Hollywood restaurant, leaves for Europe April 15 to open at the Palladium, London, May 1.

Miss Tucker goes back to California first, leaving Jan. 20 to appear in picture for Majestic (Indie).

Senator Murphy Treks

Hollywood, Dec.

Senator Murphy resumed his vaudeville tour at Denver Saturday (30). He then plays Chicago, coming into New York shortly after.

Murphy came to the coast on account of the illness of his father, wh died two weeks ago.

G.V.F. UNIT FOR LOEW

Curtis & Allen's 'Greenwich Village Follies' unit has been set for the Loew time, starting Feb. 9 at Washington.

Tab meanwhile completes its current RKO bookings.

BELLE BAKER

Joins the throng of well-wishers of MIKE SHEA

Season's Greeti

Baer Upped to $3,500

Loew has given Max Baer a $500 salary boost, to $3,500, for three more stage weeks in the east, commencing next week (5) in Washington.

After Washington, Baer plays the Met, Brooklyn, and Baltimore, then returns to the coast.

Look for Chi Nitery Boom Again Next Yr.

Another boom era for hotel, cafe and nite club attractions—bands, dancers, et al.—is in the offing in Chicago next spring with the opening of the World's Fair for another session.

Already attractions which clicked in Chi this past summer have been re-engaged, notably Fowler and Tamara, dancers, who were booked for two weeks originally and stayed six months at the Hotel Drake. They've been re-engaged for the spring and meantime are vacationing in California.

OUMANSKYS AT B'KLYN FOX; EXPANDING SHOWS

the Paramount, RKO Albee and Loew's Metropolitan, the Brooklyn Fox has brought in Alexander Oumansky and Peggy (Mrs. Oumansky) roduce stage shows and Larry Cowen in charge of advertising and publicity.

Cowan, who was at the Albee for a couple years and well known in the Brooklyn borough, was brought in by Sydney S. Cohen after a spell during which the house's advertising work has been in the hands of assistants of Arthur Housman, who recently joined National Screen Service.

Line increases from 16 to 24 girls. Freddie Berrens and his CBS orchestra goes into the Fox Friday (5) as the permanent stage band, Berrens also replacing Bobby Gillette as m.c.

3 for Keith and 4 for Poli

By Epes W. Sargent

Vaudeville has plenty aches, many of them new, but one of the big pains of bygone days has been aspirined forever. There no longer is the question of who does two shows against the others' three.

Back in the '90s that was a burning question. It continued until around 1905, when Keith and Proctor united and dropped the continuous performance for films. While it lasted it was the cause of more disputes than probably any one detail of billing. It created a caste system that brought rough words and heartaches. To be promoted to the two-a-day division meant more than a raise in salary.

It all started when the late B. F. Keith originated his continuous performance idea in the '80s. He had been running a theatre in Boston. It started as a store show of a prematurely born Negro child weighing but four pounds. Keith added other freaks. Eventually he got the idea of adding a stage show, the same as the dime museums. Eventually he dropped the freaks and concentrated on the show; a 50-minute affair with 10-minute breaks to clear the house.

Keith noted that many of those who came in when the show was half over went out squawking. Others turned from the box office when told there were only two more acts. He was losing business and friends. So one morning he plastered his tiny lobby with an announcement that commencing the following week the show would be continuous. The slogan was, 'Come when you please. Stay as long as you like.' Even the late Sam Hodgdon, then Keith's right hand man, did not entirely get the idea.

Hodgdon Catches On

Came Monday. Hodgdon opened the show with a lecture on some curios from the Jeanette expedition to the Arctic. Other acts followed and then Keith told Hodgdon that it was his turn again. 'But most of them have seen me,' gasped Sam. 'They'll walk out.' 'I hope they do,' replied Keith, and Sam grasped the idea. He went on and many walked.

Later Keith built the new house and applied the one hour scheme to a four-hour or longer show, upping the price to 25 and 50 cents. But it was the same application of the chaser idea. Some of the standard acts, perhaps a dozen out of the 18 to 22 turns hired, did only two shows a day. The others did three. Hence the 'three a day' act was created as simply as Keith had made Hodgdon the original chaser.

The Keith performance started around noon with the three- -day acts, followed by the two-a-day people in the inverse order to their importance. This brought the first show down around 4.30, all having made a single appearance. But from then until around 7 p. m. the three-a-day contingent did their second turns (supper show), and with the night house coming in these turns worked their third trick as the full bill went on display again. Few persons had the hardihood to sit through the three-a-day acts twice so they went out, leaving their seats for resale to the night crowd. Keith knew he could count on an 80% clearance between 4.30 and 7.15 p. m.

But most of the triple turners resented the inference that they were no better than chasers. This was not always the case, however. They were not picked because they were bad enough to run a persistent patron out. No act was hired by Keith in those days for less than $35 single and $70 double, and he got pretty good turns at those prices in a day when a $200 salary was important and even the big legit stars, who came in toward the last, regarded $350 and $400 for the troupe as big money. This was the day when William S. Harf was working for $100. His first $125 salary came with 'Ben-Hur.'

Keith felt he could not afford to present poor acts. He simply counted on the fact that the average patron could not sit through so many acts. He purposely employed poor turns only on holidays when the two-a-dayers did three and the three timers four.

Then the same acts which kicked at doing three for Keith would play S. Z. Poli's single house in New Haven for a 30 to 50% cut and do four shows without a whimper merely because everyone did four there including a lot of two-a-day people.

It was not the work they objected to, but the classification. Plenty of the smaller turns would even change names and play Huber's Museum, doing six shows one half and five shows the other. They also played eight and 10 shows at Bradenburg's in Philadelphia for less than half the money they refused for doing three for Keith. Again it was not the work, it was the classification. Now and then they won their way into the two-a-day class, but it was a hard fight.

George Cohan's Fight

Perhaps the most sensational fight was that waged by George M. Cohan on behalf of his family. George and Josie, his sister, had only recently attained an age which permitted them to make faces at the Children's Society, but Jerry and Helen Cohan, the parents had been playing for Keith for many years. They were headliners and while admitting their value at the box office, Keith hated to think of giving the act so much more than he had paid Jerry and Helen alone in the past. He felt, moreover, that if the Four Cohans did three it would make it easier to argue with other recalcitrants. He played them in the two-a-day division of the program but required a third show in the supper division.

George was little more than a kid in those days but knew his way around. He gave Keith an ultimatum. It didn't work. More money, yes. Fewer shows, no. George then booked about every fourth week at Tony Pastor's, New York, just up the street from Keith's Union Square. He filled in the remaining weeks as best he could. For nearly a season the Cohans played Pastor's once a month, and each time the Union Square boxoffice felt it. Keith could have gotten along without the Four Cohans but he couldn't go up against them. He gave in. The Cohans did two all over the circuit and often.

Another objection to doing three a day was that it brought the acts on at bad times. They were not on when the agents or bookers were in the house. One western act had fought for more than a year for Keith time, finally achieving it. He took a weekly space in the Clipper (this was before Variety) announce 'Week of soandso; Keith's Union Square.' The week before his opening his ad would implore the agents not to miss the act. When he got in he found he was at 12:30, 4:48 and 6:39, the agents' meal time and agents ate in those days. So this act rushed up to the Clipper office and wrote another ad, 'We lead where others follow. Opening the show at Keith's this week.' It saved his professional ski

igfri ixed 'Em

Holidays were tough on the acts and it was then that Keith and Proctor deliberately booked acts so bad that they heaved people out. Everybody did four aplece and the idea was to use the same chaser three or four times in a limited period. It usually worked but Siegfried, an impersonator, had his feelings hurt. He took the job but when he went on four times out of seven turns he came off stage for the last time with a broad grin on his face.

'I fixed that Sam Hodgdon,' he confided to a quiet little man in the tormentor entrance. 'He's playing me for a chaser but I've changed my act every time and I bet they'll stick around to see how much more I can do.' He was right. They stuck. But he had revealed what he was doing to Keith himself.

On another occasion an English team got a chaser booking. They had been trying to get an opening and snapped at the chance. They rehearsed at 9:30 and started out to get some breakfast, but the stage doorman turned them back with the statement they went on at 10:15. They hustled into costume and went on. Back into street dress but the doorman told them they were on next. They hustled back again.

Figuring it was useless to think about breakfast, they waited around in make-up. They went on again at 5:15 and 5:38. Then the house treasurer, Sully, paid them off. In answer to their inquiry he assured them they were through for the day and could go to breakfast. They took the next boat home.

Plenty of people were puzzled by the continuous policy. Hugh Stanton, who with Francesca Redding was the first to play legitimate dramatic sketches in vaudeville, came to his first engagement with a box lunch was amazed to be informed he had six hours between shows. They were newly off the daily matinee rep circuit and this sounded like easy street.

For a time J. Austin Fynes sought to get more work out of his two-a-day acts. Blanche Ring inaugurated his idea by tripling between the Fifth Ave. and 23d Street theatres, New York, and the Proctor house in Newark. Being before the automobile, she used a hack to the ferry and the train to Newark, getting double salary for six shows a day. Others followed but doubling these two New York houses became the normal practice. The idea was dropped when it was realized that the houses were so close together that the same headliner did not draw full money to either house.

But those headaches are all over now. The brain buster today is to get a chance to do four—anywhere.

OUTLOOK OF VAUDEVILLE

By Joe Bigelow

Vaudeville, and those who depend on vaudeville for a livelihood (amen!) prefer to talk about its future rather than its past.

For vaudeville's , in retrospect, sounds and reads too much like an advance obituary notice set up in type and awaiting only the date of death of an aged, decrepit subject who happens to be suffering an incurable something or other.

But in the talk about vaudeville's future there is always the hope that a spark may be kept alive and fanned into flame once more, that the date of publication for the advance obit will be indefinitely postponed. There is some hope in vaudeville's future. There is none in its past.

The Long Drought

The year just ended was the eighth of vaudeville's Long Drought. Vaudeville learned about panics long before the rest of the world. Its own private depresh commenced in 1926. Each year new seeds have been planted but there has been no harvest. Inspiring clouds have gathered the booking offices but there has been no rainfall.

Vaudeville's future outlook is more than any backstage, booking office, agency or rehearsal hall prognosticator can figure out. It defies prediction, ridicules hopefulness and sneeringly pooh-poohs anyone saying that 'next season looks good for vaudeville' with his fingers crossed while saying it.

Vaudeville's major playing time throughout the U. S. and Canada, as booked in the circuit offices, fell from 179 weeks at the start of 1932 to 56 weeks at the beginning of 1933. With the birth of '34 another drop is recorded; the major time now numbers but 46 weeks. It will be these 46 weeks which will serve as the basis of vaudeville's future, granting that vaudeville has a future, and as a starting point for that comeback that has been awaited so long and where the odds are 10 to 1 against.

32 Cities

These 46 weeks of playing time, unequally divided and separately booked as they now are, are not effective. That number of weeks together comprises a good season's work, but separated as it is into five portions, it isn't productive of steady employment for any act.

The 46 weeks are situated in 32 cities between the two coasts. In only seven of these towns is more than one major or circuit booking office represented by a stage show. The 'opposition' spots are New York, Chicago, Brooklyn, Boston, Detroit, Newark, Washington and Philadelphia. In the other 25 towns the one major office represented has no major opposition, although in a few localities there has developed some independent competition of imposing proportion. Such examples are the Hippodrome, Baltimore, and State-Lake, Chicago, both of which are giving the circuit houses a tough fight if not a licking.

So on these 46 weeks rest vaudeville's chance and all its hopes. They are the charter members of the Vaudeville-Comeback Club. These weeks are divided as follows:

Circuit.	Weeks.
Loew	15
RKO	13
Fanchon & Marco	10½
Paramount	5
Warners	2½
	46

Downward Trend

The events within vaudeville during 1933 followed the trend of the several preceding years, mostly downward. Tangible signs of better times were few. The evident fact from the developments is that a physical change in the nature of variety entertainment is due. Some inside changes that seemed important when they occurred took place, as usual, but their importance dimmed with the passing of time.

That Martin Beck faded from the booking office was big news when it happened, but it's unimportant now and without bearing on the future of vaudeville because Beck and Godfrey, and that slapstick comedy get-together on salary reductions by the circuits, were minor mistakes in the first place. Each had a share in retarding any possible progress by the business, but so did almost everything else that happened during the year. The future is of more importance.

Vaudeville's outlook, from the viewpoint of the various departments of the vaudeville business, seems to be:

Theatres

The circuit theatre now playing vaudeville is playing it of necessity; either the nature of competition or the tastes of the locality require it. Else it would not be played. The heads of the circuits, under obligation to hold down costs wherever possible, are not maintaining vaudeville in any theatre for their own amusement.

Elimination of vaudeville has been accomplished wherever possible, and it has been possible almost everywhere in the circuit operators' estimation. Dropping of the stage show immediately eliminates a large slice of a theatre's overhead and that simple move, when translated into terms of money, can make any overhead-chopper look good in a financial report to the board of directors. That the resultant decrease in attendance and gross may even exceed the saving on operation in the change to straight pictures is one of the consequences apparently not taken into consideration.

The chances of theatres playing vaudeville or doing without it are no longer based on how the theatres fare with cheaper straight pictures. The chances now rely on the personal opinion of the operator-in-charge as to stage shows. The majority of operators is against the vaudeville overhead. A very small minority is still willing to gamble that the stage show will draw enough extra business to justify the added cost. It looks as though vaudeville's opportunity to come back will remain slim as long as that majority continues to be the majority.

Theatre operators can't be blamed for shying from vaudeville after seeing the present-day brand of shows. The shows are a matter of talent and booking, but the fact remains that without encouragement from the theatre department the booking office can't do itself justice nor can the talent. It's the custom of the average theatre operator with a distaste for vaudeville as a policy, to merely call the shows terrible and let it go at that without bothering to locate the source of trouble.

From the theatre viewpoint, or rather the circuit theatre viewpoint, the outlook for vaudeville is far from bright. The present generation of operators is not sentimentally inclined toward stage entertainment. Most of them don't know vaudeville, or care. There is very little hope from that quarter unless the general attitude changes.

Bookers

Bookers have lost caste and much of their former standing in the circuit home offices. They are involved in but a small number of the circuits' theatres. The majority of house managers out of town doesn't even suspect that the booking office and bookers exist.

Along with the social decline of the bookers themselves has come the degradation of the art of booking to a point where it's no longer an art. It's become just a job calling for little or no showmanship, ingenuity or ambition. The next-to-closing spot in Kokomo has to be filled for a Saturday opening, and here it is Wednesday. Well, what of it? There's only a certain number of next-to-closing acts around. It's got to be one or the other, and it makes little difference which one is finally booked.

It may not be at all deliberate on the bookers' part, and perhaps they don't see it in themselves, but circuit bookers currently are booking from fright. The records prove it.

Those records show that a handful of acts are getting all the spots now. Have been for more than a year. The records show acts playing repeats on the same street, in one or more theatres, four, five, and six times within a year. The same records show that circuit bookers have lost their nerve.

Probably no booker in a circuit booking office, with perhaps one or two exceptions, feels absolutely certain of his job at present. They all know that the vaudeville they're booking is in on a rain check in most of the spots, and that if the theatre operator happens to receive an order to cut, the operator's first choice is bound to be vaudeville.

Therefore, the average booker under prevailing conditions won't gamble. The act that got a good report the last time will ll get a good report again. So that's better than risking a new act of unknown quality. And the known act with the good report goes in, and it goes in again if the same situation repeats. It soon gets to be habit with the bookers.

Hence, the outlook from the booking standpoint is equally dreary. The theatre operator controls the booker. When the operators change the bookers change.

Salaries

The circuits contend that salaries are too high. The acts that are not getting the high salaries (about 95% of the acts) say that salaries are too low. When the circuits got together last winter with the intention of bringing down wages they declared the action was aimed particularly at such acts as were drawing exorbitant amounts. This meant the name acts, many of whom are phonies created by the circuits themselves in a silly opposition struggle for supremacy during a suicidal competitive stage show period. The money these acts get are now known as 'desperation salaries.'

The only moderate-priced acts that benefited from the circuits' crazy name booking were those built up into synthetic headliners. The vast majority suffered instead. The $5,000, $7,000 and $10,000 salaries, created overnight by the circuits, merely tended to toss all the money on most bills into one spot. The other acts on these shows had to take the slap along with the theatres that played and paid the Frankenstein names that didn't draw.

But the circuits' intention didn't last. It was their own idea to co-operate but they lost no time devising ways and means of escaping the limitations provided for by the rules which they themselves had written. Double contracts, under-the-bridge payoffs, discovery of old 'commitments' and other subterfuges were tried. Result was that every participant cheated under the impression the others were cheating, or would.

It wasn't the first time a circuit confab on salaries had failed. Somehow the boys never can stick together.

So the circuits' problem with salaries must be solved by them individually if at all. The bookers know the acts they are booking and should know the value of those acts to the theatres they book. If a booker wishes to overpay an act from desperation, to compete with something playing the house across the street, it is that booker's business and own tough luck. In the booking of acts and setting of salaries, it should be up to the booker to determine right from wrong.

But the outlook on circuit salaries as the year draws to a close is brighter than at any time in the recent past, although not as bright as it could be. The bookers have been cured to a certain extent and lately they haven't seemed so inclined to go off their respective nuts over attractions that can't attract. But they still weaken now and then. Meanwhile, the salaries on bills are being spread out with more equality than in the past, even if this has been done through cutting the budget by dropping the high salaried names, not by distributing the difference down the line. Salaries for body-of-the-bill acts remain where they landed when the name booking spree mowed 'em down.

Independent vaudeville salaries remain independent vaudeville salaries. Few people realized how terribly low an indie salary can be—until the circuit salaries almost hit the same level.

Under the NRA code the minimum now is $7.50 a day net, pro rata, or $40 for a full week, also net. Many in the indie vaudeville field say that works a hardship on theatres that haven't been accustomed to paying so much. But it's questionable whether any theatre that can't or just doesn't care to pay an actor $40 for seven days, and four or more shows a day, should be entitled to employ actors.

Talent

Nothing outstanding in the talent line was developed in or by vaudeville in 1933. That's become an annual story. Vaudeville hasn't created anything since the creative source, the spawning ground—small time and consecutive playing—passed on. No doubt that there is a wealth of material in the talent mines. But there are no miners to dig it and no polishing rooms anyway.

Another of vaudeville's shortcomings on talent is its inability to attract the cream of embryonic faces. Vaudeville once was the goal of the majority. Now the new talent naturally prefers radio or pictures. But vaudeville can't take care of even its limited supply.

The outlook for talent, new and otherwise, will remain as is until there is more vaudeville.

Producers

Progress made by pictures in the production of musical talkers during the past year has been a painful blow for the vaudeville producers. Bookers keep flash acts on the bill when the house is playing a musical on the screen. So to audiences the flash acts aren't so flashy any more after what pictures has shown them in production effects and massed ensembles.

Full stage comedy acts are not thus affected but the bookers are handicapped in that line also. First of all there is the dearth of talent, especially severe in the comedy department. Then the shortage of break-in time. If anything needs break-in time it's a full stage comedy turn. It's difficult to get one in shape in a rehearsal hall to the extent that it is immediately ready for 'showing,' and the jump from hall to 'showing' date is a necessity for all acts now.

The producers' one recourse for the future is the unit show or tab now being extensively played in place of regular vaudeville in the variety houses.

Units

Unit bills are not new for vaudeville. They have been attempted in various forms. The most popular type in the past was the stage band presentation show in the picture houses. That featured the scenery and costumes as much as the talent, sometimes more, to which is attributed the presentation's downfall.

In returning to units this season the theatres started out with tabloid versions of former legit musicals and revues. Most of them were and are composites of several versions of standard revue titles with scenery and costumes off the shelf and a name, or semi-name, single or two booked in for billing purposes. They play on percentage with guarantees ranging from $5,000 to $8,500.

But the supply of standard attractive titles soon was dissipated, forcing the bookers to buy synthetic labels (more desperation), and these haven't worked out so well.

In most instances the name units drew business. But on too many occasions the theatres, after the big box office weeks with the big shows, counted themselves into the red at the finish. The units drew but not enough to square the costs, so the theatres were just about where they started except possibly from a good will angle.

But the good will angle also had its kickback, for in playing the heavy shows, and giving the audience more than it had been accustomed to, the theatres were setting a precedent that would be difficult to live up to. What now?

The big units made regulation, slapped-on-the-stage vaudeville look sick. Evidently the ordinary vaudeville show is washed up. But the big units became doubtful because of their excessive cost, and anyway there weren't enough to go around. All of which ushered in the question of policy for the future and as a successor to the vaudeville which has lived and died.

They are trying 'idea' units, or shows requiring neither standard titles nor high priced name acts, such as the freak shows from the Chicago Fair and the Beverly West all-girl idea. But 'ideas' are limited also unless they go through that presentation thing all over again and feature the production over the talent. That would result in another smash eventually, and it's doubtful if anything like that could even get started again.

Charlie Freeman and Publix have a plan that points to possible solution of the policy problem. It involves a presentation show with modified production, a line of girls, and the whole thing based on three standard acts. The acts to supply the entertainment and talent—the rest for trimmings. It's a compromise between the old presentation with scenery and nothing else and the regulation bare stage vaudeville bill of disconnected acts and catch-as-you-can spotting. It may be the answer but it has yet to prove its worth.

So the outlook on policy and units is a big question mark. But at least the business is doing some tall thinking and something worthwhile may develop. It's generally felt that the birth of a good idea will change the picture of vaudeville to a brighter hue, for business with straight pictures is nothing extra on the whole and the theatres would welcome a stage policy that could be sold, that would draw them in instead of driving them out, and whose cost would not eat up the net.

Agents

The agents wait on the bookers and the bookers wait on the theatre operator. Agents can't make headway without co-operation from up above. That co-operation isn't there now and it's a struggle for all agents to merely exist.

The good agent is still an asset to both the booker and the actor, as always. The bad agent remains just a bad agent with no reason for being around. There are many good ones and they do the only talent digging now going on in vaudeville. But it's all pretty discouraging. If they do happen to find something the chances are they won't get it to first base as the shows are now being booked and under present conditions.

Indie Booking

Indie booking is still indie booking and the bookers unchanged. The chisel is used in place of the pencil and to their own bag of tricks the indie bookers last year added a few neat ones contributed by the circuit bookers.

The outlook for the indie bookers is darker than Calloway's band, but, with a couple of exceptions, there should be no regrets.

Audiences

Vaudeville audiences have undergone considerable change. They're smarter now. They've seen and heard everything and they won't go for anything unless it has special appeal. Pictures and radio have hardened them to vaudeville.

The audiences may know what they want, but the bookers, actors, producers, agents and operators don't seem to be able to determine what it is. They ought to know what the audiences don't want—that's about everything they've been giving them.

If there is any such thing as a vaudeville fan left in the U. S. today, the outlook for him is no brighter than for those on the other side of the footlights. At present he's a guinea pig for booking office experiments, and a tough baby, too.

It's through the audiences that vaudeville must find itself. The old style of booking by bookers for their own entertainment is passe. It went when vaudeville was the leader in popular amusements. But the customers don't have to go to vaudeville theatres now if they don't like the shows. Neither do they hesitate to signify their dislike by staying away.

But a good show still draws their attention and their attendance, and the policy can keep them coming back for more, if found, will be the vaudeville policy of the future.

In summation, the obvious problem confronting vaudeville is to devise a new means, a more modern means, or physical presentation. Meanwhile, vaudeville can only hope to find it and pray for a Next-to-Closing season for a change. It has been No. 2 on the amusement map long enough.

Mike Shea Never Sold Out

By Joe Bigelow

About two years ago VARIETY selected the names of several veteran showmen as subjects for a series of interview was among

inter-

Shea promptly called his subject on the telephone in an effort to make an appointment. The ter then discovered that tipoff Mr. Shea in advance about was the same as teleraphing a moose you're en route.

So the reporter chased Mike Shea for two weeks. Between trains leaving for and coming from Buffalo, between the various booking offices and over Times Square, Mr Shea was finally cornered on the RKO 'sixth floor.' He couldn't duck any longer, so he refused to answer most of the questions about himself, but preferred to talk about show business in general. Well, face to face, Mr. Shea becomes just 'Mike,' and listening to Mike Shea talk about show business has never been deemed waste of time by anybody.

Mike talked for about 30 minutes. It wasn't exactly an interview of the type the reporter had set out to get, but he had said plenty and the reporter believed he had a swell yarn. So the reporter grabbed his hat and started to scram.

'Just a minute, young man,' said Mike. 'I didn't mind talking to you because I happened to be waiting for somebody anyway. But there's one thing I want you to understand. What I've been telling you here is not for publication!'

Mike Shea is 75, with white hair and a carriage as erect as a West Point cadet. He is one of those guys that neither looks or acts his age. He's as active today as he was 25 years ago and works as hard and as long as anybody on his payroll.

Two-thirds of his life have been spent in the show business. He has been a showman in all that term implies, for every minute of those 50 years. He is the last of the vaudeville Mohicans, the lone survivor of that colorful band of men who started from scratch in the 1880's and nursed vaudeville from a museum to the most popular form of amusement of its time. He has lived through vaudeville's recent loss of the prestige which he and others fought so hard and long to build up. But he didn't and doesn't cry about it. He remained a showman and progressed with show business. He knows all the old-fashioned ways and days, but he's not an old-fashioned showman. His methods are modern and so are his theatres and shows.

Talent First

There are two things in show business in which Mike Shea has immovable faith. One is talent. The other is independent and individualistic showmanship. He believes in talent first, because without performers at his disposal the showman can't exist.

Independence is the essence of Mike's own kind of show business; it becomes more of a romance than a business as viewed through the pages of Mike Shea's personal history.

In forbidden interview of two years or so ago Mike Shea said something that reflects his whole career. It was in answer to the question of why, when all the other major independents sold out to the circuits in the boom period of '25-'29, he alone refused to relinquish control and insisted on maintaining his independence.

"I didn't sell out because I didn't care so much for the money,' Mike answered.

Mike Shea became a showman in 1883. He was 25 years old and had been a sailor on the Great Lakes, an iron foundry worker and a stevedore. He made his theatrical debut as the owner, operator, booker and entire staff of Shea's Music Hall. He was destined to become Show Business itself as far as Buffalo was concerned. No one man has had greater influence on the theatre of any large American city than Mik Shea has had on the theatre of Buffalo.

In 1881 there were no central booking offices on which an indie theatre operator could depend for his show It was a matter of picking 'em up where and when possible. The operator was his own booker. Having once acquired that habit, Mike never lost it. It's a habit with him to this day. He still books his own shows. His theatres may be listed on the books of a circuit booking office, but Mike comes to New York regularly to personally oversee the penciling in of every act that plays his theatres.

The Keith and other booking offices which carried the Shea theatres on their books would rather have had Mike Shea stay in Buffalo. They didn't like the way Mike set his own rles. If the booking office had set a salary of $500 on a particular act and Mike thou ht the act was worth $100 more, he'd book the act for $600. The booking office would squawk, because the higher salary set by Mike would be a 'bad' precedent, but when Mike Shea had his own opinion of an act's value no booking office squawk ever changed it.

Mike had another method of paying an act what he thought it was worth, if believing the booking office salary insufficient. At the end of an engagement, and if having made good in his theatre, many acts would find an extra $50 or $100 in their pay envelope. The standard acts of vaudeville remember Mike for that because he still does it.

Played 'Em All

In his Buffalo theatres from 1883 to 1933 Mike Shea has played 'em all. In 1883 he played the Ward and Vokes, the Kelly and Manns and the James Thorntons. His 1933 headliners are the Eddie Cantors, the Paul Whitemans and the Amos 'n' Andys. His experiences with talent of all grades, shapes and sizes have been responsible for Mike Shea's implicit faith in talent as the prime factor in theatre operation.

Mike says that he hasn't any ideas about favorite actors and such things. He'll book all actors who entertain his audiences and draw business to his theatres. He doesn't mind paying them if they'll entertain and draw. He likes to pay and play names—real names —because real names draw business. But while he won't mention any favs, it's easy to see that Mike has a soft spot for Marie Dressler as an artist and a name, stage or screen, his theatres.

Pictures didn't demonstrate the merits of Marie Dressler Mike Shea because Miss Dressler, as a vaudevillian, had played for Mike many times before he had ever seen a picture. But Miss Dressler had a lot to do with demonstrating the properties of pictures as an entertainment to Mike.

It happened at Shea's Hippodrome many years ago. Mike was in New York on a booking trip. The picture at the Hipp with the vaudeville that week was so bad it was keeping them away from the theatre. Mike returned to Buffalo in the middle of the week with a print of 'Tillie's Punctured Romance,' a comedy with Marie Dressler, Mabel Normand and others.

The next day, while riding to work on the street car, the house manager of the Hipp met a friend who proceeded to rave about the current picture. The manager thought the guy was crazy, but when arriving at the theatre he saw a line stretching down the block. Mike, without notifying anyone, had stopped the bad picture befor its conclusion at the evening show and replaced it with 'Tillie.' By the next afternoon word-of-mouth gave Mike Shea his first smash picture.

The incident educated Mike Shea to the extent that, unlike other vaudeville showmen of his time, he did not cling blindly to vaudeville alone for his theatres, but joined the parade. And he has never dropped from the running. The parade passed many of the others by, but not Mike Shea.

While always following modern trends, for business and showmanship reasons, Mike Shea has never gone 100% hard boiled toward vaudeville. He's still a softie for the form of entertainment which he helped create. He plays stage shows wherever his audiences will stand for them, and sometimes when he would be better off without them. But he'd rather give his patrons a good stage show with a bad picture than just the bad picture, and that accounts for his continued participation in the vaudeville booking field, also the fact that Mike is among the most prolific big money stage name buyers of today.

tarts uilding

As far as Buffalo and Mike Shea and show business are concerned there is little concerning theatricals in that town that Mike hasn't had a hand in. He operated the Music Hall for 12 years and the only thing that could stop him did stop him—a fire. It burned the two-a-day, 50c top showhouse of specialty acts to the ground. So Mike built himself another one—the Garden.

And he kept on building theatres through the years. He built the Buffalo, Great Lakes, Hippodrome, Shea's, Seneca, Century, Community, North Park, Bailey, Kensington, Bellevue and Riviera theatres in Buffalo, which gives a fair idea of how synonomous Mike Shea and show business are to Buffalo. He also built a pair of theatres in North Tonawanda, N. Y., a nearby town, and one in Toronto. And ran them all himself.

From 1900 to 1920, without missing an up or down beat, Mike Shea made regular weekly trips to New York and back. Befor 1900 and after 1920 his Buffalo-New York jaunts averaged two a month. In his 50 years, it is estimated, Mike has spent enough in carfare between the two cities to have bought himself his own railroad.

For the past several years Mike Shea has divided his residence, as well as his time, between New York and Buffalo. Picture buying, besides vaudeville booking, along with the many deals necessitated by modern theatre operation, forced him to spend more time in New York. So he bought a home in Sheepshead Bay, where he now resides about half of the time.

Mrs. Shea

There is a Mrs. Shea, who has been the one and only Mrs. Shea for a long, long time. There is also a daughter with two children of her own, a boy and a girl.

In New York Mike Shea's office is wherever he happens to be booking or buying pictures or vaudeville or making deals for his theatres. In Buffalo his office adjoins the top balcony in the Buffalo theatre, three flights up and no elevator. One story is that it's on the third floor because Mike likes to see the bankers walk the stairs. That stair walking is the only squawk that Mike Shea's employees have against Mike Shea. Among the employees is Vince McFall, who has been general manager of Mike's enterprises for 31 years, which sounds like a record engagement for any g.m. in one spot for show business.

But it's Mike Shea's theory, and accepted as gospel by his staff, that if the customers will pay for the privilege of walking the three flights, the climb shouldn't be so tough for those who get paid for it.

For any success he has attained, for the good will he has earned, Mike Shea insists that he has not been chiefly responsible. It is the talent, the shows and the pictures, and those responsible for them, that made him a showman, says Mike Shea.

Zukor Reminisces

By Adolph Zukor

"Will it entertain 'em"?

This, it seems to me, epitomizes the philosophy of 'Mike' Shea. And his success, as well as the success of the entire show business, can be summed up in those four words.

I will never forget the day back in the summer of 1908 when Mike, after listening to what I believed was a high powered sales talk, wherein I was endeavoring to convince him of the uniqueness of my Humanova Co., a form of presenting silent pictures and employing actors to speak the parts from behind the screen, looked at me out of a corner of one of his eyes and said, "Will it entertain 'em?" He agreed to present it at his Buffalo theatre.

That was my first meeting with Mike. From that day to this we have been close personal friends, and I have had for him the highest admiration as a showman and for his kindliness as a friend.

A Showman

'Mike' Shea is a bor showman. The older men in the business recognize in him a personality that has been a gulding star in the development of the amusement interests of America. Starting out in a humble way, he has by the sheer weight of his personality built a name to be handed down to theatrical posterity.

His advice has been solicited and

Vincent R. McFaul

The Shea Policy

By Vincent R. McFaul
(General Manager of the Shea Companies)

After 30 years as an employe, associate and partner of Mike Shea, I can only say that the many nice things constantly being said about him by the people in show business are all true.

No one will find a fairer and more considerate employer. While there have been many disagreements and arguments, I do not think that Mr. Shea ever knowingly treated a person unfairly. I have seen Mr. Shea spend thousands of dollars of his own money to increase the salary of performers to a figure that he thought they were worth, rather than pay only the contract price. Then he would charge against his company only the figure called for in the contract.

He followed this identical procedure in the early years of the picture business, when it was possible to deal directly with the producer, the man who had the actual cash in the picture. If Mr. Shea felt that he had bought a picture for less money than it was worth, based on business at the box office, he would add $500 to $1,000 to the price contracted for in order that the producer would have a fair return.

During the past three years, when most theatre operators have curtailed the budget on attractions, our books show that we have expended more money for both stage and screen than at any time in our history. This expenditure under abnormal business conditions has been insisted upon by Mr. Shea.

Looks at Everythi

Today, in his 50th year in show business and his 74th year of life, Mr. Shea is as active as at any time in his career and is as careful, particular and as hard to satisfy with the shows presented in his theatres as ever. There never is a picture or an act in any Shea theatre that Mr. Shea does not see. It is still his belief that wholesome entertainment is the foundation on which to build theatre patronage. While freak attractions may do an exceptional business over a short period, Mr. Shea has always preferred to pass up these quick profits if the attraction has been of an objectionable nature.

One of the best proofs of the esteem in which Mr. Shea is held is to walk up and down Broadway with him. As he goes along, the important figures in the industry and the least known greet him. It is a constant barrage of "He! , Mike," and a pause to chat.

It is my sincere wish, and I surely echo the thoughts of everyone in our organization, that we may have Michael Shea to guide us for many years to come.

his judgment respected by showworld councils of the nation. The young men of the business have come to recognize in Mike a worthy guide and counsellor. His is a success born of the school of hard knocks.

I know how 'Mike' must feel about his Golden Jubilee Anniversary because I know how much he hates ostentation. His is a spirit which will never down so long as he draws a breath, and he would hate to think that any notice of his anniversary might create the impression that he is about to retire or become less active. Such is not the case. He is as enthusiastic, as magnetic, as optimistic, and as cheerful and as witty as he was 50 years ago. And I hope he will remain as such for many year.

'In the Alley'

By Harold B. Franklin

The first order ever given me by Mike Shea, was 'Throw it in the alley.' That was when I became associated with the Shea interests in Buffalo. It was his abrupt exclamation when I told him a certain picture was not good enough to be shown—and throw it in the alley we did. And therein lies the keynote of Mike Shea's phenomenal success as a showman.

On another occasion Mr. Shea walked into Shea's Hippodrome. He saw a scene where a baby was thrown out a window. Mike immediately inquired whether there was any other film in the theatre. Yes, there was...a comedy with a slapstick comic who twirled a cane and an old lady who had just taken a fling in the picture game... "Throw it in the alley"...and on went the new picture. In four hours you couldn't get near the theatre. In this way was presented the world premiere of 'Tillie's Punctured Romance,' with Charlie Chaplin and Marie Dressler.

It can be gathered that Mike Shea is a man of a few words. Simple, plain, effective, direct. He sees straight to the bottom of things. He hates veneer and sham. He does his own thinking. His knowledge is the last word to all those who enjoy his intimate friendship. He forgets nothing.

From the Ranks

In his theatre, Mr. Shea has men after his own heart, and about all of them have come up from the ranks. Mike Shea throws responsibility on men and they carry it. And by carrying it they become strong. He, himself, has all the time there is. His hobby is theatres, and he even has time to read VARIETY...the ads and all.

His success has come since his hair began to turn gray. He is temperate in all things except the operation of his business. He began small and has grown at an even pace.

Mike Shea is a real friend to the people of the theatre. Up to this very day he will book a deserving player just to help him along. From the early days down to the present he has kept his eye on talent. Thi one thing he won't delegate to anyone else.

To see and hear Mike Shea is truly a tonic. When he talks to you his countenance beams with enthusiasm, kindness, friendship and good cheer, and you catch a little of his bubbling wit, his enthusiasm and his magnetism.

He is simple, frank and direct. He never boasts of what he has done, or of what he is going to do. His good fortune has not bred vanity.

STATE-LAKE POLICY FOR STATE, DETROIT

Chicago, Dec. 31.

State, Detroit, goes into vaude on Jan. 12. Will use line of girls and seven acts in a policy identical with present State-Lake line-up. Even using State-Lake's press book for same type of publicity on opening.

Booked out of Bill Diamond office here.

Fisher, Yates Trying Half and Half Policy

Irving Yates and Arthur Fisher are turning exhib on a partnership basis, taking over the Rajah theatre, Reading, Pa., on a lease. House is owned by the Shriners. They take possession Thursday (4).

Opening policy will be vaudfilm the last half and straight pictures the first half. House seats 2,200.

Yates will run the house, with Fisher booking the vaude.

KEN NICHOL'S SCORE

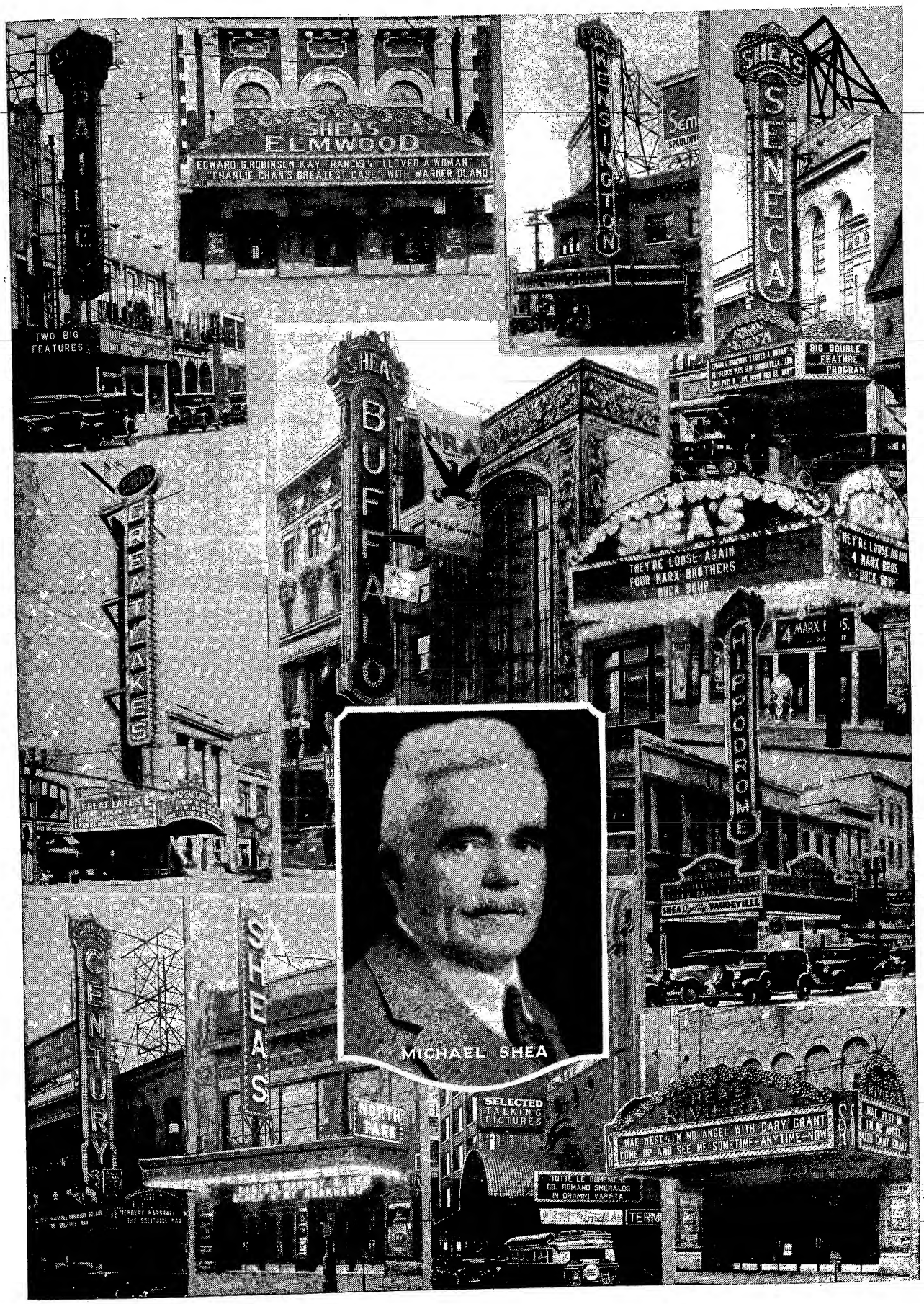
Ken Nichols has provided words and music for the tabloid version of 'Harry Delmar's Revels' which opened last week in Reading. Tab is now in Providence with Boston to follow.

Cast includes Harry Delmar, Manny King, Patsy Dell, Paddy Cliff, Billy Moran, Lucille June, Betty Croak and Ted Meza.

Marries Dance Pard

Doris Rose, 21, dancer, was married recently in Smyrna, Turkey, to her dancing partner, Said Edi Bey.

Following their European they return to America.


SHEA'S ELMWOOD
EDWARD G. ROBINSON KAY FRANCIS I LOVED A WOMAN
CHARLIE CHAN'S GREATEST CASE WITH WARNER OLAND
TWO BIG FEATURES
SHEA'S BUFFALO
SHEA'S NIAGARA
SHEA'S SENECA
BIG DOUBLE FEATURE PROGRAM
THEY'RE LOOSE AGAIN
FOUR MARX BROTHERS
DUCK SOUP
4 MARX BROS.
HIPPODROME
SHEA Specialty VAUDEVILLE
GREAT LAKES
MICHAEL SHEA
SELECTED TALKING PICTURES
CENTURY
SHEA'S
NORTH PARK
MAE WEST IN I'M NO ANGEL WITH CARY GRANT
COME IN AND SEE ME SOMETIME—ANYTIME—NOW
TERM

FOX FILM CORPORATION
444 WEST 56TH STREET
NEW YORK

Office of the President

Dear Mike:

In honoring you on the anniversary of your 50th year in show business, that business does honor to itself. Yours has been the kind of career that stands as exemplary not only in our industry but in all others. You and men like you have lifted our business from one of itinerant entertainment to the solid and substantial thing it is today.

My heartiest congratulations on your Golden Jubilee and my sincere wish that you continue in business for many years to come.

Faithfully yours,

WMKent

Mr. Mike Shea,
Buffalo Theatre Building,
Buffalo, N. Y.

FRANCES ARMS
A. S. RITTENBERG
J. PLUNKETT
N. J. BLUMBERG
SAM KATZ
J. BALABAN
EMILE STERN
COM. L. M. RUBENS
K. HOBLITZELLE
F. FEIST
BOB O'DONNELL
CHAS. FREEMAN
NAT HALPERIN
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HARRY M. WARNER
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MORRIS SILVER
L. B. WILSON
GEO. SKOURAS
CHARLES SKOURAS
GEO. M. COHAN
FRED WARING
OLSEN and JOHNSON
HARRY ROSE
RALPH KOHN
N. M. SCHENCK
DAVE BERNSTEIN
CHAS. EINFELD
SAM. E. MORRIS
JOS. BERNHARDT
"SKIP" WESCHNER
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MAJ. THOMPSON
NED DEPINET
C. B. McDONALD
JOE LAURIE
MARTIN BECK
JULES LEVY
JOS. M. SCHENCK
DARRYL ZANUCK
AL LICHTMAN
HAL HORNE
HARRY BUCKLEY
SAMUEL GOLDWYN
ANNE NICHOLS
CONRAD NAGEL
WILLIAM COLLIER
JANET GAYNOR
RAOUL WALSH
SHAW & LEE
GLORIA SWANSON
JACK OAKIE
BERT LYTELL
HAROLD LLOYD
HELEN KANE
ALICE LLOYD
EVA TANGUAY
GEORGE WHITE
WALTER C. KELLY
W. C. FIELDS
WILLIE HOWARD
EUGENE HOWARD
BLOSSOM SEELEY
COLLEEN MOORE
RICHARD DIX
CHIC SALE
RAE SAMUELS
JOHN RINGLING
D. W. GRIFFITH
FRED STONE
YORK and KING
RUTH ETTING
NORMA SHEARER
HELEN MORGAN
EDDIE CANTOR
MASTER EUGENE
BRADNA BOYS
MEL KLEE
MOORE & REVEL
SMITH & DALE
BURNS & ALLEN
ARREN & BRODERICK
ETHEL BARRYMORE
E. V. RICHARDS
MAE WEST
HILL & HOFFMAN
CURTIS & ALLEN
FRANK MELINO
SYLVIA CLARK
KENNETH G. COOLEY
JONES, LINICK & SCHAEFFER
MAX GORDON
DOUGLAS FAIRBANKS
STAN MEYERS
HUDSON WONDERS
ROBIN, MARGOT & LIBBY
S. BARRETT McCORMACK
EDWARD MILLER
FRANK P. QUINLIVAN
ALEXANDER OUMANSKY

50TH MIKE SHEA 50TH
GOLDEN JUBILEE

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MIKE SHEA
Golden Jubilee

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ADOLPH ZUKOR

VINCENT R. McFAUL
Secretary

Dear Committee Members and Subscribers:

To you belongs the honor of this tribute to Mike Shea and his Fiftieth Anniversary and Golden Jubilee which stands as the result of your efforts, cooperation and assistance.

We hope that you will all feel a reflection of pleasure at such an army of well-wishers represented herein.

The task we took upon ourselves was a labor of respect and love with all of us.

This committee is honorably discharged —its duty done. Your Chairman reserves for himself only one prerogative, that he may call you all together again upon the 75th Anniversary of Mike Shea and find you all as bright, as willing and as spry as you are now.

Please accept my thanks and good wishes for a Happy and Prosperous New Year.

Sincerely yours,

A J Balaban

HARRIS LUMBERG
STANLEY WEBER
JOSEPH WEINSTEI
AL BORDE
SOPHIE TUCKER
HAROLD B. FRANKLI
PAUL WHITEMAN
ANATOLE FRIEDLAND
B. SERKOWICH
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NAT KALCHEIM
RUTH MORRIS
L. B. MAYER
SAM GOLDWYN
THE COSSACKS
ALEX HYDE
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CARRYING ON

The same policy established by William Morris...An open door to anybody and everybody in every branch of show business...The showmanship and fairness which are synonymous with the name of William Morris.

With its unlimited contacts, man power, reputation and facilities, the **William Morris Agency, Inc.**, will continue the same associations with artists and managers. The **William Morris Agency's** activities girdle the globe of show business—vaudeville, presentation, circus, revue, concert, musical comedy, radio, motion pictures, legitimate stage, also play, motion picture and radio manuscripts.

The name William Morris represents truthfulness. It never misrepresents nor exaggerates. For forty years, it has earned a reputation of honesty and fairness among everyone in the profession.

William Morris Agency is more than an agency. It not only books, presents, and secures contracts for artists and managers, but renders inestimable service to its clients. It has discovered and made countless stars. By its cooperation, it has helped solve the problems of theatre, show business and its people, film and radio executives.

The **William Morris Agency** has always anticipated the trend of show business. It has always been in the forefront with new ideas, innovations and attractions.

With staff offices in New York, Chicago, Hollywood, London and Paris, the **William Morris Agency** is always prepared to render a comprehensive and intelligent service to any one in the show world.

The personnel of the Morris organization is skilled in the principles of showmanship and reliability as inspired by William Morris. It renders the same conscientious service to a beginner as to the greatest of stars.

"William Morris, still the directing dynamo of his beloved institution, beams to see that strong young hands and shrewd young heads are with him to preserve and perpetuate the spirit which from the first has been his inspiration."—Variety, Anniversary Number 1932.

THE WILLIAM MORRIS AGENCY

Specializes in Every Branch of Show Business

WILLIAM MORRIS AGENCY,
Mayfair Theatre Bldg.,
New York City.

Dear Friends:

In honoring Mike Shea, people of the profession are honoring a man who is beloved by that profession.

I recall, only a brief time before Bill Morris left us, he and I were traveling East together. We had a drawing-room. We started playing two-handed pinochle and so on into the night.

The train stopped. It was dark outside.

"What town is this?" asked Bill Morris, who could concentrate on two-handed pinochle so that he lost track of time or distance.

"It's Buffalo," I answered.

"Oh, Buffalo?" he mused . . . And then a miracle Bill Morris put down a pinochle hand before it was played!

"I never think of this as Buffalo," he said. "I think of it as Sheatown. This city is to me the place where Mike Shea grew, flourished, fought—and still stands—on a granite pedestal of courage, character and conscience—the Monument to Vaudeville!"

His gentle voice quavered a bit as he talked of Mike—they had been allies and they had been opponents (never enemies) and they had gone through and come through together, almost the sole survivors of the classic industry they had pioneered and stuck to through all the high peaks of prodigal prosperity and all the low valleys of dark adversity. Bill had booked for Mike when Bill's trade-mark went up in 1896, and he was still booking for him when he ended his days in 1932; Mike's name had been up on his house in Buffalo before 1896, and is still up.

And today, in 1934, Mike's name is still up and Bill's trade-mark is still up, and Bill's trade-mark is still on Mike's bookings!

"Mike used to come in from Buffalo every week to book his shows," Bill told me. "My office was at 103 East 14th Street. Mike might bump into Proctor, Poli, Percy Williams or Willie Hammerstein coming or going at the office door, in a private house up one of those old-fashioned flights of stone steps. Every inch of wall space in the outer office was lined with unframed photographs, to hide the cracks in the walls."

If Shea was in a panic over not having a show for next week, Bill would take him by the arm and lead him along 14th Street, where the lay-offs congregated in front of Cook's and Mumford's boarding houses, or the Academy and Trafalgar Hotels. The street was a compact little community—the show would be booked in a few minutes.

Or Morris would raise the window of his front office and call down to an act below: "Hey, Harry Cooper, will you fill in a cancellation at Poli's, New Haven, next week?"

Horse cars ran on 14th Street, past Tony Pastor's—the Heaven of every vaudevillian's ambition. Nearby was Luchow's, where the vaudeville men discussed the growing circuits and such acts as Nora Bayes, Emma Carus, Sherman and DeForest, Barr and Evans, Hickey and Nelson—and where they were sometimes interrupted by Mrs. Bierbauer, dropping in to swell herself over the accomplishments of her daughter, "Little Elsie," who later was billed as Elsie Janis. Or they might be joined by Richard Pitrot, his fingers and shirt-front gleaming with diamonds, who'd say, "That Irisher from Buffalo can have any of my foreign attractions any time he wants them."

Some houses then booked where Koster & Bials, Shea's Buffalo (then Shea's Garden), Engel's Garden in Chicago, Keith's Union Square, the Columbia Music Hall. Some of the acts and their salaries were: Russell Brothers, $125; Pat Rooney, $100; Gus Hill, $125; Maggie Cline, $50; Sam Bernard, $40. Shea would have exploded some fine Irish language if there'd been any quotation of the prices that he'd paid acts since.

But he lived to pay the highest and play the biggest. He moved with times and changes. He always believed that the acts were the primary consideration in vaudeville, and he has done more than any other living man to keep vaudeville alive and actors working. Mike has never been out of vaudeville—he never would let himself be, no matter what others were doing or how much they were making or he was losing.

The train was pulling out of Sheatown, but Bill was still talking about his old friend Shea. We didn't pick up the hands again. Somehow we had lost the mood for pinochle.

On November 2, 1932, on the afternoon before the evening when the great soul of William Morris departed this earth, he was on the way to Radio City to discuss a big business deal with one of the Rockefeller representatives. At Seventh avenue and 47th street, at the door of the new William Morris offices, he ran into Mike Shea. The two old cronies beamed, shook hands and started to talk—and for more than an hour they fanned and schmossed. The Radio City appointment had to wait . there was 36 years of friendship to be gone over, and more than that, these old pals had their future to discuss—for they proposed to continue working hand in hand together.

Mike Shea, thank God, still lives to carry on that pledge; and those who took up the work that Bill Morris left to them look on their contacts with Mike Shea as their most sacred business heritage and their most prized possession.

Jack Lait

"Music-minded and fun-loving theatregoers will find much to shout about in Anatole Friedland's 1933 edition of 'Fifty Million Frenchmen' on the stage at Keith's theatre this week. We hail the show as the best of the musicals to play at this theatre since stage shows have been resumed."

'50 Million Frenchmen'

Can't Be Wrong In Saying: "That

Mike Shea

Is Ze Grandest Guy In Ze Show Business"

"As tabloid productions go, this is really the most talented and sumptuous of the lot, what with a cast headed by Venita Gould, premiere stage impersonator, Richard Lane, from the legitimate stage, and a large chorus, young and healthy in looks and movements, and attractively costumed. But then Anatole Friedland, the producer, was never one to stint in his stage offerings."

AND

WHAT THE PAPERS SAY

Mike Shea

Can't Be Wrong When He Says

"50 Million Frenchmen Is Ze Greatest Entertainment He Has Ever Played"

WHAT THE PAPERS SAY

"YOU'VE GOT THAT THING" is the most familiar song hit from "Fifty Million Frenchmen," which Anatole Friedland produced. At movie prices the show takes your breath away.

But Wait 'till He Sees 'The New Yorkers'

Anatole Friedland

"The abbreviated version of George White's 'Scandals' and Earl Carroll's 'Vanities' pale into insignificance compared to the Friedland production. Distinctive merits they had, of course, and principals who were quite as capable in their way as any principal in this show, they had a right to boast of."

A Headliner For Fifty Years and Still Going Strong

A GRAND MAN

MIKE SHEA

from

BOB HALL

Season's Greetings

OPENING FOR LOEW IN JANUARY

Dear Mike Shea:—

I'M NO ANGEL

But

IT AINT NO SIN

For You To Come Up And See Me Sometime

Mae West

P. S.—If you don't, I'll be seein' you.

M. W.

Best Wishes From

W. S. BUTTERFIELD

CONGRATULATIONS

From

ED WYNN

"It is a great pleasure for me to join with the leaders of the Motion Picture Industry, in honoring one of our outstanding showmen, my good friend and associate, Mr. Mike Shea, on the occasion of his Golden Jubilee."

(Signed)

N. L. Nathanson

Bill Raynor joins me in wishing MIKE SHEA the season's greetings and congratulations on his 50th anniversary for his service and outstanding work in the profession. And the same to this publication upon its twenty-eighth anniversary.

STAN MEYERS

Brooklyn Paramount—Indefinitely

We Congratulate You—MIKE SHEA

Margot and Libby ROBIN

PRINCESSES OF MIMICRY

Personal Management AL H. KNIGHT Direction THOS. J. BURCHILL

Greeetings To You, MR. SHEA. Your GOLDEN JUBILEE — also A Happy New Year To All Our Friends

In America — England — France — Italy — Holland — Belgium — Norway — Sweden — Spain — North Africa — Germany — Poland — Switzerland — Austria— and Monte Carlo.

THE HUDSON WONDERS

Sid Grauman says—THEY HAVE NO EQUAL

Our Exclusive Agents: SIMON AGENCY, New York City

West: WM. JACOBS AGENCY

—and mine too

George M. Cohan

A High Hat of Happiness
to
MIKE SHEA

A High Hat Full of Holiday Joy
and a Happy Prosperous 1934
to all my Co-workers and Friends

ted lewis

DEAR MIKE:

Congratulations and best wishes—fifty honest years of devotion to the betterment of all show business is something to be proud of—it is a privilege and honor to salute you—

from your old pupil

Sincerely,

HAROLD B. FRANKLIN

Congratulations

and Best Wishes

to a

Great Showman

MIKE SHEA

SOPHIE TUCKER

Ted Shapiro
at the Piano

Congratulations
MIKE SHEA
and Season's Greetings
to All OUR FRIENDS
in Europe and America

BUSTER SHAVER

OLIVE & GEORGE

Direction
IRVING TISHMAN

Congratulations

to

MIKE SHEA

from a Friend

J. GEO. FEINBERG

Regards to

Michael Shea

from

Joseph Cook

(The One-Man Vaudeville Show)

CONGRATULATIONS

MIKE SHEA

ALEX HYDE

and **SYLVIA CLARK** too

says Congratulations
MIKE SHEA

We Wish You Many More of 'Em—MIKE SHEA

BRADNA BOYS and CO.

HEADLINING ON THE WEST COAST
Direction MORT INFIELD

Congratulations to MIKE SHEA . . . and a Prosperous Season to All SEZ

JOE LAURIE JR. and HIS "MEMORY LANE" CO.

"QUALITY IS ALWAYS IN STYLE"

Agents, NORTH & FLAUM

I am happy to join my radio and theatrical friends in paying tribute to *Mike Shea*
A great showman and one of the grandest human beings for whom I have ever worked

EDDIE CANTOR

Chase & Sanborn's Coffee Salesman

WILLIE AND EUGENE HOWARD

HOLIDAY GREETINGS

EXTEND TO

MIKE SHEA

THEIR FELICITATIONS ON THIS
HIS 50th ANNIVERSARY

"ZIEGFELD FOLLIES"
WINTER GARDEN, NEW YORK

Direction
CURTIS & ALLEN

I Pledge Myself In 1934 To Exceed My Record Of 1933—

JESSE L. LASKY

Completed for 1934 Release—

"I AM SUZANNE!"
"AS HUSBANDS GO"
"COMING OUT PARTY"

★ ★ ★ ★

★ ★ ★ ★

COMING—

"GRAND CANARY"
"SPRINGTIME FOR HENRY"
* "LASKY'S REDHEADS (On Parade)"
"FLIGHT OF THE SWAN" (The Life of Pavlowa)

* To Mike Shea—
In my program of productions I wish to dedicate "Lasky's Redheads" to you, old friend, because you were the first to book and play the original vaudeville act, "Lasky's Redheads," in your Buffalo and Toronto Theatres 23 years ago.

Jesse L. Lasky Productions Released by Fox Film Corporation

Congratulations

TO

MIKE SHEA

●

Season's Greetings

●

GEORGE

BURNS

AND

GRACIE

ALLEN

Direction WM. MORRIS AGENCY.

Mike Shea's 50 years as a showman speak for themselves. He has displayed, in these years, complete integrity coupled with a fine business ability and a good streak of Irish tenacity.

His Success is the more pleasant to witness because it has been so richly deserved. But what is even better is the fact that with 50 years of activity behind him, Mike Shea continues his activity with undiminished strength and ability.

RADIO-KEITH-ORPHEUM welcomes the opportunity to felicitate a man of the theatre to whom changes in entertainment forms represented progress . . . and who has and will continue to keep abreast of the business.

THIS IS

BEN BERNIE

THE YOUNG MAESTRO

This is the way the Old Maestro looked in the old days when he worked for Mike Shea. The days when Mike gave the Young Maestro some great advice, which has never been forgotten

Gratefully,
Ben Bernie

Something DIFFERENT in Entertainment

CLASS COMEDY DANCING

JANE BILLY

MOORE AND REVEL

ROYAL JESTERS OF DANCE

A Record To Be Proud Of:
From May 27 to Dec 14

VILLA VENICE . . . . **18 WEEKS**
Chicago's Ultra Smart Theatre Restaurant

CHEZ PAREE . . . . . **1 WEEK**
Chicago's Ace Night Club

PALMER HOUSE . . . . . **8 WEEKS**
Empire Room Chicago's Swankiest Hotel

DETROIT ATHLETIC CLUB . . . **2 WEEKS**
Detroit's Swanky Night Club

Among the most distinguished entertainers in Chicago's bright lights are Jane Moore and Billy Revel, whose unmatchable comedy is featured at the Villa Venice.

WHAT CHICAGO SAID

"FINE ENTERTAINMENT AT THE EMPIRE ROOM. Parodying all forms of dance, classical or modern, MOORE and REVEL certainly are the 'besta of the besta.' Here we see a form of dancing which first of all necessitates a complete knowledge and understanding of dancing, secondly a sense of humor, and a taste for ridicule. Their costumes are just right. Their expressions when dancing are worth seeing, and one never knows where to look. They carry the crowd in wholesome laughter."

"MOORE and REVEL have the knack of making people really laugh with their comedy dancing and are an asset to any revue."

"One of the cleverest acts on night clubs hereabouts is the one staged by JANE MOORE and BILLY REVEL at the Villa Venice. Their act is quite a relief after you watch dozens of other teams who go at it seriously. MOORE and REVEL are top notch dancers. They have to be good to dance as bad as they do in their current act. It's a wow."

CLEVER COME

"In the same spot where Veloz and Yolanda, supreme exponents of the classical dance, recently performed, there is now to be found a paramount burlesque dance team—and its feature number is a comedy parody on the Veloz and Yolanda style!

"JANE MOORE and BILLY REVEL have just been added to the floor show of the Empire Room at the Palmer House, after attracting considerable attention all summer at the Villa Venice. They are offering dance caricatures of the most serious efforts of their contemporaries. Spanish tangos, classical figures modernistic techniques, and any other form of dancing provide this clever pair with ample material for their skillful, highly amusing parodies.

"Although the high point of the work done by MOORE and REVEL is reached in their comedy and hilarious burlesque of classical and accepted dance forms, these antics cannot overshadow the skill and rhythm of the pair. Their dances are not only rare satirical caricatures, b are exceedingly artistic feats."

WHAT DETROIT SAID

IN MAYFAIR
with
The Chaperon

"THE FIRST NIGHT OF ITS KIND EVER. That's what I can truthfully say abo last evening . . . When the creme de la creme of Detroit society . . . Members o the staidest . . most conservative . . and in some cases 'down your nose I'm holding at you' families went night clubbing . . over in the D. A. C.'s swanky supper club I saw the snobbiest member of the young set acting like human beings while MOORE and REVEL . . . that fascinating dance team went through their hilarious antics.

Represented by LOU IRWIN, 701 7th Ave., N. Y. C. FRED ROSENTHAL, Woods Theatre Building, Chicago ILL PARENT, 140 N. Dearborn St., Chi

BUFFALO, N. Y.

TO MIKE SHEA—

DEAR MIKE:

(OLE and CHIC SPEAKING)

May we at this time add an extra gold dividend of grateful appreciation for your counsel, advice and confidence, which, over an eventful period of years, finds us at this Yuletide, after a record-breaking run in New York and Chicago with the Musical Show 'Take a Chance,' now playing in condensed version at the RKO Palace, Chicago, to the biggest pre-holiday business ever known—with a company of forty, original scenery, original cast, that played at the Erlanger Theatre for the Legitimate run, produced by Schwab & DeSylva, Vincent Youmans, Herb Nacio Brown and Bobby Connelly.

Also on our way to our 26th broadcast over CBS through the J. Walter Thompson advertising agency, sponsored by Swift & Co.—the fastest building, swiftest moving program on the air.

In other words, Mike, your early confidence has brought results, and it is a privilege at this time to add a few nuggets of gratefulness to your golden jubilee and a merry wish for your continued health and prosperity.

Fondly,
OLSEN and JOHNSON.

Best Wishes to "VARIETY" and MIKE SHEA

SYDNEY S. COHEN

FOX THEATRE, Brooklyn ROXY THEATRE, New York

BORIS MORROS and DAD

Congratulate MIKE SHEA on his 50th Anniversary

SEASON'S GREETINGS

SHAW AND LEE

Starring in GEORGE WHITE'S "SCANDALS"

We Also Extend Our Best Wishes to Our Dear Friend, MIKE SHEA, on His 50th Anniversary

I Salute You, MIKE SHEA, on Your GOLDEN JUBILEE—Also Extending the Season's Greetings to All My Friends

FRANK MELINO

With AL MELINO and HARRIET POWELL

Direction: ROGER MURREL—NAT KALCHEIM—SAM ROBERTS

WATSON SISTERS

FANNY and KITTY

TO DEAR MR. SHEA: BUFFALO'S HOME TALENT WISHES YOU MANY MORE HAPPY YEARS

A Happy New Year to Everybody

Congratulations!

Mike Shea

and

"Variety"

Fox West Coast Theatres

Congratulations: MIKE SHEA

JONES, LINICK & SCHAEFER

Still Think "VARIETY" Is

THE WORLD'S GREATEST TRADE PAPER

JOHNNY PERKINS

Congratulates

Mike Shea

on 50 years of effort always in the behalf of the artist and stage. Long may he reign.

›. S.—And to Vincent McFaul, not bad guy either.

›. S. S.—And to 'Variety,' they have 28 years behind them.

›. S. S. S.—And Gary Perkins (nine months old) congratulates me.

Personal Management O.L.Oz

Homage to...

Mike Shea

...Is National

There is no dividing point.
From below the Mason-Dixon line
We pay our respects.

E. V. RICHARDS.

Our Best Wishes to

MIKE SHEA

A Grand Man and a Great Showman

•

JACK CURTIS

CHARLES H. ALLEN

Greetings to Mike Shea

THE COSSACKS

With Jean Ross

ORIGINATORS OF "THE ELEVATED SKATING PLATFORM"

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WARNING !— PIRATES KEEP OFF! —! WARNING

Management WM. MORRIS OFFICE, NAT KALCHEIM

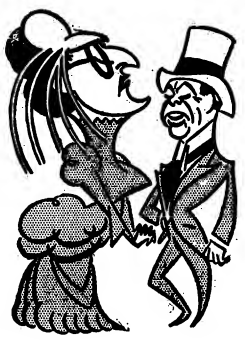
NAT KALCHEIM, GUY PERKINS, WM. JACOBS AGENCY

To MIKE SHEA

THE GRAND YOUNG MAN
OF ALL SHOW BUSINESS

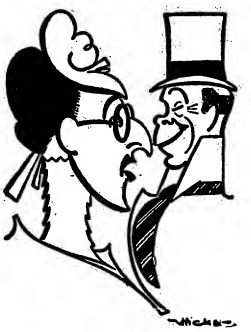
Say

YORK AND KING



GREENWICH VILLAGE FOLLIES
(1934)

Ye Olde Pilot, JACK CURTIS
(In Paris most of the time)



MIKE SHEA

"Always Booked All My Bad Sketches So I Could Pay the Rent."

MAX GORDON

Congratulations MIKE SHEA
and All My Very Good Wishes

Sylvia Froos

BENNETT LEONA PERRY OLLIE

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Extend Season's Greetings to All

Not Forgetting Our MIKE SHEA

Also our Sincere Thanks to
FERDIE SIMON for a successful season

East: SIMON AGENCY WEST: GUY PERKINS

Felicitations and Season's Greetings
to MIKE SHEA and ALL OUR FRIENDS

MASTER EUGENE

THE GENIUS OF THE XYLOPHONE

Studio Placements

Hollywood, Dec. 31.

Arthur Housman, 'Success Story' (Radio).

Roy D'Arcy, 'So You Won't Sing, Eh?' (Radio).

Claire Du Bray, 'It Happened One Day,' MG.

Ginger Rogers, 'Hot Air,' WB.

Dewey Robinson, Phil Teed, Richard Carle, 'So You Won't Sing, Eh?' Radio.

Perry Ivins, 'Men in White,' Metro.

Fred Howard, Allen Connors, George Davis, Stroud Twins, 'So You Won't Sing, Eh?' Radio.

Houston Branch, scribbling orig 'Man Who Hated Murder,' Par.

Frank Partos collabing with Edwin Justus Mayer on 'Thirty Day Princess,' Schulberg-Par.

Joseph Franklin, scripting orig, Warners.

Lenore Coffee, collabing with Sam Hoffenstein, 'Odd Thursday,' Fox.

Sam Hoffenstein collabing with Sonya Levien, 'Marie Gallante,' Fox.

Eddie Craven, 'Sailor Beware,' Par.

Roscoe Ates, 'Baby in the Ice Box,' Par.

Byron Morgan, scripting 'Marines,' Par.

Sarah Padden, 'David Harum,' Fox.

Lee Zahler, musical score 'The Love That Came Back,' Lat-Amer.

Jules White, megging 'Back to the Soil,' Col.

Jerry Jerome, Harry Hollingsworth, Owen Phillips, Mary Blackwood, Pat Harrigan, Sherry Hall, Freddie Howard, 'Coming Out Party,' Fox.

Herbert Farjean, 'Bottoms Up,' Fox.

Gertrude Howard, 'Scandals,' Fox.

Eddie Nugent, 'Men in White' and 'Rip Tide,' Metro.

E. E. Clive, 'Rip Tide,' Metro.

Wade Boteler, Jerome Storm, 'Good Dame,' Par.

Dan Borzage, 'Bolero,' Par.

Jamison Thomas, 'Night Bus,' Col.

Arline Judge, 'Affairs of Cellini,' 20th. Cent.

Alan Dinehart, Harold Huber, 'Very Honorable Guy,' Warners.

Earl Snell continuity on 'If I Were Rich,' U.

Donald Woods, lead 'Merry Wives of Reno,' WB.

Irene Franklin, 'Very Honorable Guy,' WB.

Gilbert Emery, Jed Prouty, 'Disillusion,' Fox.

Dell Henderson, 'Bottoms ,' Fox.

Earl Earle, 'Follies,' Fox.

M. S. Boylan and Henry Wales, scripting 'Murder at the Mill,' Fox.

Tom Francis, Murray and Sidney short, Col.

Fred Pisano, Lou Holtz short, Col.

Simon Agency

and Staff

Send Congratulations and Best Wishes
to

Mike Shea

on His 50th Anniversary and Golden Jubilee

SEASON'S GREETINGS
And Best Wishes to
MIKE SHEA
on His Fiftieth Anniversary
and Many Thanks to
Mr. J. H. Lubin, Marvin Schenck and Sidney Piermont

THREE SLATE BROS.

Direction
NAT KALCHEIM — JOHNNY HYDE — FERDE SIMON

BEST WISHES TO MIKE SHEA
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Direction—WM. MORRIS AGENCY

The Press Recommends Seeing Us in the New Marion Davies Picture "GOING HOLLYWOOD"

Salutations MIKE SHEA on your GOLDEN JUBILEE

MEL KLEE

MODERN BLACKFACE COMEDIAN

Everything New but the Name

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Mike Shea

SEASON'S GREETINGS TO ALL

JESSE EVE

BLOCK AND SULLY

Direction WILLIAM MORRIS OFFICE

Congratulations and Season's Greetings to MIKE SHEA and All Our Friends

SAMMY LEWIS

and

PATTI MOORE

Direction IRVING TISHMAN

Pop Lubin Stories

By Epes W. Sargent

It was Lubin's aversion to pay day that writer's Waterloo.

A girl had the same work for $25 a week, Pop requested a resignation. ecause of a rule of the Patents Co., against jumping, asked a discharge instead of resignation. Pop waved his arms. 'I cannot fire you today,' he wailed. 'My head is going around. All this money going out. I am going to the poor house. Please, you come around Monday and I fire you.'

On Monday the request was repeated and once more Pop's head was bad. 'My man,' he was tender. 'I have four girls to do my typewriting. They are all in that room. Please, you go in there and fire yourself. I sign it.'

On one occasion Pop decided his stock company needed some new blood so he stumped into the office of Mrs. Fernandez, then the queen of theatrical agents by virtue of supplying all the players to Klaw and Erlanger. She all but sat on a throne.

Lubin stumped his way through a crowd of courtiers. 'My good woman, I want some actors', he explained, while strong men wept at that 'good woman' instead of a genuflection. 'Mrs. Fernandez knew that he was a big picture man, so she asked what kind of players he wanted.

"How the hell should I know', countered Pop. 'You send over some men and women. We will take their pictures. If I like 'em I'll hire them.'

That same fear made him suspicious even of his sons-in-law. When the bookkeeping was taken over by Henry Nugent Lubin made life miserable for the former, fairly hounding him around the place.

The studio moved to the Indiana ave. plant and the offices temporarily were in one of the film buildings. Nugent could hear Pop coming up the stairs, so he would scamper through the upper hall and down to the stock room. About the time he figured Pop would follow him there, Nugent would go through a lower hall and so back to his desk. That worked all right for weeks and then Pop got an idea. He went to the stock room by way of the lower hall and Nugent almost bumped into him.

'Tell me, my son,' demanded Pop. 'Do I hire you to keep my books or play tag?'

It's a Great Fifty

MIKE SHEA

You're fifty-fifty guy and we're fifty-fifty in our best wishes

SMITH and DALE

Congratulations to

MIKE SHEA

Season's Greetings to Everyone

CHARLOTTE JOHNNY

ARREN AND BRODERICK

Direction
MILES INGALLS
CURTIS & ALLEN OFFICE
LEDDY & SMITH

Congratulations to Mike Shea

Season's Greetings
from

Alexander and Peggy

OUMANSKY

Director of Production

FOX THEATRE, BROOKLYN

OPENING SHOW, 'FIESTA,' JAN. 5

Best Wishes to Sydney Cohen

MORAN and WISER

TO

MIKE SHEA

A Regular Manager and Showman

Best Wishes to MIKE SHEA

CHARLIE LLORA

HILL and HOFFMAN

"Baby Grand Larceny"

BLONDELL & MACK WM.

GEORGE IMMERMAN Presents

"CONNIES HOT CHOCOLATES"

WITH A CAST OF 41 INCLUDING

LE ROY SMITH, PEG-LEG BATES, RADCLIFFE AND ROGERS, THE COBS, AVIS ANDREWS, BABY COX, LUCKY 7 TRIO AND 12 OF THE HOTTEST SEPIAN STEPPERS

Concluding 32 weeks of major bookings at Hipp, Buffalo, week of Jan. 12
(A Pleasure to Play for Mike Shea)

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THE DEAN OF AMERICAN VAUDEVILLE

and one of the best beloved showmen in America

I say this after thirty-three years of close friendship

and also many engagements in his theatres

HOWARD THURSTON

Third successive successful season of 45 weeks each in deluxe-picture houses and vaudeville. Repeat engagements and making new records.

Now Playing Interstate Circuit With Tremendous Success

FT. WORTH SAN ANTONIO
AUSTIN DALLAS HOUSTON

direction WM. MORRIS AGENCY

CONGRATULATIONS TO OUR GOOD FRIEND

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ON HIS 50th GOLDEN ANNIVERSARY

FROM

PAUL OSCARD

PRODUCER OF NEW YORK PARAMOUNT STAGE SHOWS

AND SEASON'S GREETING TO BORIS MORROS; OUR ASSOCIATES; AND ALL MY FRIENDS FROM COAST TO COAST

Best Wishes to MIKE SHEA

M. E. COMERFORD

50th Congratulations

MIKE SHEA
Golden Jubilee

Salutations 50th

And The Season's Greetings To All Our Friends

GUY LOMBARDO

And His Royal Canadians

SEASON'S GREETINGS

In appreciation of the fine showmanship and integrity of MIKE SHEA, and the same salute to the executives of the LOEW CIRCUIT, the pillars remai ing of our grand profession.

This affords an opportunity for me to wish them the deserved success in their respective plans for the New Year and those ahead.

In Gratitude

ART FRANK
and
VIVIEN PETERSON

My father often spoke about Mike Shea, but I wouldn't know about it because I'm only a baby in show business; however, I congratulate Mr. Shea.

HARRY ROSE

'The Broadway Jester'

LOEW CIRCUIT NOW

Direction
WM. MORRIS AGENCY

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LIVE TALENT'S GREATEST BOOSTER

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JOHNNY LEE
(of J. Lee and Three Lees)
Extends Best Wishes to MIKE SHEA
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IF INTERESTED---SEE US FIRST!

BEFORE ACCEPTING DATES IN CHICAGO OR THE MIDDLE WEST

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Full Weeks at the Ambassador ST. LOUIS, Missouri **and the Riverside** MILWAUKEE, Wisconsi

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JACK PARTINGTON

Lubin, Larry and Andre

HOLIDAY GREETINGS

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SEASON'S GREETINGS

LEW PARKER

in "ANTICS OF 1933"

NOW PLAYING LOEW THEATRES

Thanx to MARVIN SCHENCK, SIDNEY PIERMONT, J. H. LUBIN Management CHARLES V. YATES

SEASON'S GREETINGS

ETHEL PARKER and SANDINO

With THE O'CONNOR SISTERS and BAB DAVIS

Thanks to Marvin Schenck and Loew Office for a Lovely Season

Morrie Neuman

Soloist 'Dance Nocturne'

WLW-NBC

Season's Greetings

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Sailing for Monte Carlo Jan. 15

Director LOUIS SHURR—LEDDY & SMITH

Greetings from the International Entertai

EMILE BOREO

Played in Music Halls the world over

Recently in New York at the Winter Garden, VARIETY said: "—walked off with the honors . . . hitting a high stride . . . clicking on the novelty."

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POPULAR MAN-ikin

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under management of

EDGAR BERGEN

Charlie McCarthy has appeared before the nobility of Sweden, the Argentines in South America, the Laplanders in the Arctic, the principal theatres of America and England and on the Screen in Warner Brothers "shorts" the world over.

Just completed 9th and 10th Vitaphone "shorts" for Warner Brothers

Best wishes to Mr. J. H. Lubin, Marvin H. Schenck and Sidney Piermont.

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After nine years in pictures now wowing them over the

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"Pete, the dog of Our Gang comedy fame, will delight, interest and please both grownups and children."
—Eve. Journal.

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SAVOY HOTEL
and
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RKO:
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LOEW'S:
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AT MY BROTHER'S JOINT
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"Future Stars of Broadway"

happy new year
from
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hippodrome, london

(LEON) (HELEN)

KIMBERLY and PAGE

"The International Artists"

NOW OFF ON A WORLD TOUR

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The World Is Still Our Market

Season's Greetings
To All Our Friends

MAX AND HIS GANG

A SENSATION IN ENGLAND

Direction, England:
GEORGE & HARRY FOSTER

Direction, U. S. A.:
DICK HENRY

A RIOT in COLOUR, EFFICIENCY and SPEED

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A HAPPY NEW YEAR

To All My Friends From

LILLIAN MILES

Direction CHAS. MORRISON

DOUG RUTH

LEAVITT AND LOCKWOOD

Presenting Their Brand New

"SATIRES OF 1934"

"AT THE BALL GAME" "ST. LOUIS BOOZE"

(Copyrighted)

With

JOE ALTEE — MAE RUSSELL — JOE McCUSKER

NOW TOURING LOEW CIRCUIT

Loew
LYONS & LYONS

Independent
WM. SHILLING

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Season's Greetings

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Many Thanks to MARVIN SCHENCK, J. H. LUBIN and SIDNEY PIERMOND

SEASON'S GREETINGS

TYLER MASON

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Direction LEDDY & SMITH

SEASON'S GREETINGS TO ALL

HARRY BURNS

With VIRGINIA SULLY, HELEN LOCKWOOD, TONY DE LUCCA and JOE and FRANK RAY

Sincere Thanks to MR. J. H. LUBIN, MARVIN SCHENCK, SIDNEY PIERMONT and not Forgetting My BIG AGENTS, LYONS & LYONS

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FROM
(BILLY) (SALLY) (EILEEN)
De WOLFE, METCALF and FORD
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Just Concluded Six Consecutive Months in London and the Provinces
Many Thanks to Mr. Charles B. Cochran for Retaining Us 13 WEEKS AS FEATURED ATTRACTION in the TROCADERO SUPPER CLUB REVUE, 'REVELS IN RHYTHM'
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America:— WILLIAM MORRIS OFFICE, DICK HENRY
R.K.O.:— NORWOOD & HICKEY

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Just Finished 12 Weeks at the
PRINCE OF WALES THEATRE, London, W.
Now on Six Months' Tour with the Same Show
Greetings to All My Friends
c/o American Express, Haymarket, London

DICK HENDERSON
Seasonal Greetings to All My Friends All Over the World
Hope to See You This Year
Christmas Season Fourth Return Lyceum Theatre
London Representatives
FOSTER'S AGENCY
American Representatives
WILLAM MORRIS, CURTIS & ALLEN

MAE WYNN Foursome
With
ZELLA
Season's Greetings to Our Friends all over the World
Just back from Paris to play Return Dates in England, with Italy and Germany to follow.

DICK CREAN
Director of Music at
THE PALLADIUM, LONDON
Greetings
To All My Friends in America and Europe

La Hiff's Tavern
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"VARIETY" Said
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"California Revels closing with a lot of speed. The septet making up its personnel includes a balance of talent that isn't often found in flashes of this or any type."

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3 BYRNE SISTERS
MARGIE GREENE

HAL SANDS also presents
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FIVE ELGINS
"ENJOYING THEMSELVES"
Hope All Their Friends Enjoy
A HAPPY AND PROSPEROUS NEW YEAR
Representative CHAS. YATES

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CASS, MACK and OWEN
Thanks to J. H. LUBIN, MARVIN SCHENCK, SIDNEY PIERMONT and LOUIS K. SIDNEY
Direction LYONS & LYONS

What They Call Burlesque

By Joe Bigelow

Burlesque as it was summed up clearly and concisely by Abe Minsky a couple of weeks ago. It happened at a hearing before License Commissioner Levine. The charge against Minsky was that stock 'urlesque at his Gotham theatre on 125th street, New York, appeared indecent to a couple of cops who saw the show and filed the complaint.

'How could my show be called more indecent than all the other burlesque shows in town? There hasn't been anything new in burlesque for years, they're all the same,' said Abe Minsky. And he ought to know.

It was about the same story in 1933 for burlesque, only worse. Unlike suckers, those who go for burlesque don't seem to be born every minute. So less business for burlesque. It appeared that a lot of them were cured in '32, because they didn't show up for another portion.

The tip off was the collapse of the Empire Wheel before the current season was a month old. The houses went stock or dark. Now there's another wheel, bearing Max Wilner's name, and playing the same houses. Wilner is Izzy Herk's partner at the Irving Place, New York. There are, in addition, a few other semblances of wheels, such as the Minsky-Weinstock rotating show route in the east. But the majority of the country's remaining burleys are in stock.

The difference between wheel and stock burlesque nowadays is slight. On the wheel the faces change weekly. In stock the faces change less frequently. The bits and routines never change. Wheel or stock, the layout is always the same.

No Comedi

Up to the current season the popular routine called for a comedy scene, a strip, a comedy scene, a strip, and so on. But now it's four strips to one comedy scene. The comics have passed the stage of mere unimportance. Month by month they're becoming more extinct.

Jimmy Duffy's gag about the comic phoning his stuff over may be no gag for the burlesque comedians if the present trend continues. It's getting so that it is now considered bad manners to pay any attention to the comedians. A common sight in the New York burlesque theatres is to see the customers reading newspapers between strip numbers, or while the comedians are on. That is accepted by the average burlesque manager as indicating they want strips and little or nothing else. It doesn't appear to have been thought of by any manager that the reason they read while the comics are on is that the comedy is so terrible, and that the audience knows most of it by heart.

During the greater part of the year the comedians of burlesque were concerned in the writing of a code for the business and the organization of a union or protective association. At one of the code meetings somebody suggested, in all seriousness, that a provisio be included against any actor getting stewed around the theatre.

What the comedians were chiefly concerned with in their unionizing discussions was a new standard contract for burlesque. They stressed the necessity of shorter hours for the actors and new regulations to insure payoffs by the theatres.

The important problem confronting the burlesque comedians—the question of material—did not occur to anyone. That an uplifting of the grade of comedy in the shows might be the means of restoring some of the missing business was not suggested. Nobody mentioned that if the standard of burlesque entertainment could not be improved, all talk of forcing the managers to pay off would be a waste of time. Without better shows the managers cannot do better business, and without better business many of them can't pay off.

The burlesque comic passed up his chance to regain his lost standing. Their main idea was to see that the dough is there for them on closing night. That nothing was being done to bring the dough into the box office, so that it would surely be there, was disregarded.

O. K. With the Managers

So as long as it's jake with the comedians themselves, it will be likewise with the managers. The managers' idea is to sell the strippers and let the rest of the show get along as best it can, with the comics merely stage waits between strips. That's been going on so long the comics as a whole don't seem to think they can be anything else.

The strip stuff was accentuated more than ever in '33, as a result of which the existence of burlesque in any city came to be dependent almost entirely upon the attitude of local officials. When the police department, or censor bureau, sloughs arrived, the strips had to be toned down or dropped and the comedy belatedly featured. As usual, the comedy, kicked around for so long, couldn't hold up any show.

New York officials, through the License Department, gave burlesque two wholesale bumps, along with the numerous individual charges and pinches. One arrived toward the finish of last season and the other a few weeks after the current stretch got under way. On both occasions, while the ban was on, the theatres were as empty as the prop soup bowl in the restaurant bit.

What Does Chicago Mean?

By Dan Goldberg

Chicago, Dec. 27.

To New Yorkers the Indians are still howling around the mouth of the Chicago river; daily they expect to read that the Eskimos and Indians have gotten together and repeated the Fort Dearborn massacre. On the New Yorker's map Chicago lies somewhere between Albany and Los Angeles and is peopled with strange creatures who live only to send reports into New York home offices to be ignored.

To New York the entire world lives on eastern standard time. Thou icago cond largest city in the country, to show people it is Illinois' ridgeport.

And yet a defense of Chicago, if it must be defended, would contain a long list of theatre innovations which have had their birthplace in the loop. In Chicago motion pictures got their start, and so did Olsen and Johnson.

Entire basis of modern picture exhibition was formed in Chicago where Balaban & Katz originated the deluxe film theatre in 1917 with the opening of the Central Park. Here began presentations that meant, in the final splash, the peak years of the Fanchon and Marco organization. In Chicago crooned the first of the masters of ceremonics.

Vaudeville reached its top money and audience in the shape and policy established and originated with the opening of the State-Lake theatre and policy in 1921, a policy that meant millions to the Orpheum circuit and other circuits and indie theatres which sprang up in its wake.

Blame It On Chi

The tabloid legit unit started in Chicago in 1931 when Gregory Ratoff finished his attempt at legit production a wiser man. 'Girl Crazy,' after a so-so run with plenty of headaches at the Garrick, was taken by B&K and shaped into a 60-minute stage show for the Oriental. It was an immediate click despite the basic weakness of the show. The history of units, both legit and otherwise, is still to be written.

And talking of units, Chicago today is the haven of the freak units which have swarmed into vaude and have about gobbled up all available time. The 'Shuffle Along' unit, 'Midw. Nights,' 'Midget Village,' 'Oddities of 1933' and a host of others have their home in the loop and their birthplace in the World's Fair.

Fanners

Chic brought to the public the two greatest freak dancers in th history of the country in two successive World's Fairs. First came Little Egypt. Then they wondered what became of Sally. Well she popped up at the second fair as a fan dancer, and followed a flock of imitation Sallies. There have been fan dancers before but it took the World's Fair to demonstrate how to sell 'em properly.

Hopping to the latest type of show business KYW, along with KDKA, Pittsburgh, started the upward surge of radio. Chicago brought to radio the greatest one act of the ether, Amos 'n' Andy. And today the town is leading radio and theatre showmen to another type of boxoffice attraction, an attraction that goes back to the hills, in the punch of the WLS Barn Dance and similar hillbilly shows in a theatre, a style of show business now copied by some 30 stations throughout the country.

H. Leopold Spitalny in the pit at McVivker, started the fad for huge symphony orchestras in the picture theatres. The Chicago theatre started the huge auditorium productions.

This and more. In fact, if the truth were known, Sir Joseph Ginsburg got his first great push on the corner of Clark and Randolph streets. But nobody has pushed him since—damn it.

Friedlander Readies 'New Yorkers' as Unit

Anatole Friedland has completed casting his 'The New Yorkers' unit and will open it Jan. 17 at the Albee, Providence.

George Givot, Norman Frescott, Fred Sanborn, Madelyn Killeen, Shawn O'Dea, Sammy Krevoff, Paul Ward and 24 girls comprise the company.

Jack ru r goes out ahead of the show as advance man.

Publix's Newburg 100%

Virtual control of Newburgh, N. Y., on operation and film product will go to Publix under a pool contemplated in that town with Gene Levy, independent exhibitor, who has the Park there. Publix has the Academy and Broadway.

Under proposed plan of combi ation, Publix will control operation, with George Walsh, upstate divisional chief, running the pooled houses and Harold Greenberg buying the film.

Levy's Park suffered considerable damage a week ago when a fire broke out, forcing the closing of the theatre for two weeks for repairs.

Alfred Saxe, NBC announcer in Chicago and prior to that mgr. of CFCF, Montreal, is the new continuity editor of Crosley's WLW and WSAI, Cincy.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

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BOOKING MANAGER

SEASON'S GREETINGS
To All Our Friends Here and Abroad

HONEY FAMILY

RKO PALACE, NEW YORK This Week (Dec. 29)
Loew, MAX OBERNDORF RKO, MILES INGALLS

MARTIN and MARTIN

"THE SOCIETY PAIR OF THE AIR"

EXTEND COMPLIMENTS OF THE SEASON

Representative CHAS. YATES

HOLIDAY GREETINGS

TOM and BETTY

WATERS

"PEP ITSELF"

Loew Circuit Direction JACK MANDEL

RUTHIE BARNES

16-Year-Old Tap Dancing Stylist

with BENNY DAVIS

This Week (Dec. 29), Loew's State, New York

"Variety" said (Albee, B'klyn, Week Dec. 22): "Show opens with The Great Gretonas, whose tight wire stuff is practically in a class of its own."

THE GREAT GRETONAS

HIGH WIRE SENSATION

SEASON'S GREETINGS

For Loew:
JACK MANDEL

Season's Greetings
And Best Wishes to MIKE SHEA

LIAZEED ARABS

Paramount, Brooklyn, This Week (Dec. 29)

Direction SIMON AGENCY

THE YEAR IN LEGIT

By Jack Pulaski

Outstanding feature of the past year in legit is the promising condition of this phase of show business during the first three months of the season of 1933-34. It looked rather dismal along Broadway and in other cities at the end of last season. Crying towels were all around and most producers thought the stage was ready for the incinerator.

However, when a flock of successes arrived on Broadway during October the outlook changed instantly. Regardless of many complaints in the field of the theatre, and outside, recovery in the legit is definitely noted. Ticket brokers first detected the upturn in the general tone of ticket buyers and the ticket men's prediction that things were better proved correct.

Perhaps it is the start of a new era for the stage. Best thing about the early successes is the fact that most of the present hits were produced by young showmen or new-

Unlike the veteran many of whom are on the way out, the new crop has a different slant. For one thing they are out to make their marks and fortunes, whereas the oldtimers who were up in the money mostly went down in the crash of 1929. Whether they will come back is problematic because it seems the old fire is gone with the bankroll.

It was predicted that the new blood would resurrect the theatre but the a.k.'s in the business didn't believe it. It was also known, to the few perhaps, that Hollywood needs Broadway as much, more, than ever. The way the picture people are bidding for legit hits speaks for itself. Early in the season the picture companies paid $75,000 apiece for two of the leading current attractions.

Another thing favorable to Broadway is the trend of favored players back to the stage from Hollywood. Producers squawked that pictures were not only ruining show business but also stealing all its talent. Neither contention has stood up. Because actors or actresses go to Hollywood it doesn't follow that they are lost to the stage. Many of those who came back did so of their own volition, a desire to again appear before audiences. The number of players back from the Coast in the past season or so is now approaching the century mark and included are some of Hollywood's best names. What with film firms also backing legit productions, it seems clear that the stage is a long way from being extinct. Radio, too, needs and is using legit people.

When the going was down-grade early in '33, there was a general reduction in admission prices. By the end of last January most theatres had lowered their scales. At the time there were only two shows holding to a $4.40 top. One, a musical, subsequently went to $3.30, and the only show which maintained its price was held up by its name cast, 'Design for Living,' which grossed over $500,000 in five months, the announced limit of its stay. At the present time a dozen shows are topped at $2.75. Maybe that's too high, same applying to the larger roup at $3.30.

When the Banks Closed

he year was further marked by some unusual if not exciting events before the coming of the National Recovery Act. Closing of the banks early in March was a terrific sock for the theatres. But actors promptly responded to managerial appeals and took salary cuts. Equity okayed the cutting in the emergency but reversed itself when stagehands and musicians refused to slice. After the first week Equity ordered full contracted salaries unless the other unions co-operated. They didn't and the managers tore their hair.

managers went into huddle after huddle and still the unions stood pat. It was proposed to fold all legit houses but there were one or two objectors, including the Shuberts who said that because they were still in receivership they would first have to ask the court. Unions finally made some concessions—but no lowering of wage scales; they permitted a slight reduction in the number of men required back stage and assented to one day's notice in case of sudden closings. Three shows did close for three weeks but resumed when the banks reopened and within two weeks business came back to what was considered normal. During the moratorium checks were accepted at some boxoffices with the percentage of bouncers very small. Managers of seven attractions refused to cut salaries and several operated at a loss until the banks opened.

During the excitement of the bank 'holiday' it was indicated that Equity and the other stage unions were not pulling together. Equity resented the stand of the stagehands and musicians not to make wage concessions and Equity officials did not deny the possibility of the organization severing its union (AFL) affiliation.

In back of this feeling was the fact that the average stagehand was earning more money than the average actor. It was stated at a session attended by union officials that many actors were being paid as low as $15 and $20 weekly whereas the lowest pal stagehands (grips) in New York get a wage of $50 weekly. That seemed to surprise the unionists but they stated that most of the deckhands were jobless and had to be fed. A rule last season compelled each stagehand to lay off one performance weekly to permit a jobless member to substitute. This season every man back stage must lay off two performances weekly for the same reason. In addition each stagehand with job must pay a percentage to union's relief fund.

At bank closing time, and the revelation of the lowest salaries in the history of the theatre, there was talk of Equity adopting a minimum wage. But Equity hesitated fearing a rumpus among the membership. Later, when it heard the managers would insert minimum wage requirements into the legit code under the NRA, Equity was satisfied.

In June legit perked its ears when it was announced that over three billions of Government money would be used in the National Recovery program. Broadway was told that it couldn't touch any of that coin—but ended up with a code. One showman put the matter of backing productions up to President Roosevelt who replied that if show business cleaned house and produced successes that would attract all the necessary capital.

The Code and the Brokers

William A. Brady started the move that resulted in the legit code. In a solitary attempt to have Washington remove the admissions tax, which failed, he got into the Recovery Act itself a provision overruling the revenue act—to the effect that no tax is required on free admissions (passes) League of New York Theatres started a series of meetings at rady's suggestion and queried Washington whether show business would be included in the NRA. Within a month the answer from General Johnson, head of the Recovery movement, was his appointment of Sol A. Rosenblatt, attorney, to act in an advisory capacity.

With some question as to what it was all about, one thing was certain—the sessions preparatory to the framing of the code brought together, and in accord, for the first time, all the factions within the theatre. Managers, actors, stagehands, musicians, authors and even press agents had representatives on hand. The 'Authors' League remained aloof for some time but when the code was actually adopted there was little doubt that the playwrights were included.

On July 25 Rosenblatt appeared on the scene and went to it. Within one week under his driving the code was whipped into shape. So favorably regarded was his performance that he won the plaudits of the show people and shortly thereafter was appointed deputy administrator in charge of all amusement codes.

It was patent, but rather kept under cover, that the show groups led by the managers would go after ticket gouging. The National Association of the Legitimate Theatre was formed to operate under the code and its principal function thus far has been concentrating on gypping. With the full backing of Washington indications are that the ticket situation considerably improved.

The ticket problem was believed to be impossible of solution but it is nearer to that objective than at any time in the history of Broadway. New rules call for theatres to retain 2 % of all tickets on sale at the boxoffices. Agency buys are out and the agencies have been warned not to charge more than 75 cents premium over the boxoffice price. There are still some steep prices charged and that will always be because of last minute demands for good seats by patrons who don't care what it costs, but most tickets are being sold at reasonable sums. At present the brokers are being policed and are paying the bill for that.

The Shuberts

The Shubert circuit went on the auction block April 7 after various delays, and as expected, the Shuberts bought back the properties for a tithe—$400,000 for theatres that were once valued at $16,000,000, this corporation at one time showing total assets of $24,000,000. That was the end of the equity receivership which started in October, 1931 and lasted into January, 1933, a period which steadily depreciated the value of the Shubert Theatre Corp., in other words a complete failure. And the bondholders, stockholders and general creditors didn't get a dime back.

Because it would mean litigation which might cover a period of several years the investigation of the Shuberts, sought by the independent bondholders' committee was dropped. It could have been pressed because the special master appointed to hear allegations, reported to the court that there were 'points of merit in the petitioners' favor,' referring to the application of the committee for a probe since the inception of the Shubert company in 1924.

Proposed reorganization of the Shuberts never came off. They asked for a new $1,000,000 corporation, Shuberts to put up half provided the bondholders and others put up $500,000 too. Apparent lack of faith threw that plan in the ashcan. But the Shuberts had already formed a new company, the Select Theatres Corporation which bought the circuit at the knock-down price. Early in the summer the Shuberts announced a 'big hearted' offer to the bondholders and other creditors. Lee Shubert's accompanying statement pointed out how much he and J. J. had lost but that they wanted to declare the creditors in on the new company.

Offered were 100,000 shares of no par value common stock in Select, out of 200,000 shares the Shuberts owned on the basis of 10 shares for each $1,000 '6% gold debenture bonds,' one share for each $100 of indebtedness to general creditors and one share for each 10 shares of stock in the defunct Shubert Theatre Corporation.

How much of Select common gift stock was accepted was not announced. Value of such stock is just as hazy although creditors figured they might as well take a chance, having nothing to lose and with no prospects of ever getting a penny in cash settlement. Less chance of the stock being of material value was indicated early this season when it was apparent that all of the Shubert ventures are separately incorporated thereby being subsidiaries to the parent Select. Latter has preferred stock of $400,000, not for sale.

Shubert stock at one time sold for as high as $85 on the market's big board, paid a $5 dividend and earned $10 per share. Its bonds when recently quoted were quoted at 62 cents. It was stated by attorneys for the indie bondholders that while their clients had been advised to accept the Select common stock in exchange they are not deprived of the right to go into court and push the claims set forth by the committee.

Mgr.-Author Agreements

Managers and authors engaged in lengthy arguments throughout the year over changes in the Basic Minimum Agreement of the Dramatists' Guild. These conferences were the result of the closing of the Harriman National Bank, depository of the funds for picture rights. Authors had protected themselves to such an extent that the agreement provided no new depository could be named without the assent of two thirds of all signatories. As the latter included any number of defunct production corporations that was obviously impossible.

The arguments went on until the code arrived. Meantime, some concessions were made. Managers agreed to sign checks on another bank without responsibility to the signers. That provision was made in case the new depository also folded while the managers also held the club of withdrawing permission to sign checks at any time. Code indicated concessions from the authors, permitting partial participation of producers in picture rights if a show played but one or two weeks. Rule for full participation of 50% of the rights applies only if a show runs three weeks but on a lesser engagement the manager was out in the previous agreement. Partial participation matter is still to be settled.

The Basic Minimum Agreement between Equity and the Managers Protective Association, a group headed by the Shuberts, was voided in July, about one year prior to its dated conclusion. It was made in 1924 when a second actors' strike threatened. The Shuberts were going into high finance at the time and Wall Street told them that unless there was a guarantee against strikes the deal was cold. Shuberts without explaining to their associates formed the M. P. A. and withdrawing from the Producing Managers Association, signed the no-strike thing with Equity.

This agreement was recognized as obsolete with no chance of actors walking out in sympathetic strikes, but when Equity charged a break of the agreement the M. P. A. made counter charges. Shuberts were in back of that and were afraid Equity was trying to put something over—just what is still a mystery. One provision in the agreement was that the M. P. A. guaranteed to pay verified salary claims of its members if any of the latter defaulted.

At arbitration it was ruled that both sides had breached the agreement but the arbitrators awarded Equity the full extent of its salary claims against the M. P. A., a matter of $24,000. M. P. A. was ordered to pay this money quarterly with Equity having the privilege of voiding the agreement if the first assessment was not paid. The managers failed to come across and the agreement was torn up.

its

Figures compiled in VARIETY'S 10t annual critics' boxscore disclosed Broadway's worst season. Only nine shows were rated hits with 19 moderate successes tabbed between September and June 1932-33. Picture money helped, the Coast paying a total of $300,000 for the screen rights to 19 shows out of a total of 117 productions. Gilbert Gabriel (N. Y. American)led VARIETY'S boxscore for the fourth time and the second successive season.

Counting two phoney throwaway ticket revivals—a type of presentation ruled out as unfair practice by the legit code—and pop priced opera at the Hippodrome, there were but seven attractions on Broadway in mid-July. Actually there were only four legit attractions and the following week there were only three there having been no summer revues, merely one flop musical tried.

But this season is brighter. Managers are heartened not only by the clicking of hits but the steady return of legit players from Hollywood.

Soliloquy, by Jessel

And so with the log on the fire, the heater in my mouth, the clabriash cards in my hand, the cakes and ale by my elbow, I, too, mark the passing of 1933.

This has been a strange year for those in the amusement business. No precedent to go by, nothing to be sure of, only things to wonder about, such as the rise of Mae West and the fall of Jim Walker. The power of the press in the legitimate theatre, the power of the radio in the hinterland. All these things are things to be thought about, thoughts to conjure with.

Indeed, it has been an eventful year. The actor on the radio, who has not been a star before, has to worry about a double menace which no performer has ever encountered before. First of all he must worry about pleasing his sponsor, for no matter what the public thinks the sponsor is the one to be pleased. In the theatre, be it vaudeville, pictures or the drama, the manager must be guided by business in that theatre as to whether you are good or bad. On the radio, very often, the sponsor listens to you by himself, or with an old aunt, so that very often the fate of a good artist is dependent upon the digestion of the sponsor.

Those Radio Checkups

Another very vague source of determining your value is the Crosley check-up system, which, in some gay manner or form, finds out whom the public is listening to, and then divides the artists into a percentage column. On one particular check-up, a very good friend of mine, an able comedian, was informed, via the Crosley method, that his program had gained listeners in the last two weeks. No doubt it had, but it didn't particularly flatter him because he had been off for two weeks and in his place was a gentleman called Franklin Delano Roosevelt.

Then again the advertiser and the sponsor cannot stand off the temptation that at some time, tempts every one. That is, 'I should have been an actor'. In George Kelly's great one-act play, 'The Flattering Word', this was brought out beautifully, and it is true, some time in everybody's life, from minister to racketeer, there is that feeling, 'I should have been an actor'.

And so the sponsor, the magic of the announcements which mention his name getting under his skin, sooner or later wants to tell the actors and the actresses what to say, the musicians what to play. In some cases, if the method of auditions and programs keep up, the radio advertisers will find themselves satirized in such a manner as 'Once In a Life Time' kidded the picture producers.

Poor Vaudeville

John Dos Passos says that radio is the triumph of the commonplace. I will not admit that. I think that like all entertainment which has to do with mechanics, wires and tubes, radio will come through its awkward years and develop into a fine, sensitive business of entertainment.

I think 1933 definitely marked the passing of that poor lost art, vaudeville. The Hippodrome, New York, tried to let them in two for a cent, but the charm is gone. The public has been given too much in the picture theatres for 35 cents, and more than too much on the radio for nothing, to ever again be beguiled by a sign on a theatre reading, 'Eight Standard Acts'. As to what the vaudeville actor will do is indeed a question, unless he can adapt himself to another form of amusement. He must forget vaudeville and vaudeville must pass down the road, along with fancy gas jets, horse cars, cut glass for wedding presents, meerchaum pipes and Old Broadway.

The picture business, I believe, has suffered a great deal from one thing in particular, and that is the determination to make this year a great one, and take your chance on what happens after. This, I think, is disaster. For as the picture theatres have suffered by one week playing Eddie Cantor, Rubinoff and his band, a 36-girl ballet, four other acts and a film feature, and then two weeks later give 'em Fenevessi and Gilbo, so the picture producers must take it on the chin when they put all their stars in one basket one week, and then follow it up with an ordinary program picture the .

As for the music business, it doesn't seem to be complaining in the least. Some people must be buying copies, even though we don't seem to see it in the big cities. Louis Bernstein has had a great year with hill-billy songs, 'The Last Round Up' and 'The Old Spinning Wheel'. Will wonders never cease? Hill-billy songs by Louis Bernstein.

Growing Brighter

The legitimate theatre seems to be doing well. Helen Hayes and George Cohan have given the best performances of their careers, and many newcomers are turning up.

The hotels in New York are getting back at the speakeasies with a vengeance. hotel like the Madison, which had served lunch for two years just for the sake of Al Jolson and Bill Koch, now turns hundreds away daily. The Waldorf bar is doing so well it may open a Chicago company.

All in all, looking up and down the year, things look brighter. Sam Harris and Max Gordon have done fine jobs, and the public is showing its appreciation. In fact, everything looks fine for everybody but my uncle.

And so the New Year begins. May it bring joy to all minstrels, wherever they may be, and may it uplift the taste, for intelligent entertainment, of the American public. Thus, I sign off, with 'Where are the roses of yesterday?'

George.

The Road, Or What Road?

By Jack Pulaski

Comparable to that era when half a dozen or more road shows of Broadway successes toured the entire land, into almost forgotten hideaways, times when routing was an art, there now is no road. Past several seasons perhaps 30 shows have gone into the key cities and sticks but few have accomplished '40 weeks on the road.' Few attractions now get past Chicago and fewer range into the south. Fewer tour beyond the Rockies and the Coast is on its own—doing fairly well by duplicating, in a measure, New York's good things.

Many factors entered into the decline of the road for the legit. At one point picture theatre interests blocked consecutive bookings but that is hardly true at present. Right now it is a dearth of shows and the matter of admission prices except for the exceptional show. Transportation costs have started to come down but there are other cost adjustments to be made before the road can come back to any degree.

Most of the producers who know the road from long, practical experience and contact are virtually out of the field. Newer showman are on the way up. They see quick money and take it—from the picture makers. No sooner does a show click on Broadway or at the tryout these days, that the film scouts dangle real coin before their eyes. The money is so luring and the pressure so insistent that few if any legit managers can resist for

Result is that the producer takes the ready money feeling there is little to be gained from out of town engagements. And until he can be shown that there is, there isn't likely to be any road.

In the West

For legit today there is only Broadway and Chicago for important money—and Chicago is 'way off since the World's Fair rush stopped. Either the original company of a show is now aimed for the Loop or a No. 2 company readied. Rights for the Coast are just as quickly disposed of, earnings from such sources being velvet because it is economically unsound to attempt a tour that far from Broadway.

Philadelphia and Boston are secondary keys and all other week stands are now regarded as merely spots to break jumps, Ohio being virtually ruled out because it has two 10% admission taxes, one Federal and the other state.

Washington is an exception to this rule. Worth while shows can always get good money in the Capital where there has been little or no fluctuation in Government salaries. There was no boom there and no depression as far as legit is concerned.

Managers and agents back with or in advance of road shows the the past two or three seasons are convinced that outside of a few spots the populace cannot or will not pay $3, or even $2, for theatre tickets. It is in the picture theatres which did much to kill or seriously hurt the road, that the future of the road may lay. Picture houses and legit are getting pretty close. Tabloid versions of musical comedy successes started the movement and furnished the nearest thing to 'a $4 show' that the sticks are able to get. A couple of dramatic versions have also been tried.

$1.50 and $2

But most of those who have studied conditions in the sticks believe that when legit comes back in these towns the drama will be offered at $1 top and musicals (not tabs) at $1.50, with some spots possibly able to get $2. In support of this theory they point out that because there is insufficient good film product, not enough vaudeville, and plenty of radio, since amusement seekers would like to see performers in person once in a while, why not legit?

There is the chance that the road will improve over present conditions, however. Actors have cut salaries 'way down, most railroads have reduced fares and the surcharges, a heritage from the war, are coming off.

During tryout and opening weeks of shows department heads are said to have gotten from $200 to $300 in a week. For successful musicals such items are merely part of production costs, with few producers objecting, but when attempting to tour these big musicals the matter of stagehands and musicians becomes a serious subject. This problem as applied to dramas can be more easily solved.

The outlook for next season on the road is not clear despite the fact that Broadway is out in front over last season in the matter of new hits. In other seasons such shows would be counted good things on tour, but with the producers quickly selling film rights, and if resultant pictures are due for release before next Labor Day, it is hard to see how these shows can get the benefit of the road, if any. Yet the better tone in ticket buying on Broadway may extend to the balance of the country. That is one of the happier features of the current legit season.

Matter of Theatres

Regeneration of the road has another factor—theatres. Nothing new in the criticism that the legit houses around the country are outmoded. People are used to the picture palaces. That's another argument that legit be spotted in the modern film theatre rather than an a.k. houses.

Broadway smashes are not guaranteed money-makers on the road. Yet there are standout attractions, headed by stars, which can and do play to great grosses no matter when and where appearing. For example there is 'Barretts of Wimpole Street' with Katharine Cornell. This show could play in town halls and collect and is the principal reason for Miss Cornell's repertory tour to the coast, only show out of New York there this season. Feat of 'Mary of Scotland' trying out three weeks, and averaging over $21,000 weekly in Washington, Baltimore and Pittsburgh, also furnishes an idea of how playgoers can turn out if it's what they want to see. Even the new 'Follies' has been collecting real money in tryout towns. Then the evergreen 'Green Pastures' invaded Dixie and this colored drama has been getting plenty in that territory which, when the show was on Broadway, was never expected to be a booking possibility there. Value of the draw of a star famed both in pictures and the stage, can be measured by 'Mary's' success (Helen Hayes) and that of 'The Lake' (Katharine Hepburn), which was sold out in advance for its recent tryout week in Washington.

Once Upon a

At one time there were 1,500 theatres on the Klaw & Erlanger touring sheets, not including the tanks. In that hey-day there were 50 'city shows' framed for the key stands, the balance being one, two and three night stands played by fabricated companies of the larger stand attractions. There were between 400 and 500 one-nighter stands. 'Within the Law' had the top number of road companies, 11, and 'Abie's Irish Rose' was even more remarkable on tour because it had eight companies on the road while the original troupe continued on Broadway. 'The Bat' had nine or 10 companies out and there were half a dozen of 'Madame Sherry' (musical) and 'Mary Dugan.'

Despite the shrinkage of the road bookers say there are still between 200 and 300 playable theatres at the present time. So it appears up to the showmen to figure a way to play them.

The Theatre, and London in Particular

By Charles B. Cochran

London, Dec. 20.

The London theatre is enjoying a spell of prosperity such as it has not had for some years. I put this down to the fact that this season the managers have happened to hit on number of shows which the public like. Even where shows do not attract there seems to be optimism.

I spoke to the head of an organization which has seven or eight theatres, and I referred to a play which has just been produced as looking unlikely to have a long run. He told me that it did not disturb him very much. He had four shows waiting for that theatre.

While I have not had any experience of New York for four years, I gather from VARIETY that pretty much the same conditions have prevailed over there as we have had here—New York found some hits, all of which have been doing big business. I think we may conclude from this that all schemes to make the people theatre minded come down to one simple thing—the show.

What we find in London—and probably it is same in New York—is that the public which can afford theatre prices is more restricted than formerly. I do not attribute this restriction to any slackening of interest in the theatre but simply to the obvious general state of affairs. I imagine that there are fewer people buying sable coats, too.

Always Expensive

Having raised the question of theatre prices I must continue by saying that I am all in favor of prices as cheap as they can possibly be with the proper margin for profit. But theatrical production, no matter how much costs can be reduced, must always be expensive. You cannot get over the difficulty by having huge theatres at cheap prices because plays are spoiled by large theatres.

Directly an audience gets out of touch with the players, or when the actors look like midgets on the stage, when the players have to shout, then the drama is gone and we had better have pictures.

Here we find a fault in the building of new theatres in London. In the boom time theatre speculators said they must have capacity. The result is that the only theatres which are difficult to rent now are those with big capacities—too big for ordinary plays.

Another question which must be faced is that of maintaining fair booking facilities. I hear that in New York the ticket speculators still demand and get huge prices for the biggest hits. Such a state of affairs is very detrimental to the theatre.

When I was last in New York, during boom times, I constantly encountered people who told me they could not afford to go to the theatre. They wanted good seats but they could never get them at the boxoffice price in the early days of the show. So they lost the habit of theatre-going. And here were people who liked the theatre but were being needlessly kept away.

At the same time I think that the cut-rate system is as injurious as the exaggerated prices. A scale should be arrived at for straight and musical plays and should be rigidly adhered to. Nothing can ever be devised to get people to go to unsuccessful plays no matter how low the price may be. On the other hand to keep people away by high prices is getting them out of going to the theatre.

Make Them Dress

There are two points about the theatre which at first glance may appear advantageous. They are that a play starts at a specified time and that it is advisable to book in advance. I am disposed to think that both points are advantageous because they make people regard the theatre as something more than a means of passing the time. A visit to the theatre is or should be made to be an event to be prepared for.

London managers often doubt the policy of expecting an audience in evening dress in the best parts of the house. Although dress is not compulsory in any West End theatre a successful play commands the respect of its audience who like to dress for the occasion. At all successful plays in London you will find a well dressed audience, and such an audience makes the theatre an occasion.

When people cease to regard the theatre as an occasion for dress then it will decline and will come down to cheap prices.

Of course, New Yorkers do not dress as much for the theatre as Londoners do and, therefore, dressing for the theatre will never be as general in New York as in London.

But the theatre is immortal because it furnishes something entirely its own. No matter what improvements may come in mechanical reproduction these devices can never give the important things which make the theatre what it is and has been for centuries. However, the cinema has lots of things to give which the theatre has not. But theatre and cinema are two different matters and not competitive.

The very monotony of perfection in the cinema, where something has been rehearsed until it is flawless enough to be recorded, where the only remote chance is a mechanical breakdown, reacts in favor of the theatre. We miss the excitement of the theatre which is really the excitement of the football match. There is the speculation: 'I wonder how they will act tonight?'

It is the thrill of wondering whether the juggler will drop something or the acrobats miss.

Overestimate the Audience

It must be remembered that all the legitimate theatres in any town do not amount to anything like the seating capacity of the cinemas in one district And before the coming of the cinema the theatres were not the only form of entertainment. There was in England the fierce competition of the music hall. In the U. S. high grade vaudeville.

There are no rules about the number of shows of one kind which can be put . The one great rule is to give the best of everything, no matter what the type of show may be, and to overestimate the intelligence of your public. My experience is that most managers are not as clever as they think they are, and their audiences are cleverer than the manager thinks they are.

There is also the question of a joint advertising campaign for the theatre. I think that some kind of joint advertising of theatrical interests might be beneficial but there are innumerable difficulties in the way. Joint advertising would be valueless unless boosting was reserved for the good shows and no attempt made to use the scheme to foist the bad ones upon the public. But I can hear the squeal of the producer of the bad show when it isn't mentioned in the general scheme of advertising to which he has contributed his share of the cost.

The Library System

Now about the library system which is excellent as operated in London. Here the manager pays the library a discount and the library, in addition, charges a small fee, not exceeding two shillings, to the customer on each ticket. If a play is successful there can be no additional charge as there is in New York. To make the libraries pay a premium, or to give them no discount, is only to encourage them to charge exaggerated prices—a boomerang policy.

There is a misconception among American managers to the effect that English people buying seats at the libraries have to queue up at the theatre for their tickets. As a matter of fact the libraries sell the actual tickets. In a case where a deal is made the libraries have specific seats for every performance. The seats are sold at the various branches of a library and each branch issues a ticket which is accepted at the theatre just like a house ticket. When there is no deal the library has to come through to the theatre on the telephone for seats as they are wanted; or the management of the theatre may give a library a number of seats 'in pencil'.

Allotting of seats 'in pencil' means that up to a certain hour of the day certain seats on the plan are at the disposal of the library. When the boxoffice requires those seats, however, a telephone message goes through to the library requesting them to mark the seats off.

Another method of doing business which the libraries use is to guarantee a theatre say $5,000 a week. This does not tie the libraries to any specific seats on specific nights, but to sell at least $5,000 worth during the week or make up the difference. The library system in London works to the complete satisfaction of the theatres and the public.

I shall never lose faith in the theatre. I have never known 40 hits at one time. But when 40 producing managers get 40 great plays at one time, I believe there will be 40 theatres doing turnaway business—money shortage or no money shortage.

SUNDAY LEGIT 1934 PROBLEM

Sunday night legit performances is likely to be the leading controversial subject for Equity to handle with the arrival of the new year. Broadway estimates that at least $100,000 was lost to theatres because legit shows were not played, New Year's eve falling on Sunday. Instead it is believed that much of that money went to hotels and cafes where the ick was from $5 to $15 per plate, plus the cost of drinks.

Equity's Sunday stand has become increasingly irksome to showmen and appears opposed to the New York point of view, the metropolis affording all manner of sporting events and all types of theatricals—with the exception of legit. Managers asked Equity to revise its viewpoint and make an exception for New Year's, but Equity replied Sunday playing was not legal according to the New York state law. Same thing happened when the managers sought to write Sundays into the legit code. That time it was Sol Rosenblatt, the deputy administrator, who coincided with the Equity idea.

Sundays came up in a discussion at NRA headquarters in New York when 15 representatives of various branches of the theatre met last week for the purpose of increasing employment among actors, stage hands and musicians. One showman challenged Equity's stand. Frank Gillmore answered that it was too late to call the membership to a special meeting to again vote on Sunday. It was indicated that Equity didn't care to take a chance and rule the New Year's eve matter as an emergency.

Shubert Stock Picked on Coast For Nine Spots

Los Angeles, Dec. 31.

Picture personalities for guest star appearances in stock companies operating in Shubert theatres in nine Eastern cities will be lined by Ralph Farnum, coast rep for the houses. Deals involve one to nine weeks.

Houses are offering guarantee and percentage tickets for draw names, and are allowing the picture celebs to select their own plays to appear in, figuring each player has favorite plays that are figured most suitable for individual talents.

Stock has been operating wit success in Shubert houses in Kansas City, Louisville, Indianapolis, Cincinnati and St. Louis. Circuit is adding theatres in Chicago, Pittsburgh, Buffalo and Washington.

Setup of the personal appearance for names provides that the stock companies remain stationary in each city, with the companies rehearsing particular plays before arrival of the guest star. This method elliminates heavy expenses of moving full companies from city to city, and provides buildup of local favorites among the supporting players in the city.

BROWN AND DE SYLVA BACK TOGETHER AGAIN

Lew Brown and Buddy DeSylva are rejoining and are due in from the coast next week, shortly to start production of a new musical show. Benny Stein, their former general manager, will be associated with the author-managerial two-firm.

The combo produced Strike Me Pink,' which topped Broadway last spring at the Majestic. They split after a difference of opinion but patched it up in Hollywood.

'Candide' as Musical

George Antheil, Brewster Morgan and Wolfe Kaufman have completed a musical version of Voltaire's 'Candide'. Piece has been modernized and is now described as a comedy with music.

Score was written by Antheil, whose operate 'Helen Retires' with book by John Erskine is now in rehearsal for New York production in February.

'Lake' Goes to $22,000 First Week, Despite Notices, Tough Weather

Although several stand-out shows went to new high grosses and others got important money, business generally between Christmas to New Year's was disappointing.

Explanation for last week's going was cruelly severe weather. Monday (Christmas) night was not good. Tuesday a driving snow storm new in sub-zero weather arrived by the end of the week.

'The Lake' took its place among the leaders, getting $22,000 for the first week despite not-so-good notices. That gave Broadway three dramatic shows grossing more than 20 G's, which is a record and which indicates that the public pocketbook is limited.

The other big coin non-musicals are 'She Loves Me Not,' which went over $24,000 for the leadership and 'Mary of Scotland,' which topped $22,000; 'Sailor Beware,' with a flock of extra matinees, got about $19,000, while 'Ah Wilderness' was capacity for takings of $18,000. Broadway's leader is the revue 'As Thousands Cheer,' which went to a new high at $31,000.

Last week's other new shows didn't mean a thing.

Estimates for Last Week

'Ah Wilderness,' Guild (14th week) (C-914-$3.30).—Despite bad show-going conditions last week virtual capacity all the way for a gross of $18,000; nine performances.

'All Good Americans,' Miller (5th week) (C-914-$3.30). Will probably move to another theatre next week; mild at $7,000, with two added mats; 'Days Without End' successor.

'As Thousands Cheer,' Music Box (14th week) (R-1,000-$4.40). Broadway's leader went to new figures last week when gross topped $31,000; one extra matinee and a $6.60 top Saturday night.

'Is He Dead?' Herbert,' Biltmore (1st week) (C-991-$3.30). Presented by Eddie Dowling; written by Sophie Kerr and Anna Steese Richardson; opened Monday.

'Blackbirds,' Apollo. Colored revue withdrawn last Saturday; played three weeks; will be turned into unit for picture and vaude houses.

'Champagne Sec,' 44th St. (11th week) (O-1,323-$3.30). Another three weeks and then the road, according to present plans; about $12,000 last week.

'Dark Tower,' Morosco (6th week) (D-961-$3.30). Not up to expectations; about $7,000 last week in nine performances.

'Divine Moment,' Vanderbilt (1st week) (C-771-$3.30). Presented by Peggy Fears; written by Robert Hare Powel; opens Friday (5).

'Double Door,' Shubert (16th week) (D-1,387-$2.75). Doing fairly well; early weeks to excellent profit and out in front; percentage show should stick; $7,500 estimated.

'Follies,' Winter Garden (1st week) (R-1,493-$4.40). Presented by Billie Burke Ziegfeld (actually by the Shuberts); after three months' preparation opens Thursday (4) at $8.80.

'Green Bay Tree,' Cort (12th week) (CD - 1,024 - $3.30). Had slipped; came back somewhat last week with takings around $10,000; one extra performance.

'Halfway to Hell,' Fulton (1st week) (D-931-$3.30). Presented by Elizabeth Miele; written by Crane Wilbur; opens Tuesday (2).

'Her Master's Voice,' Plymouth (11th week) (C-1,042-$3.30). One of the better money getters but should be grossing more; in nine times about $14,000.

'Jezebel,' Barrymore (3d week) (CD-1,096-$3.30). Doubtful after this week; costly production; first full week approximated $7,500.

'Let 'Em Eat Cake,' Imperial (12th week) (M-1,488-$4.40). Final week; goes to road; one extra matinee last week; around $20,000 but disappointing for major musicals.

'Mary of Scotland,' Alvin (15th week) (D-1,387-$3.30). One of few capacity holiday week draws; estimated over $22,000.

'Men in White,' Broadhurst (15th week) (D-1,118-$2.75). Among dramatic good things; eased lately but came back to about $13,000 in nine times last week.

'Murder at the Vanities,' Majestic (17th week) (R-1,776-$3.30). Just fair for mystery musical which got about $16,000 last week.

'Oliver Oliver,' Playhouse (1st week) (C-963-$3.30). Presented by Dwight Deere Wiman; written by Paul Osborn; opens Friday (5).

'Pursuit of Happiness,' Avon (13th week) (C-890-$2.75). Moderate money show but profitable; around $6,000 last week, which was under average; due to stick, however.

'Roberta,' New Amsterdam (7th week) (M-1,717-$3.30). Good musical entertainment that should be getting bigger grosses; went to about $21,000 last week in nine times.

'Sailor Beware,' Lyceum (15th week) (C-967-$3.30). Played more performances than any other show on Broadway last week; some not so good but about $19,000 in 13 times.

'School for Husbands,' Empire (12th week) (C-1,099-$3.30). Played four matinees last week and in 10 times got about $12,000; just fair but profitable.

'She Loves Me Not,' 46th St. (6th week) (C-1,413-$3.30). Cleaning up; laugh show gave one extra matinee; with tilted scale Saturday gross hit new high mark, topping $24,000.

'Talent,' Royale (1st week) (CD-1,118-$3.30). Presented by John Golden; written by Rachel Crothers; played pre-view performances with cut rates; dated to open Tuesday but may be delayed.

'The First Apple,' Booth (2d week) (C-704-$3.30). Opened middle of last week; drew unfavorable notices and chances doubtful.

'The Gods We Make,' Mansfield (1st week) (D-1,097-$3.30). Presented independently (John Cameron); written by George Henry McCall and S. Bouvet de Lozier; opens Wednesday (3).

'The Lake,' Beck (2d week) (D-1,214-$3.30). Notices mixed but business capacity; three performances sold to parties at full rates; first week around $22,000.

'The Locked Room,' Ambassador (2d week) (D-1,156-$2.75). Panned plenty and no money; may stay for picture rights but in doubt about playing this week.

'The Wooden Slipper,' Itz (1st week) (D-918-$3.30). Presented by Dwight Deere Wiman; written by Samson Raphaelson; show announced by other managers opens Wednesday (3).

'Tobacco Road,' Masque (5th week) (D-700-$3.30). Business this week will decide continuance; climbed toward $5,000 last week.

'Three and One,' Longacre (11th week) (C-1,019-$3.30). One of several shows figured to get much more coin; mild takings with last week about $6,500.

'Yoshe Kolb,' National. Severely panned; taken off Saturday; played three days.

Other Attractions

Ballet Russe, St. James; dance troupe in 2d week at $4.40 top.

'Peace on Earth,' Civic Repertory (14th Street); anti-war play doing fairly well.

'No Mother to Guide Her,' Midget (President); revival with midget actors.

Cornelia Otis Skinner, 48th Street.

First Actor-Bankrupt Files in New Mexico

Albuquerque, Dec. 31.

Wilbur R. Cushman, doing business as the Cushman School of Acting and the Cushman Revue, Wednesday filed a bankruptcy schedule listing debts of $7,255 and exempt assets of $725 in property.

First bankruptcy of actor ever filed in New Mexico.

Creditors listed include for most part scenery and costumes houses and hotels.

Charles Levy Dies

Charles A. Levy, head of the Broadway Theatre Ticket Agency, passed away Sunday (31) at the Manhattan Eye and Ear hospital, where he was taken Thursday (28). Diagnosis indicated cerebral meningitis.

Ticket broker was operated on recently for mastoiditis and was seemingly in excellent condition last week, the attack coming overnight.

'Follies' First-Night Seats at $8.80 Peak Since $11 'Sing' '32 Opening

remiere of the 'Follies' at the Winter Garden Thursday (4) will be $8.80 top. That is the highest scale for a Broadway first night in seasons. Next highest boosts over the regular box office top this season applied to the first night of 'As Thousands Cheer' (Music Box) and 'Let 'em Eat Cake' (Imperial), tickets being $7.70. Nothing higher last season but two seasons back 'Of Thee I Sing' entered with an $11 gate.

Downward tendency in which ticket prices appeared to have been side-tracked, is again discussed among showmen. Disappointing grosses during the Christmas to New Year's week, is partly blamed on scales generally. That theory is based on the fact that favored shows only got the benefit of holiday trade, with indications that average theatre-goer didn't have the price to see all the shows he wished.

Mild Mazda Display

Now billed as 'Ziegfeld Follies', as being presented by Mrs. Florenz Ziegfeld, with her professional name, Billie Burke, in parenthesis, the revue will open with much of the production and costumes reported new for the Broadway engagement. Little of the new material was inserted during the Newark date last week.

Shuberts proposed opening the show New Year's eve (Sunday) using specialties and skits, with the chorus out for that performance. Equity stepped on the idea as opposed to its Broadway no-Sunday rule.

Last Minstrel Road Star Up York State

Watertown, N. , Dec.

John R. Van Arnam, only man in the United States heading his own touring minstrel show, opened a new season of his Honey Boy Minstrels Friday (29) at Schine's Avon theatre with a two-day engagement. The troupe travels by auto.

More trucks will be added to carry equipment for a tent at the end of the cold weather. A street parade will be featured including a band.

Rosenblatt To Act as Union Dispute Umpire

Washington, Dec. 31.

Controversies between legit and burlesque producers and labor unions will be laid before Divisional Administrator Sol Rosenblatt of the NRA for settlement although disputes have no relation to theatre code but on the contrary involve union agreements and employer-employee agreements.

Wage scale differentials in burlesque houses and size of road crews in the new production of the Ballet Russe are points at issue, with stage hands, musicians, and motion picture machine operators lined up against producers. Rosenblatt has been conducting long-distance telephone conferences in hope of ironing out the squabbles.

Best Performances of 1933 as Rated by the N. Y. Critics

In requesting the reviewers of New York's nine daily papers to name what they deem the best stage performances of the year, no special limit was set by VARIETY. Some critics made more selections than others, but all opinions are printed as submitted.

The listing is in the alphabetical order of the reviewers' names.

JOHN ANDERSON
(JOURNAL)

Alfred Lunt, Lynn Fontanne, Noel Coward ('Design for Living').
Katharine Cornell ('Allen Corn').
George Cohan, Elisha Cook, Jr. ('Ah, Wilderness').
Helen Hayes, Helen Menken, Philip Merivale ('Mary of Scotland').
Walter C. Kelly, Sheppard Strudwick ('Both Your Houses').
Lloyd Nolan ('One Sunday Afternoon').
Lillian Gish ('Nine Pine Street').
Edward Bromberg, Alexander Kirkland ('Men in White').
Tonio Selwart, Dennie Moore ('Pursuit of Happiness').
James Dale ('Green Bay Tree').
Laura Hope Crews, Roland Young, Elizabeth Patterson ('Her Master's Voice').
Basil Sidney, Margaret Hamilton ('Dark Tower').
Polly Walters, John Beal ('She Lov Me Not').
Henry Hull ('Tobacco Road').

BROOKS ATKINSON
(TIMES)

George Cohan ('Ah, Wilderness').
Helen Hayes, Philip Merivale ('Mary of Scotland').
James Bell ('Thunder on the Left').
Walter C. Kelly ('Both Your Houses').
Lawrence Olivier ('Green Bay Tree').
J. Edward Bromberg ('Men in White').

JOHN MASON BROWN
(POST)

Helen Hayes, Philip Merivale ('Mary of Scotland').
George Cohan, Elisha Cook, Jr. ('Ah, Wilderness').
Alla Nazimova ('Cherry Orchard').
Victor Moore ('Let 'Em Eat Cake').
Noel Coward, Lynn Fontanne ('Design for Living').
Katharine Cornell ('Allen Corn').
Henry Hull ('Tobacco Road').
Lillian Gish ('Nine Pine Street').
Walter C. Kelly ('Both Your Houses').

GILBERT GABRIEL
(AMERICAN)

Henry Hull ('Tobacco Road').
George Cohan ('Ah, Wilderness').
Ina Claire ('Biography').
Emlyn Williams ('Criminal At Large').
Philip Merivale, Helen Hayes ('Mary of Scotland').
Walter C. Kelly ('Both Your Houses').
Walter Connolly, Pauline Lord ('Late Christopher Bean').
Percy Waram, Leo G. Carroll, Fay Bainter, Henry Daniell, Jane Wyatt ('For Services Rendered').

ROBERT GARLAND
(WORLD-TELEGRAM)

Henry Hull ('Tobacco Road').
J. Edward Bromberg ('Men in White').
Fay Bainter ('For Services Rendered').
George Cohan ('Ah, Wilderness').
Douglas Montgomery ('American Dream').
Dennie Moore ('Pursuit of Happiness').
Lloyd B. Nolan ('One Sunday Afternoon').
Burgess Meredith ('Little Ol' Boy').
James Bell ('Thunder on the Left').
Lillian Gish ('Nine Pine Street').

PERCY HAMMOND
(HERALD TRIBUNE)

Henry Hull ('Tobacco Road').
George Cohan ('Ah, Wilderness').
Helen Hayes ('Mary of Scotland').
lizabeth Patterson ('Her Master's Voice').
Robert Lorraine ('Lucrece').
Bruce McFarlane ('Sailor Beware').
Brian Donlevy ('Three And One').
Ina Claire ('Biography').
Fred Keating ('All Good Americans').

RICHARD LOCKRIDGE
(SUN)

Noel Coward, Lynn Fontanne, Alfred Lunt ('Design for Living').
Katharine Cornell ('Allen Corn').
Bramwell Fletcher ('Ten Minute Alibi').
George Cohan ('Ah, Wilderness').
Helen Hayes ('Mary of Scotland').
Henry Hull ('Tobacco Road').
Roland Young ('Her Master's Voice').
Osgood Perkins ('Goodbye Again').

BURNS MANTLE
(NEWS)

loyd Nolan ('One Sunday Afternoon').
Katharine Cornell, Siegfried Rumann ('Allen Corn').
Walter Kelly, Sheppard Strudwick ('Both Your Houses')
Burgess Meredith ('Little Ol' Boy').
Mary Morris ('Double Door').
J. Edward Bromberg ('Men in White').
George Cohan, Elisha Cook, Jr. ('Ah, Wilderness').
Bramwell Fletcher ('Ten Minute Alibi').
James Dale, Laurence Olivier ('Green Bay Tree').
Paul Guilfoyle ('Give Us This Day').
James Bell ('Thunder On the Left').
Basil Sydney ('Dark Tower').
Helen Hayes, Philip Merivale ('Mary of Scotland').
Henry Hull ('Tobacco Road').

BERNARD SOBEL
(MIRROR)

Henry Hull ('Tobacco Road').
Helen Hayes ('Mary of Scotland').
Stanley Ridges ('American Dream').
George Cohan ('Ah, Wilderness').
ramwell Fletcher ('Ten Minute Alibi').
Polly Walters ('She Loves Me Not').
Nazimova ('Cherry Orchard').
Fay Bainter ('For Services Rendered').
Lloyd Nolan, Francesca Bruning ('One Sunday Afternoon').
Eugenie Leontovich ('20th Century').
Richard Whorf ('Red Planet').
Walter Connolly ('Late Christopher Bean').

RECAPITULATION

George M. Cohan is the only performer receiving the unanimous vote of the critics. Helen Hayes and Henry Hull are the runners-up. Others who receive four or more votes are:

George Cohan	9	Walter C. Kelly	5
Helen Hayes	8	Katharine Cornell	4
Henry Hull	8	Edward Bromberg	4
Philip Merivale	5	Lloyd Nolan	4

The Lunts and Noel Coward draw three votes apiece, as do Lillian Gish, Fay Bainter, Elisha Cook, Jr., Burgess Merfedith and James Bell.

It will be noted that there is a preponderance of men in the lists, concerning which one reviewer said: 'That's the kind of a season it was.'

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EMPIRE THEATRE, NEW YORK

EUGENE O'NEILL'S
"AH, WILDERNESS!"
WITH
GEORGE M. COHAN
GUILD THEATRE, NEW YORK

Chester Erskin

Future Plays

'The Romantic Barber,' musical farce, is being readied by Standish O'Neill.

'Ragged Army,' by Beulah Marie Dix and Bertram Milhauser, will be done by Crosby Gaige, with Worthington Miner producing. Ragged army means the continentals.

'Job,' by Jacob Roth, is being dramatized by Edward Chodorov for Gregory Ratoff, who will produce it when he gets back from Hollywood, probably in Feb.

'Te.l Me Pretty Maiden', by Jack Kirkland, under the wing of John Curtis.

Season's Greetings

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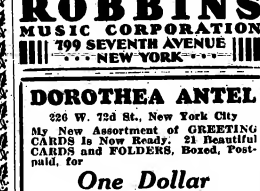

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Direction MAX GORDON

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RUSSELL MARKERT

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CECILIA LOFTUS MONTAGU LOVE
●
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Jed Harris Productions
KATHARINE HEPBURN
IN
"THE LAKE"
DOROTHY MASSINGHAM and MURRAY MacDONALD
WITH
Frances Starr Blanche Bates
AND
COLIN CLIVE
Martin Beck Theatre, 45th St.,
West of Broadway, New York

"THE GREEN BAY TREE"
By MORDAUNT SHAIRP
Cort Theatre, 48th Street
East of Broadway, New York

Glad to be back again on Broadway
after two years' absence

Seasonal Greetings to All My Friends

WILLIAM MOLLISON

Agai My Congratulations on the 28th Anniversary
of an Interesting and Sincere Newspaper

OSCAR HAMMERSTEIN
2d

SEASON'S GREETINGS
VIVIAN JANIS
Opening January 4, "Ziegfeld Follies"
WINTER GARDEN, NEW YORK
Sole Direction HERMAN BERNIE, 1619 B'way, New York

How the Girls Wear Clothes

By Cecelia Ager

Pictures' fashion sources for 1933.

1st bracket—Mae West, Greta Garbo.

Second group—Joan Crawford, Jean Harlow, Marlene Dietrich.

Third—Constance Bennett, Diana Wynyard, Kay Francis, Carole Lombard, Claudette Colbert, Katharine Hepburn.

Fourth—Myrna Loy, Alice Brady, Lilyan Tashman, Miriam Hopkins, Irene Dunne, Marion Davies.

Reviewing the gals who've been the greatest style influences in 1933, it turns out that personal chic has nothing to do with it, dearie. It's personality that creates a mode.

If a star has that something that pulls the femmes in droves, she can be dressed in period costumes and yet make them of more nation-wide fashion significance than the latest from Paris. Witness Mae West in 'She Done Him Wrong,' Greta Garbo in 'Queen Christina.' Paris listens to the Grade A queens, dictates to the B's, C's, D's and the rest.

In 1933 even the Olympian fashion magazines looked down from their heights and admitted the existence of Hollywood. Mae West went Paris as 'Lady Lou' and came back to New York the toast of the boulevards, whereupon the wary style mags discovered she sprang from pictures. 'Queen Christina' beat the 1933 curfew by a week, and is destined to remind the serious minded fashion commentators of Hollywood once again. The aristocratic style publications would rather not contemplate Hollywood of their own accord, but if Paris insists upon noticing it—well, it's got Paris's okay. Occasionally they'll run photographs of picture stars in clothes they brought back from the great Parisian couturiers, but as for giving their approval to fashions conceived in Hollywood—they feel it's wisest to wait and see what Paris thinks about them. It's too great a responsibility, the results are to momentous, they feel, for them to accept Hollywood originations all by themselves.

Paris Less Seri

Paris, however, does not take itself as seriously as the class American fashion magazines. If the personality of a picture star appeals to Paris, it likes to compliment her in its own special way, to adapt her costumes, be they good or bad, for its next season's offerings. It cares not whether she herself is 'smart;' if it likes her, Paris will make her smart. Which is why the Hollywood costume designers would rather create clothes for a personality, no matter how negligible the personal chic, than for the second stringer with the best style sense in the world. The personality brings them the plaudits of Paris, and after all a costume designer's soul must be fed to pay him for all his fitting-room travail.

Constance Bennett, for instance, is technically the best dressed woman on the screen, yet she's Grade C in the listing because that's the measure of her personality importance. Her clothes always show discriminating choice of the current mode; she selects the best it offers, but she doesn't launch new modes. Her costumes are an exact guide to the present. Joan Crawford's and Jean Harlow's raiment, on the other hand, are individual signposts to the future, but sometimes they're inaccurate and the femmes who look them over for direction will have to take a chance. They're more apt to go wrong with Miss Harlow than with Miss Crawford, though, because Miss Harlow's figure is so chic and her own native flair for clothes so good that whatever she puts on seems to be right. It's easier to tell when Miss Crawford gives them a wrong steer.

In 1933 Miss Crawford and Miss Harlow have to their credit the honor of introducing little caps with a square peak, which Reboux found so interesting, of also furthering, along with Mainbocher, a circlet of flowers around the throat. And Miss Crawford's tweed dress from 'Today We Live' with the single, white pique faced lapel that zoomed off in a point from her shoulder may be the seed from which the streamline, airplane, windswept silhouette, only now being whispered about in Paris as Schiaparelli's latest, has sprung.

Deitrich's Bi

While the renaissance of ostrich feathers is all Mae West's doing, Marlene Deitrich, the broad-shouldered lass who in 1932 revived the coque feather industry and in 1933 restored the luxurious spell of Bird of Paradise. Lelong agreed it was a good idea. Kay Francis collared an evening wrap with Paradise, but Marlene beat her to it with her black velvet 'Song of Songs' picture hat. As a matter of fact, the picture hat trend may bend one of its knees to Miss Deitrich, too, while its other knee, of course, remains firmly planted in Mae West's red plush carpet.

Claudette Colbert, Carole Lombard and Kay Francis ought to take the blame for sequin and beaded evening sheaths. Chanel liked just a little bit of their sequins. Fingers should be pointed at them, too, for the breathless fitting across the derriere of their evening frocks. So many dumpy maidens are trying it. But the flat-across-the-diaphragm line, which they sponsor, is young and fetching; Miss Lombard teaches blondes how to be exotic—it's chiefly a matter of not curling their hair and making their lips shiny. Miss Colbert introduced in 'Torch Singer' the garland of large airy petals massed around a wide shallow neckline as a substitute, thank heavens, for bulky arm-hole treatment, and Kay Francis gives heart to 100% American brunette sirens who would look ravishing without the aid of any personal style convictions.

Marion Davies sticks firmly to flat round collars tied with fluffy bows as a constant reminder to women who want to look like little girls. Lilyan Tashman remains helpful as advisor of what to do with accessories. Irene Dunne clings to leg o' mutton sleeves, proof positive, though they've disappeared from the fashion scene, of her overwhelming femininity. Her persistence has kept them alive long past their usefulness, and it's getting to be all Miss Dunne's fault.

Katharine Hepburn, indifferent to her potentialities as a source of fashion ideas and news, relegates her clothes further and further toward the stereotyped with each new picture. Starting bravely in 'Bill of Divorcement' with several excellent conclusions as to what the wide-eyed jeune fille could wear, she began to show signs of lack of interest in her wardrobe in 'Christopher Strong,' and didn't care at all by the time she made 'Morning Glory.'

yrna Loy's Simplicity

Myrna Loy is heading toward the upper brackets by attending to simplicity, striking color contrasts and arresting line, despite her handicap of sloping shoulders that normally hinder the best cooperative display of fashion predictions. Miriam Hopkins, Diana Wynyard suffer the lack of chic figures, in the modern interpretation, to hang their well-bred clothes upon. Alice Brady has a fine quota of personal style, but her stock dizzy characterization prevents the femmes from taking her excellent costumes, and her authoritative way with them, seriously.

All Hollywood in 1933 gave strength to the revival of 1890-1915 as a period for contemporary fashion delving. From 'Rasputin' to 'Little Women,' from 'Cavalcade' to 'Jennie Gerhardt,' Hollywood pored over period fashion plates, ferreting out the best that was in them and offering, by way of the screen, delightful tid-bits sometimes, full-sized trends at other times, for the year in fashions that stamped Hollywood at last as a fashion center to be reckoned with, style source which finally made good on its boasts.

Did You Know That—

Jimmy McHugh, who writes songs with Dorothy Fields, gave her a star sapphire for Xmas...Ona Munson has been visiting the Levys of Philadelphi ...A bachelor dinner was given for Mervyn Leroy on Thursday night (no casualties) ...They say that Helen Morgan really will have that baby ...Bernice Tishman Lashe is due home from Australia this week...The Claude Binyons sent the top laugh Xmas card ...Eddie Darling is suing the Jimmy Barrys...Phoebe Diamond (Four Diamonds) is very ill...Charlie Morrison may locate in California...Ruth Collier arrived from Hollywood and sailed for England the same day, all to straighten out a tangle for David Manners over there...Billy and Phylis Seeman have given Madeline Cameron a Spaniel puppy... Jean Sargent seldom goes wrong on the market...Yukona Cameron, with Trahan, is so named because she was born in Dawson City... Paul Muni no care about dough and not interested in those personal appearances... Mrs. Conrad Nagle and June Collier look enough alike to be sisters...Plenty of gags around about the Jeff McCarthys' outdoor Xmas tree. And speaking of Xmas trees, the Bugs Baers had three in their apartment ...Corinne Sales is taking a rest on Long Island...The Arthur Fishers had a New Years gathering at their new home in Malverne...Those were magnificent baskets of fruit Pat Casey spread around town for the holidays...Jimmy Conlin has taken a house in California...Harry Puck still looks collegiate...Louise Henry can't make up her mind to visit Florida or the coast...Babe Ruth thrilled the youngsters by walking up Broadway in a mammoth leather coat...Tillie Winslow's still crazy about the east...Bob Chisholm's having a successful tour in Australia.

Mady Christians Ill

Date of the premiere of 'Talent' at the Royale, N. Y. was not certain up to Sunday (31) because of illness of Mady Christians. Suffering with laryngitis she was in and out of the show last week, when it was presented as a series of 'previews'.

Dorothy Vernon played the performances missed by Miss Christians.

Among the Women

By THE SKIRT

Hepburn Opens

Katharine Hepburn comes to New York in a play called 'The Lake' but she doesn't conquer. But this young woman is going far.

This Jed Harris production at the Martin Beck theatre was beautifully directed and mounted but the story is so thin nothing can save it. In no film has Miss Hepburn looked so lovely, especially in the last act when she wears a long trailing gown of grey crepe. The first act jodpurs of tan and the second found Miss Hepburn an adorable bride in white satin trimmed with real lace and a veil of the lace. Her going away costume was oddly chosen for a bride. It consisted of a red dress covered completely with a long black velvet coat.

Frances Starr looked lovely in a powder blue velvet hostess gown and again in a pale blue lace afternoon dress and hat. A mourning dress of solid black with small hat. lanche Bates was a real English matron in tweeds.

State Vaude

On the stage at the State this week is Janet May on the rings. Her very short costume consisted of a pink three ruffled skirt edged with silver while the brassiere was of silver sequins. Jean Sargent, was in a plain black crepe with a single ornament at the waist line. The bodice was well off the shoulders and long sleeves added an odd touch.

Miss Block, of Block and Sully, was in a sapphire blue street outfit. The crepe skirt carried a satin top with yoke of white trimmed with brilliant buttons. Slippers matched while the small hat was white. Benny Davis has four girls with him, one in yellow satin pants trimmed in green ruffles. There was one dressed in a two-piece suit, the skirt being blue with a grey top and another combination was white skirt with red top. A transparent costume was of blue chiffon pants trimmed with sequins.

Going Places

By Cecelia Ager

Wigmaker's Delight

Sensible young women, the Roman slave girls, not to have bobbed their hair. Sort of felt, no doubt, that one day they'd be recaptured for 'Roman Scandals' and sold in its architecturally spectacular slave mart—with only a wigmaker to worry about how they were going to keep their slim selves warm. Forerunners to Lady Godiva, really, every one of them prou of her gleaming blond hair, smiling shyly at its length and thickness—and trying not to show resentment that the wigmaker did such a thorough job of it.

The wigmaker proved, too, the esthetic wisdom of coiffing an attire production number alike. The mass effect gains in pictorial strikingness, besides tipping-off the audience to the fact that when their hair is done uniformly, one pretty girl's about as good as another. Perhaps this shouldn't get around, but there it is.

And to clinch the point, the wigmaker has devised a second batch of headpieces, this time black, banged, shoulder length coiffures for the dancing slaves, which fly about zestfully in time to the maidens' singularly modern torso catapultings. The girls register uniform allure as brunettes.

Gloria Stuart may be easily distinguished from the other blondes because her hair is dressed uniquely in two heavy long braids. Ruth Etting sings, she's apart, and Veree Teasdale wears breastplate and headdress fashioned from rows of camoes, so that makes her different. Eddie Cantor wears black ribbon around his head, which does sweet things to his eyes, and a white velvet toga, which reveals at last his dimpled knees.

Apes and Petticoats

Nice girl, Helen Mack. When she meets up all of a sudden with little Kong, a baby giant ape no more than 25 feet high, she gasps slightly, then remembers that if you speak gently to animals you're bound to win their affection. She does not, honest, fortright young woman, scream. Remembering Fay Wray's shrieks in a similar situation, Miss Mack stamps herself a soothing, restful little dear.

But charming though Miss Mack is, no human being in 'Son of Kong' can match the charm, the appeal, the irresistible wistfulness of little Kong himself. Cub of King Kong, just a babe of a couple of thousand ton-weight, little Kong despite his youth and paltry size shows personality and resourcefulness far beyond that of his illustrious father.

Little Kong is just like a beloved Teddy Bear, except he thinks, talks, and gallumphs. He puts his finger to his mouth like any little child when he's bewildered, he scratches his head in thought. He peeks coyly around mountain tops at the lovers just like the chorus in a musical comedy, and he has innumerable little touching ways and perfectly sweet expressions that would make any little child long to own him.

Little boys particularly would want him, if only for the skill of his wrassling and his Rover Boy ability to conquer any bully of a dinosaur twice his size. No wonder Miss Mack looks at him kindly, feels sorry for his poor hurt tree trunk of a finger, tears her petticoats to make a bandage for it. She's got to be a nice girl—she wears a petticoat.

Cottage Cheese

Those young ladies who make a great to-do about their splendid willingness to essay love in a cottage can just go hopping off where they belong, the deceitful little gold diggers. Loretta Young, in 'Man's Castle,' has come to town.

So they'll be big about a cottage! A cottage is a palace to Miss Young. She hopes, she yearns, she lives in tremulous longing only that she may be granted leave to lay her pretty head on a bit of a bed in a miserable shack in a squatters' colony—and she dares ask that for only a night, a week, a month at most. She stays a couple of months —and she's ecstatic with gratitude. Such, young ladies, is true humility, meekness and content.

But, though her heart brims over at her good fortune, it doesn't keep her from steady, eager, working. Oh, she has her dreams of grandeur all right—they're all about if only some beautiful day she might have a real stove to cook on, instead of the arrangement of old bricks she uses now. Dreaming of that stove, she washes, irons, hangs curtains, cooks, serves her lover, but even if she couldn't have that stove her eyes would still shine with happiness in her tasks, her hair would still curl as cleanly and crisply about her neck, her fresh little calico frocks fit as trimly. Love keeps her going, and it doesn't have to be in any cottage, either.

Glenda Farrell, torch singer who would not be satisfied with love in a cottage even, so wicked is she, is dressed in a two piece gown made all of glittering crystal beads. Though its bodice is cut high at the neck and covers her shoulders, and there's a long train to boot, when she turns round everyone can see it is quite backless—which only goes to show the depths of her abandonment and her utter fitness to serve as contrast to good, slim, faithful and properly under-made-up Miss Young.

Marjorie Rambeau is supposed to be a gin-soaked derelict with, course, a good heart, so she dutifully totters around.

The Current Sarah

Wedged between an adagio dancing act on the one hand and a family of acrobats on the other, it is clearly up to the current Jack McLallen's Sarah to do the theatre's duty by its femme following and offer the Palace ladies some little thing to think over in the way of the glittering, glamorous clothes of the stage.

When first Sarah comes on, it looks as if maybe the ladies weren't going to have their treat after all, for Sarah's wearing what can only be a comedy costume—since it looks it, with its skirt cut way up above her knees in front, though its varicolored chiffon ruffles touch the floor in back, and besides, it illustrates a gag. But it isn't long before Sarah comes back, and this time she glitters all right, she glitters. In a long white crepe dress with a hip length straight peplum, topped by a deep Bertha collar achived by wide bands of gold sequins—which glitter. The current Jack McLallen's Sarah is pretty and cooperative.

Karre, LeBaron and Company, the dancing end of the bill, produce a little blonde and a bigger one. The bigger one can do toe taps sitting on her heels, and does them, too, in white pyjamas outlined at the neck and armholes with red ruching. The little blonde submits willingly to adagio throwings-around, encourages them even, in a sheer red crepe high-waisted frock with white coque feathers swirling where sleeves were meant to be.

The three girls of the Honey Family are mighty proud of their stalwart, muscular legs. They don't want to conceal them, not even in stockings. But people needn't think that just because they're so strong, they're not delicately feminine, too. See their little pink silk skirts edged with gold, their beaded bodices, their beaded pink satin helmets—and the little capelet boleros they slip over their shoulders every time the men of the family chose the ladies' shoulders as likely places to stand upon, and frequently to leap upon besides.

Cleveland Group Tries Play on Wynekoop Case

Cleveland, Dec. 31.

'Murder on Operating Table' tle of first play based on the Wynekoop murder case, and written by local playwright.

iece will be tried out by Academy Guild, which plans to capitalize on sensationalism of case by presenting it Jan. 4. Coincidentally, that is the same date that Dr. Wynekoop's trial is scheduled to come up in Chicago.

Author of the mystery shocker is Will Headle, Cleveland radio writer and dramatist, who is also penning another thriller based on career of local bootlegging czar, who was recently put behind the bars.

SHE'S NOW LIYA JOY

Hollywood, Dec. 31.

Joyzelle, dancer, is changing her name to Liya Joy, and is going out after dramatic parts.

Just finished dancing and dramatic bit in Fox's 'Disillusioned.'

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. VARIETY *takes no credit for these news items; each has been rewritten from a daily paper.*

East

Internal revenue after Johnny Dundee for $42,815 on alleged failure to include his wife's income in his tax return.

Crow's Nest, Joseph Jefferson's home at Buzzard's Bay, burned Dec. 26.

Leo Singer, who recently took over the Casino (Carroll) theatre with the idea of presenting 'White Horse Tavern,' has leased the basement restaurant to Jack Stark.

Owen Davis has signed to write a play for Mary Pickford. Max Gordon will sponsor.

John Carlson, trumpeter for Isham Jones, in Washington Heights court Wednesday (27) on a charge of abduction of Margie Murphy, 17, showgirl. When he exhibited a marriage license dated six days previously he was congratulated and turned loose.

Macklin Marrow, recently one of the conductors at Radio City, directing the musical interludes in 'Come of Age.'

Wilton Lackaye, Jr., is staging 'Very Early American,' of which he is part author.

Legit Theatre Code Authority working on zoning plan with W. P. Farnsworth helping Administrator Rosenblatt. Expects complete plan to be presented at next meeting. Probable headquarters are Boston, Philadelphia, and either San Francisco or Los Angeles, in addition to N. Y.

Eugene Carpentier, vaude musician who recently sought to take his own life and those of his four children by gas, discharged in Yorkville court Wednesday (27). Children will be committed to an institution until he is able to care for them. Once a vaudeville act, he has been playing cafes and streets for throw money.

That Washington bi-centennial committee sued by Sears, Roebuck for $85,000 unpaid balance on Federal Hall reproduction in Bryant Park.

Fred Thomas, unemployed violinist, arrested in Flushing Wednesday (27). Police say Thomas confessed to 25 or more robberies.

William Mollison in from London Wednesday (27) to assist in staging 'Richard of Bordeaux,' in which he is interested with Dennis King. Latter will star.

Jack McGowan in from Hollywood with a play under his arm. This one is 'No Heir to Millions.' May do it himself.

Jed Harris has Margaret Sullavan for a play, but he doesn't know what play.

Forrest Huff is coming back to the stage. Probably in 'The Musical Barber.'

Harriet Lee, 'Miss Radio' of 1931, injured Christmas day when her car was rammed by another. Possible fractured jaw.

Pola Negri wants $4,000 from the Shuberts for the abandoned "Pressburg." They counter with the claim her illness caused the closing at a loss of $25,000. To be submitted to the American Arbitration Assn.

Senator Dill tells reporters Federal Radio Commission has been remiss in not awarding more channels and checking advertising. Suggests it may be cut to a one-man affair if it doesn't improve.

Julia Marlowe Sothern chief beneficiary under the will of the late E. H. Sothern. Unofficially estimated as above $50,000.

Hospitals report no deaths from bad alcohol over the holiday. First time since prohibition.

First issue of Lawrence Schwab's Miami Beach Tribune out Saturday (6). Chas. L. Hartzman, with Schwab in theatricals, is associate editor of the new sheet.

Fire in a picture theatre in Philadelphia Christmas day was extinguished by the projectionist before firemen arrived. No panic.

Regent theatre, Elizabeth, N. J., robbed of $1,524 by safe blowers Christmas night.

Tallant Tubbs of 'Dark Victory' is a former state senator. Was formerly an amateur player in California.

Barry Jones and his 'Women Kind' Co. in Tuesday (26) and off to Montreal, where they opened last night (1).

Helen Burns, radio singer of Vineland, N. J., fatally shot by her brother-in-law while wrestling over possession of a shoutgun.

Gene Fowler back from Hollywood. He explains it's to save his sanity. Talked plenty.

Tailors in N.Y., London and Hollywood name the ten best dressed men. Consensus gives place to two pix people, Adolphe Menjou and Mike Farmer. Fred Astair a runner-up.

Max Baer in the toils again. This time Bee Starr, circus aerialist, is asking $250,000. She says he promised to marry her.

Last minute effort to stage dramatic shows New Year's eve again blocked by Equity at meeting Thursday (28).

Satisfied with his five-theatre experiment with touring stock, Arthur M. Oberfelder applied to Equity for permission to extend the idea to four other cities. Scheme flopped only in Columbus, and there on account of the Ohio dual tax on theatre tickets. Buffalo, Washington, Pittsburgh and Chicago would be the new spots.

Coast

Cecil B. DeMille back in Hollywood after ironing out income tax matters in Washington.

Shirley Ross, singer, formerly with Gus Arnheim's band, contracted by Metro.

Vivian and Rosetta Duncan denied discharge in bankruptcy by Federal Judges James in L. A. Filed insolvency petitions two years ago.

Edward Anderson, 25, convicted of first degree murder in San Francisco for slaying He lett Tarr, Curran theatre manager. Sentence of death by hanging mandatory.

Jesse L. Lasky, Jr., recovering at the Cedars of Lebanon in Hollywood from an appendicitis operation.

Ziska T r and Paul Daniel, convicted of participating in an indecent show in Hollywood and sentenced to serve 90 days in jail each.

Jimmy Durante and his father, 82, in Hollywood from New York.

Assault charges filed in L. A. against Kaye Kishade, actress, for assertedly hitting a policeman over the head with a milk bottle.

John Myers, film studio sound engineer, has filed a cross complaint seeking divorce from Therese Myers.

An attempt to extort $10,000 from H. Raymond Henry, artist and art critic of the Hollywood Cit-News, revealed after the writer of a threatening note failed to keep a rendezvous with the painter.

Reeka Roberts, stage actress, has sued W. J. Garland of Los Angeles for $60,000 breach of promise damages.

Mrs. Olive Clark Day, once a child actress, must spend a year in jail as a result of a decision by the California supreme court upholding her conviction on a charge of contributing to the delinquency of a minor.

Mrs. Gloria Craig, wife of John Craig, picture producer, allegedly shot and stabbed in a Hollywood holdup.

Bob George has joined the Harry Webber artists' office in Hollywood and signed Monte Blue under the firm's management.

Film depicting the murder of Brooke Hart, San Jose youth, has been withdrawn from circulation around Los Angeles on rehest of the County Public Welfare Commission.

Either 'Death Takes a Holiday' or 'Catherine the Great' will be sent to the Second International Exhibition of Cinematograph Art, at Venice, Italy, by Paramount.

Mid-West

Case of Harry O. Voller, charged with complicity in a $20,000 jewelry robbery from Mae West, continued to Jan. 3 because requisition papers have not been received from the governor's office.

City council plan honor program for anniversary of heroes of the Iroquois theatre fire which occurred 30 years ago.

Claiming his wife slipped over a fast one by getting a divorce here two weeks ago while he was out of town with the Buddy Rogers orchestra, William K. Letford, pianist, asked Chicago courts to set aside the decree.

Henry Wagner, ticket seller at the Schindler theatre, Chicago, robbed at his cage of $100 by a couple of gunmen.

Maj. J. Andrew White, radio pioneer and a founder of the Columbia broadcasting system, was divorced last week by Mrs. Katherine Titus White, former show girl. Mrs. White charged he deserted her in 1932. They were married in 1928. She waived alimony.

SALUTING A PIONEER AND A PRINCE

MIKE SHEA

FRED WARING
AND
JOHNNY O'CONNOR

Best Wishes to You, Mike Shea

MILTON BERLE and MOTHER

"They're Only a Few of Us Left!"

CONGRATULATIONS TO MIKE SHEA
ON HIS
GOLDEN JUBILEE

MORT A. SINGER

[Iowa Theatre, Cedar Rapids; Brandeis Theatre, Omaha; Orpheum Theatre, New Orleans; Orpheum Theatre, Mi .; Orpheum Theatre, Davenport; Orpheum Theatre, Sioux City; Orpheum Theatre, Dubuque]

OBITUARIES

ARTHUR BLONDELL

Arthur Blondell, agent and booker with the Keith and RKO circuits for nearly 25 years, died suddenly Dec. 26 of heart failure at his home in Flushing, L. I. Apparently in good health, he had gone out for a walk with the family dog in the severe snow and wind storm that morning and died upon returning to the house.

Blondell's activities in vaudeville included participation in about every department of the business, excepting acting. He started out as office boy for Mrs. Meyerhoff, a leading outdoor booker of her time, later becoming an associate of her son, Henry Meyerhoff, also an outdoor showman.

Leaving Meyerhoff, Blondell joined the Reich & Plunkett agency as an associate actors' representative. When that agency partnership dissolved Blondell remained with Plunkett (Jimmy). His handling of talent there attracted Dan Hennessy, who engaged Blondell as a booker in the Keith Family Dept. (fifth floor). After three years J. J. Murdock brought Blondell up to the sixth floor as booker of the middle western houses during the Shubert opposition period.

Blondell remained a Keith booker, holding over in that capacity when that circuit became RKO, until about five years ago, when he was made talent scout for the booking office. He had a roving commission for a couple of years, leaving the booking office about three years ago to become an agent.

As an agent again, Blondell went into partnership with his life long friend, Bill Mack. In its first year of existence the Blondell & Mack agency became one of the first four franchised RKO agencies in volume of business, and at a time when being among the first four meant something.

Blondell's widow, Edith, former dancer; a married son and two grandchildren survive.

LARRY BOYD

Larry Boyd, about 42, died in Toronto, Dec. 25, after being under treatment for heart trouble since summer. Originally a vaudevillian with a male quartette, he was well known in the carnival field and in partnership with James Sullivan toured the Wallace Brothers Show.

For the past five years he has been connected with the Wirth, Hamid fair and park booking office and later with George Hamid as field man booker. A jovial 330 pounder he decided to reduce and after dropping 100 pounds there was a heart attack. Under treatment in Chicago for a time in the fall, he was taken to Sullivan's home in Toronto, under care of his wife, Birdie, who survives.

Funeral was held in Chicago, Dec. 28, under the auspices of the Showmen's Rest League.

BERNARD WEBBER

Bernard Webber, 32, radio and vaude singer, died in Hollywood, Dec. 26, the result of an automobile accident.

His car turned over while driving from Seattle to Los Angeles and he sustained only what was believed at the time slight injury. Later complications developed and he died as a result of spinal injury.

Recently Webber has been a staff singer at KFWB, Hollywood and a regular on that station's weekly Hi-Jinks. He is survived by a widow and an 11-year old daughter. He was born in New York and was originally in vaude in the east.

BLANCHE F. CAMPBELL

Mrs. lanche Friderici Campbell, 55, stage and screen actress, died Dec. 23 from a heart attack at Visalia, Calif., while enroute with her husband, Donald Campbell, stage manager for the Henry Duffy Productions, to a Christmas service in the General rant National park.

Mrs. Campbell, a native of Brooklyn, N. Y., played on the New York stage and in stock and repertory companies throughout the country. Had been in pix since 1920.

Funeral services in Glendale, Calif.

GEORGE L. CHENNELL

George L. Chennell, 67, president and general manager of the Columbus Billposting Co., died recently at his home in Columbus, O., following a heart attack. He was a past president of the General Outdoor Advertising Association of the United States and one of the oldest men in the country in the billposting business.

Survived by his widow, a brother and a sister. Burial in Columbus.

VAL KENNEDY

Val Kennedy, 65, manager of the Biltmore and Mason Opera houses in Los Angeles, died in Los Angeles Dec. 24 following a lingering illness of two years. He had been manager of the two houses for four years.

Previously he had been associated with Henry Miller for 35 years, Charles Frohman and Klaw and Erlanger.

He is survived by his widow. Interment in Hollywood.

CHARLES A. LEVY

One of the most alert ticket brokers in New York, Charles A. Levy, of the Broadway Ticket Agency, died Sunday (31) of cerebral meningitis at the Manhattan Eye and Ear hospital. He was stricken about a month after a mastoiditis operation. Funeral will be held today (2) at the Riverside Memorial Chapel.

WILLIAM DYER

William Dyer, 52, stage and screen actor, and stage manager of the Hollywood Troupers, Inc., died in Hollywood hospital, Dec. 23. Had appeared practically in all Ken Maynard productions, and at one time was production director for Willard Mack.

Mr. Dyer let no relatives. Funeral services in Hollywood.

SUSANNE SCHUMACHER

Susanne Schumacher, 21, long-time contralto headliner on staff of WICC, Bridgeport, died Christmas eve, at her home, Southport, Conn., of a heart ailment.

Singing under the name Betty Gay, Miss Schumacher won a wide public through Southern New England. She is survived by her mother, two sisters and three brothers. Interment in Westport.

HARRY C. KENNEDY

Harry C. Kennedy, 58, an employee of Fox and the father of Hope Hampton, opera prima donna, died in Hollywood, Dec. 28. Funeral held in Sawtelle, Cal.

Miss Hampton, in New York with her husband, Jules Brulatour, was unable to come to the coast.

ROBERT PARTNIG

Robert Partni , died at his home in Queens, Dec. 25, following a long illness. In his youth he traveled with circuses as ticket taker or ballyhoo man, but later turned his attention to devising games and rides for amusement parks, a score of his inventions having been widely accepted.

LOUIS HEILBRONER

Louis Heilbroner, baseball statistician and scout for St. Louis, died in Fort Wayne, Ind., Dec. 21, of heart trouble. He was compiler of a blue book valued in baseball circles.

J. G. KNAPP

J. G. Knapp, for 20 years prominent exhibitor at San Bernardino, died Dec. 24 at his home after protracted illness.

RUTH ADAMS NEUBERGER

Mrs. Ruth Adams Neuberger, 62, novelist, and kin of John Quincy Adams, sixth President of the U. S., died at Santa Monica, Cal., Dec. 28.

Formerly secretary-treasurer of the Theatrical Ass'n of New York. Husband and son survive. Funeral was held in Santa Monica.

JAMES CROSSON

James Crosson, 72, widely known in executive circus spheres, died in Santa Monica, Cal., Dec. 28.

Funeral services were held there.

Father of Col. Arthur Frudenfeld, supervisor of RKO theatres in Cincinnati, died Dec. 27 at home of daughter in Milwaukee, aged 84.

Mother of Charlie Johnson, of Johnson and Dean, died in Minneapolis Dec. 28 in her 91st year.

Mother, of Warren Jones, assistant to RKO booker Dick Bergen, died in Chicago, Dec. 24.

BILLS NEXT WEEK

Loew

NEW YORK CITY
Boulevard (5)
Olvera Bros
Lydia Harris
Art Frank Co
Kramer & Boyle
Vogues of 1934
Orpheum
1st half (5-8)
5 Arleys
Jue Fong
Jack Shea Co
Trixie Friganza
Jackie Greene Co
2nd half (9-11)
Violet, Ray & N
Roxy Gang
Whitey & Ed Ford
Brems, Fitz
DeMay, Moore & M
Paradise (5)
Con Colleano
Hilton & Garon
Charles Carlile
Buster West
Alex Hyde & Orch
State (5)
Lee Murray Rev
Tito Guizar
May & Carroll
Songwriters on P
Ritz Bros
Ching Ling Foo Jr
BROOKLYN
Bay Ridge
1st half (5-8)
Belmont Bros
Frances & Rae
M Montgomery
Bob Carney & J
Dave Jones Co
2nd half (9-11)
Bud Harris Co
Walman's Saxonet
2nd half (9-11)
Andressens
Sonny O'Brien Co
Bernice & Walker
Cass, Mack & O
Dave Harris Co
BALTIMORE
(Century (5)
Mickey King
Walter Dare Wahl
Crumit & Sande'son
Herb Williams
(Others to fill)
BOSTON
Orpheum (5)
Duponts
Angus & Searle
Joseph Pope Jones
Lew, Parker Co
Dancing Aces
(Others to fill)
CANTON
Loew's
(1st half 5-8)
Andressens
Sonny O'Brien Co
Bernice & Walker
Cass, Mack & O
Dave Harris Co
(2nd half (9-11)
Audrey Wyckoff
Ray Huling & Seal
Parker Wynn Co
Bud Harris Co
COLUMBUS
Loew's (5)
Midway Nights
JERSEY CITY
(Loew's (5)
Harrison's Circus
Grace Barry

BOBBY GILLETTE
3RD WEEK
M.C.
at
FOX'S, BROOKLYN
laced by LEDDY & SMITH

Donals Sisters
Peggy Calvert
Crane & Costello
Harry Hines
Jackie Greene Co
Gates Ave
1st half (5-8)
Murray & Moss
Whitey & Ed Ford
DeMay, Moore & M
Harry Hines
Roxy Gang
2nd half (9-11)
5 Arleys
Jue Fong
Abbott & Bisland
Gale & Carson
Dave Jones Co
Metropolitan (5)
Buddy Rogers
Valencia (5)
Kay, Hamlin & K
Ruth Roye
Block & Sully
Lambreti
Lee & Rafferty Co
AKRON
Loew's
1st half (5-8)
Audrey Wyckoff
Ray Huling & Seal
Parker Wynn Co
Solly Ward Co
Rio Bros
Coleby & Murray R
MONTREAL
Loew's (5)
Tankai & Okinu
Rosemarry & F
'Pete'
Hickey Bros
Jack Sidney's Rev
NEWARK
State (5)
Janet May
Murray & Maddox
Welcome Lewis
Joe Laurie Jr
PROVIDENCE
Loew's (5)
Park & Clifford
LeVan & Watson
Freddy Craig Jr
Slate Bros
Georges & Jalna
SYRACUSE
Loew's (5)
Ted Lewis Show
WASHINGTON
Fox (5)
Casting Stars
Sid Page
Diamonds
Max Baer

RKO

NEW YORK CITY
Palace (5)
J Lang Co
Hal Sherman
Leon Belasco Orch
(Others to fill)
(29)
Karre-Le Baron Co
3 Slate Bros
Rubinoff
Jack McLallen
Honey Fam
Academy
1st half (5-8)
Reggie Childs
(Four to fill)
2nd half (2-4)
Amos 'n' Andy
Arren & Broderick
(Two to fill)
(29)
Artists & Models
NEWARK
Proctor's (5)
Benny Davis Rev
(29)
George White's R
PATERSON
Keith's
1st half (5-8)
Milo
Shean & Cantor
Lewis & Ames
Irene Vermillion C

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
Now in Paramount Building

N T G Revue
Fifi D'Orsay
Collins & Peterson
BROOKLYN
Albee (5)
Strike Me Pink
(29)
Jack Benny Rev
BOSTON
Keith's (5)
Sybil Bowan
(One to fill)
2nd half (9-11)
W & G Ahearn
Hill & Huffman
(Three to fill)
2nd half (1-4)
Mulroy, McNeece
Chaz Chase
Gracella & T
Ross Wyse Jr
Ingenues

WARNER

ELIZABETH
Ritz
1st half (6-9)
Cab Calloway
Show
2nd half (10-12)
Milt Douglas
(Four to fill)
1st half (30-2)
6 Danwills
Demarest & Sibley
Glenn & Jenkins
Harmony Co-Eds
2nd half (3-5)
Stan Kavanaugh
(Four to fill)
PHILADELPHIA
Earle (6)
5 Wonder irls
Eddie White
Ben Bernie Orch
Jackie Heller
(30)
Ted Lewis Rev
WASHINGTON
Earle (6)
Great Gretonas
Sizzlers
Clifford & Marion
Doris Kenyon
Chaney & Fox
(29)
3 DeLong Sisters
Eddie White
Ben Bernie Orch
Jackie Heller

Paramount

BUFFALO
Buffalo (5)
Ralph Kirbery
Melissa Mason
Geo Prentiss
Kitchen Pirates
CHICAGO
Chicago (5)
Mary Pickford
Pops & Louie
(Three to fill)
Harding (29)
Long Tack Sam
Shanghai Follies
Marbro (5)
Vic Oliver
(Four to fill)
Southtown (29)
Benny Meroff
Gilda Gray
Maidie & Ray
Jack Marshall
Jay Hill
'Red' Pepper
Uptown (20)
Beverley West Rev
'Footlight Parade'
DETROIT
Michigan (5)
Radio Rubes
Will Mahoney
Lomas Tr

Story of the Fair

Chicago, Dec.

Chicago went into competition against the nation's state and county fairs during the summer of 1933 and came out on the long end to the music of $37,270,520, the top gross for any event in the history of America. Total attendance to the Century of Progress reached 22,320,456 people, which is the highest attendance mark ever reached for any event Columbus landed.

Of that $37,000,000 total show business delivered the reatest chunk of coin, getting more than 25% of the take, or $9,781,317. This figure is split two ways, according to the Fair books, $7,513,081.26 being listed as the gross for shows and spectacles, $2,268,236 for rides and amusements.

Running behind the $7,000,000 for shows and spectacles were the eateries, which meant $6,703,205 for the restaurants and food stands on the Fair grounds.

Other coin was split up as follows:—

Stores	$3,569,886
Utilities	2,876,914
Refreshments	2,677,659
Exhibits' sales	725,208
Games, vending machines	497,841
Miscellaneous	355,485

Those pay rooms, which caused such yowls from the populace, paid off the mortgage like a hero arriving at the last minute, these nickels totalling $861,517 in the five months. But the squawks have impressed with the result that the Fair promises no charge for 1934.

Rides and amusements, which refers strictly to the midway thrill concessions, meant $771,648 to the Sky Ride, which was the leading light in this group. However, it was one concession that didn't pay off despite its top gross, due to the original cost figuring at $1,500,000.

In the shows and spectacles section are included such attractions as Streets of Paris, Oriental Village, Midget Village, Battle of Gettysburg, Wings of a Century. Head currency in this group didn't go to Streets of Paris, as had been predicted after the first great rush of business. Top coin went to the demure Belgian Village, which grossed $650,293. However, Streets of Paris was there with $635,831.

Ace Concession

Of all concessions in the Fair the ace money-maker was the Greyhound Bus Co., which hit $1,647,326 with its sight-seeing and ankle-seeing busses. Runner-up on currency was the Union News Co., whose gadget kiosks turned in a hefty $1,301,419, which adds up to a lot of picture postcards. In third place was the Eitel Co. eateries at $1,013,020.

50% In '34

Entire Fair was financed on a two-year write-off basis and it is figured that with an attendance in 1934 of only 50% of the 1933 admissions the Fair will pay off its bonds without a penny lost, a record for all time on Fair financing.

Estimated total cost of the Fair is $38,647,836, which figure covers all construction, but not the private exhibits or transportation.

Subtraction of the money turned over the concessionaires from the total Fair revenue leaves the sum of $18,404,149 as the final gross revenue for the World's Fair as a corporation. Deducting operating expenses from this $18,000,000 figure gives $2,488,933 as the final net revenue of the World's Fair company. On the write-off basis the Fair charged 50% of the total income above operating expenses and interest for the cost of plant and equipment.

Understood that the Fair will go into the 1934 sequence with assets of $1,591,643, with the Fair running at practically no expense during the winter close-down.

Operating expenses on the Fair for 1933 were $4,783,839, which covers some 22,000 people unofficially reported to have been employed on the grounds both as Fair officials and in the various concessions. Fair itself hired the bulk of the help, particularly ushers, guides and cashiers with the money taken in at all concessions turned into the Fair headquarters and then disbursed to the concessionaires from a central point.

Gate receipts were $10,175,007 with the average gate tariff 45c, which figures 50c for adults and 25c for children, though the kids were admitted for a nickel on Fridays. That 45c average illustrates the ide disparity between adults and children in Fair attendance, it having been previously figured that the Fair would play to as many children as adults. But when the Fair got underway it was discovered that only children from Chicago and vicinity were being brought to the grounds. From distant cities came the adults, the kids being left home.

No question the minds of most people associated with the Fair that the peep show and fan dancer publicity was the biggest selling point on the Fair for the yokels, but not for the kids. That this was the big attraction is now being proved out on the road by the various World's Fair stage units, as only those units which have fan dance angles are making money and those which include the strip and midway concessions for ballyhoo are also making coin. Other units which are from the Fair but which are more demure are starving.

Fair at all times ran wide open with everything allowed. Streets of Paris, Hollywood-at-the-Fair, Oriental Village, Rhumba Palace, Old Mexico, Days of '49, are among the top joints for sex-appeal, all of which followed the lead of Streets of Paris.

But Fair officials state there will be no stripping, no peep shows, at the festival for 1934. However, there's little likelihood of this going through, according to the boys. A World's Fair is still just a fair and everything from shell game and to blow-off is necessary for the final currency take.

CIRCUS CODE HEARING JAN. 19; HOURS, PAY SET

Washington, Dec. 31.

Long-awaited hearing on proposed NRA code for circuses will be held Jan. 19 here, with Divisional Administrator Sol Rosenblatt wielding the gavel.

Finishing touches on perplexing pact, which has been under consideration two months, were okayed by NRA last week. Proposed code carries approval of 100% of the rail shows and 80 percent of motorized outfits.

Fixing a 48-hour maximum work week, except for emergencies, and standardizing pay rates, code would outlaw child labor by prohibiting employment as common laborers of persons under 18 years.

Work-week limit does not apply to persons working in managerial or executive capacity earning $35 a week, or advance men, while provision is made that rules and traditions requiring off-duty labor to stand by for call will not be affected.

Pay rates are set for 14 classifications of employees in railroad circuses or wild west shows, and for 10 classes of motorized outfits. Allowances would be permitted for board and lodging, with cash minimum wages running from $3 to $10. With allowance of $10.50 for subsistence in railroad shows and $8 for motor circuses, total minimum amounts run from $14 to $20.50 in former field and $11 to $13 in latter.

Special provision is made that circuses may continue, if necessary, the 'hold-back' or 'bonus' system to prevent employees from jumping their jobs.

Code was submitted by the Circus Committee of the Outdoor Showmen's Association of America and the Motorized Circus Owners and Agents Association. Sessions will be held in Ambassador Hotel.

Fanchon & Marco

NEW YORK
(Roxy (5)
Demarest & Sibley
Murand & Girton
Jerry Coe & B
(Others to fill)
BROOKLYN
Paramount (5)
Cantor Show
(Others to fill)
BOSTON
Metropolitan. (5)
Mary McCormic
Johnny Leo
Lees
(Others to fill)
BUFFALO
New Lafayette (5)
Freddy Mack
Jack Starnes
Gene Sheldon
Forsythe, S & F
(Others to fill)
DENVER, COLO
Orpheum (5)
Keene Twins & V
(29)
Senator Murphy
Large & M
Oliver Fay
LONG BEACH
West Coast (28)
Ward & Van
Vicki Joyce
Lee Wilmot
LOS ANGELES
Paramount (4)
Guy Lombardo
(28)
Mills Bros
PHILADELPHIA
Fox (5)
Buck & Bubbles
Jack Arthur
Capt Proske's T
California Revels
(Others to fill)
ST LOUIS
St Louis (5)
Wesley Eddy
Zelda Santley
Four Franks
Kitaros
(Others to fill)
SAN FRANCISCO
Warfield (5)
Zelma White
Fritz & Jean

HELLO EVERYBODY!

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●

Exclusive Management

TED COLLINS

1819 Broadway, New York City

COLUMBIA BROADCASTING SYSTEM

RADIO SCREEN STAGE

VARIETY

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BROADWAY VS. PARK AVE.

Dillingham In On Next Berlin Show, Due in October With Marx Bros.

Understood that Charles B. Dillingham will be interested in the next Irving Berlin show, which is dated for next October at the Music Box, N. Y. This production will probably bring the Marx Brothers back to Broadway.

Moss Hart, who collaborated with Berlin on 'As Thousands Cheer,' is expected to again team with Berlin.

Dillingham has been priming to return to legit activity for months. Former producer was forced into bankruptcy last season through being involved in obligations concerning the estate of the late A. L. Erlanger. It was explained that Dillingham had endorsed paper as an accommodation for Erlanger, the estate thereafter seeking collection.

Berlin's first major musical show score was 'Watch Your Step,' which Dillingham produced in 1914, and there has been a friendship between the composer and manager ever since.

Sam H. Harris will also be interested in the Marx show, he and Berlin holding the controlling interest in the Music Box theatre.

Pre-Repeal Cafe Rent Based on No Booze, So Landlord Is Peeved

Pittsburgh, Jan.

Repeal or no repeal, Al Forney insists liquor can't be sold on his property. That's why he has gone to court in an effort to force Freda Pope, nite club operator who also runs the downtown Show Boat, out of Long View Farms, a roadhouse which Miss Pope runs under a lease from Forney.

Forney contends that when the lease was signed, one requirement was that no liquor be sold at the roadhouse. Since April 8, the spot has been selling beer and on Dec. 13 also received a liquor license.

Miss Pope claims that when repeal was imminent she made an agreement with Forney to permit booze sales. She contends that she has spent $9,000 in improving Long View Farms and that the rent is paid up.

It's the first case on record where a pre-repeal lease prohibiting sale of liquor has been claimed to hold even after legalization of liquor.

Musician Lives 500 Miles From Where He Works

Minneapolis, Jan. 8.

In 'Red' O'Connor, drummer, the Orpheum here claims to have the world's champion long-distance musician. Every time the local theatre has a stage show for a week, O'Connor drives here from Chicago, a distance of nearly 500 miles.

Between stage shows he hangs out in the Windy City.

Even in Mexico

Mexico City, Jan. 8.

Teatro Principal, which has always played stage shows of one form or another, is going straight pictures.

House is 200 years old and just acquired a theatre operator.

CHINESE KICK ABOUT 'CHINK' AIR USE

Los Angeles, Jan. 8.

Yi-seng S. Kiang, Chinese vice consul here, through the consulate attorney, Samuel Schwartzberg, has entered complaint with several local radio stations and with Fanchon & Marco for allowing artists to use the word 'Chink' in reference to Chinese.

Radio stations are mentioned particularly for allowing the singing of the songs, 'Limehouse' Blues' and 'Minnie the Moocher.' Similar protests made by the consulate several months ago resulted in NBC and CBS banning these songs.

Kick against Fanchon & Marco was for allowing the Mills Brothers to sing the 'Moocher' during their Paramount theatre run.

Looks Good for Fla.

Chicago, Jan. 8.

Florida looks for a big winter season.

The Illinois Central, which handles 90% of all western travel south, has added over 50 people to its southern travel bureaus, with reservations for Florida alone running 300% above last year.

Reservations on the crack Floridian have to be made a week to two weeks in advance.

Waxing Mae

London, Jan. 8.

Mae West is the newest personality to enter the halls of Mme. Tussaud's Wax Works here.

Paramount in New York was notified via cable Thursday (4) and promised to ship post-haste a dress worn by Miss West in one of her pix.

GRIDDER TO FOOTLITES

Newark, Jan. 8.

Bob Paskow grabbed Al Barabas, scorer of the Columbia team, for personals at the Stanley, Jersey City.

Barabas is a native boy and was received at the station by the mayor with a procession and all the fixings.

N. Y. NITE LIFE EAST OR W. SIDE

Yeoman Efforts to Bring Back B'way—Grip of East Side's Class Spots Too Strong — Symposium of New Year's Eve Biz Across the U. S.—Effects of Legal Likker?

JURY STILL OUT

The repeal thing already is easing off. It is now expected that within another fortnight or so Broadway, and the hinterland Broadways, will find their levels and just what repeal means to the nation's nite life.

So far it's meant little as a general thing and much in certain concentrated areas. Discounting New Year's eve, which haberdashers will tell you was 'the biggest dress business in 10 years' (meaning that everybody put it on and stepped out), repeal has been a disappointment in many respects, before and since, and especially since Jan. 1.

So far as Broadway is concerned, the conclusion is that the grip of the class hideaways, during more than a decade of illegal thirst-quenching, may be too much for the rehabilitation of Broadway to overcome.

Such entrepeneurs as Joe Moss and N. T. Granlund (Nicky Blair, et al.), respectively at the big Hollywood and Paradise cabaret-restaurants, have been more than moderately successful so far, but with the addition of such astute nitery bonifaces as Ben Marden at the refurbished Palais Royal, John Steinberg, Billy Rose, et al., at the Casino de Paree, and the already defunct Manhattan Music Hall (which the Casino people may absorb for

(Continued on page 51)

Private Zoo Arouses Public Sympathy When Lion Dies of Hunger

Minneapolis,

After the 'Journal' had published a story to the effect that Trainer A. M. O'Reilly attributed the death of his pet lion, Pedro, to lack of sufficient food, scores of persons volunteered cash and other aid for the animals at Longfellow Gardens, the city's only zoo, privately owned and operated.

Within two hours after the newspaper came out on the street, 600 pounds of horse meat was delivered to the zoo gratis. Officials of the Animal Rescue League said they would see that no animal at the zoo would suffer for the lack of food and warmth.

Not the Biggest Hollywood Party Throwers Make L.A. '34 Blue Book

Los Angeles, Jan.

Names that hit the local Social Register this year are somewhat surprising to the show and picture mob, indicating that the biggest party-throwers do not always qualify.

For instance, Pearl Eaton, sister of Mary and Doris Eaton, now the wife of Richard Enderly, local clubman and lumber baron, is in it, although Miss Eaton is still staging numbers for musicals. Lucille Cavanaugh, who quit show business more than 10 years ago to become the wife of Walter H. Leimert, local realtor, finds her name on the register. Included is Theda Bara, the wife of Charles Brabin, director. Also from the directorial group in the book are to be found Cecil B. and William De Mille and John G. Blystone. They are not newcomers.

John Wayne, western star, who married Josephine Saenta, daughter of the Dominican Consul, is listed with his bride under the name of Mr. and Mrs. Marion Morrison. Added too are Richard Bonelli, opera star, married to Mona Wood, member of a prominent family in Santa Barbara; and Paul Gregory, who married Emily Earl Pilsen.

Listed from the theatre are R. D. McLean, Shakespearean actor and his wife, Odette Tyler, actress, under the name of Mr. and Mrs. R. S. Shepherd; Elaine, daughter of Arthur Hammerstein, who is now Mrs. Walter Kays, and Constance Howard, sister of Mrs. Samuel (Frances) Goldwyn, who is the wife of Wilson Jones.

Dropped from the register are Joel McCrea, who recently married Frances Dee, an actress, and David Blankenhorn and Irene Rich, who recently were divorced.

He Admits It

Advertising agency radio exec interrupted the rehearsal of a script show. He tapped his forehead c'airvoyantly.

'I am a 12-year-old intellect,' he chanted to himself. Then having achieved the proper state of mind, he told the actor:

'Now let me hear that line again.'

FANNER WARMS 'EM WHERE IT'S 45 BELOW

Winnepeg, Jan.

Fay Baker, one of the fan dancers from the Chicago world's fair, is doing some hot fanning in the cold weather north of 53. Last week she left here by plane for an engagement at the Northland theatre, Flin Flon, mining town just south of the Artic Circle, where the average temperature for this time of the year is 45 below zero.

Miss Baker's initial fanning in these northern parts was at the International Fur Fair here last month. Ince then she's been warming 'em up in theatres hereabouts.

Fan dancers are going over furiously in hundreds of picture theatres in lesser cities, especially throughout the middlewest. And there's little that can be done to stem the tide because the NRA overlooked fans and so did Hays in his own writings on picture and advertising morals.

Unable to get sexy fronts because of the heavy ban Hays has put on all of that material through the J. J. McCarthy advertising lighthouse, exhibs are believed by part of officialdom to be retaliating by augumenting their picture programs with a bit of flesh just to get those life-sized 99% nude cut-outs alongside of their boxoffice.

In the northwest area alone field scouts reported in New York Monday (8) that 100 cities and towns, with one or more regular picture houses, are grabbing up the burlesque angle at every opportunity.

Fanning is liable to step ahead of double featuring.

Kick-back to watchdogs of the business is that women's clubs and civic organizations are getting the censor war cry all over a

U. S. Army on Radio Seeks Higher Type Of Enlisted Soldier

San Francisco, Jan. 8.

Uncle Sam's Army is out after a higher type of enlistee, and is using radio to ensnare him.

Army is presenting a series of weekly shows on NBC's western network to lure the family youth into army life. Programs include band concerts by the group from the Frisco Presidio, and a glowing word picture of army life is painted by one of the colonels in either a straight sales talk or a dramatization.

According to the Army, there is already noticeable an increase in inquiries and potential enlistments from youths, many of them from the sticks. The chance to learn many trades while in the ranks is being heavily played up.

Army and Navy enrollments have been particularly heavy during the depressio

Know When to Quit, Says Wes Ruggles, Who Is Proud of His 'Rouse Lateral'

'If there's got to be a plot— don't hammer it in. Plant it gently, casually—the audience will get the point. Hammer characterizations, that's what makes them grow—but the more you pound away establishing plot, the more nervous you make the audience. It compells them to concentrate on the details of plot structure to the detriment of the really important elements, worries them into wondering 'what id he do that for' and 'what does this mean' and through its very insistence upon being understood, reveals what an essentially untrue and artificial framework plot construction is.' That's Wesley Ruggles reflecting on the way he likes to make pictures.

When Mr. Ruggles has been permitted to make them his way, they turned out to be the pictures that got places, he says. Perhaps because he can do well only what he believes in. Somehow that which he does contrary to his own judgment, but in deference to the wishes of the front office, nearly always turns out to be terrible, he recalls, and after the first cut is usually found on the cutting room floor.

People, real people, what they do, why they do it, what happens to them, what makes them go round—that's the kind of stuff of which Ruggles likes to make pictures.

'There was no plot to 'Cimmaron,' but characters fulfilling their natural destinies. It was the personalities that sustained 'College Humor' despite its plot. Plot came near sloughing 'I'm No Angel,' till most of it was scissored out at the first cut.'

Curtai

Along with keeping plot under control, Ruggles is an impassioned believer in dropping the curtain at the right time. There comes a certain point when your story is over. How can you tell when that point is reached? It's a subconscious knowing that the thing is finished. An instinct, and an instinct that must be obeyed. It's fatal to go on beyond that point, though it's done so often. 'You can hold an audience just so long,' he says. 'The audience is smarter than your picture. It's miles ahead of you. You're not fooling anybody, prolonging your picture when it's dramatically over. You only weaken the force you've generated, destroy the favorable impression built up during the story's real confines.'

Looking back on his directorial career, Ruggles, a football enthusiast, feels secretly proudest of a play he devised for the game in 'College Humor,' a play called the 'Rouse Lateral' in the picture. It was devised primarily because it would photograph well. He explained it to Howard Jones, the U. S. C. coach and team working in the picture, and they found it not only easy to photograph, but practicable, too, and it's now one of the standard plays for U. S. C., Ruggles says.

Mamoulian for Sten

Hollywood, Jan. 8.

Rouben Mamoulian will direct Anna Sten's next, 'Resurrection,' which goes into production April 1 for Goldwyn.

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FLOODED LOCATIONS

Hollywood Catches Free Stock for Libraries

Hollywood, Jan.

Most of the major studios and some indies took time off Tuesday (2) to grab some stock footage of damage caused by the Southern California flood.

Cameramen tried particularly to get shots of collapsed houses, flooded streets and wrecked bridges.

Zukor Personally Setting Those 10G Dates for Pickford

Mary Pickford's stage bookings are being extended, with two more weeks added—Boston, Jan. 19, and Brooklyn (Paramount), Jan. 26. She's in Chicago currently.

Same guarantee, $10,000, that Miss Pickford received at the New York Paramount prevails for the road dates, although the percentage splits vary. In New York Xmas week Miss Pickford didn't exceed her guarantee, with the house at $50,000 grossing $10,000 under the split figure.

Miss Pickford's bookings are not being arranged in the ordinary way through the regular Par booking office, but by Adolph Zukor personally.

Stern's Indie to Try Out Arty Theories

Hollywood, Jan. 8.

Montage and other arty theories on picture making will get a thorough workout in 'Pueblo,' which is to be directed, scripted and edited by Seymour Stern, one of Hollywood's chief proponents of photographic and directorial twists patterned after Russian and other foreign films.

Stern has complete charge of all production on the historical story of Indian life. Picture, to cost $75,000, is being made independently and without a release among the Pueblo tribes in New Mexico, Utah and Colorado. It is being financed by Mrs. Leonie Sterner, wealthy New Mexico woman, who is turning film angel for the first time.

Stern with Henwar Rodakiewicz, his assistant, and Floyd Crosby, cameraman, have left for Santa Fe, N.M., where picture will be started. Philip E. Stevenson, Santa Fe writer, authored 'Pueblo.'

'Stealing Through Life' Next for Thalberg-MG

Hollywood, Jan. 8.

Next picture for Irving Thalberg production at Metro will be 'Stealing Through Life,' Rowland Brown to direct.

'Life' will precede 'China Sea,' originally intended for the next one.

Carl Brisson In

Carl risson, Paramount's newest import, arrives in New York today (9) from London. He is Swedish but stopped off at London enroute to make a British version of 'Two Hearts in Waltz Time' for B.I.P. Par is bringing him over for 'Murder at the Vanities.'

Brisson did some version work for Par abroad and as a result was given a long term ticket. He will spend a week in New York before rattlering to Hollywood.

STEPHENS BACK TO PIX

On completion of his engagement with 'Dark Victory,' Alexander McKaig play, which opened in New Haven a week ago, Harvey Stephens will return to pictures on the coast.

He had the legit contract with McKaig prior to going out for Fox six months ago and had to fulfill it before continuing in celluloid.

COLLISON ON BRADY PIC

Hollywood, Jan. 8.

Wilson Collison has been spotted with Metro to do a new treatment of 'Madamoiselle,' Alice Brady starrer.

Harry Rapf supervises.

WILL MAHONEY

Week Jan. 5, Michigan Theatre, Detroit

The Detroit Free Press said: "This comedian is so widely known and established as an entertainer par excellence that he needs no new encomiums. His songs, agile legs, and his remarkable ability to play the xylophone with his feet never weary an audience."

All Communications Direct to
WILL MAHONEY
460 80th Street
Brooklyn, New York

CHAS. CHAPLIN AGAIN SETS BACK HIS PIC

Hollywood, Jan. 8.

Charles Chaplin has again postponed the start of his picture, not figuring to get under way until March. First starting date was last November.

Chaplin is putting his story in script form for his coming picture and the added time is needed for revising. On previous film, the comedian shot only from notes or off the cuff.

Geo. O'Brien Off Fox Lot, May Go Metro

Hollywood, Jan. 8.

Metro is negotiating for George O'Brien, who quit Fox after nearly 10 years on the same lot.

If they get him, he'll be promoted in a series of super-westerns.

Montgomery Set With Sullavan for U's 'Man'

Hollywood, Jan. 8.

Douglass Montgomery is the male lead in Frank Borzage's 'Little Man, What Now?' for Universal, with Margaret Sullavan the femme topper. Pic starts late this month.

As Kent Douglas, Montgomery had a two-pic deal with U three years ago, but quit to return to the stage.

Buz Berkeley Becomes Full-Fledged Director

Hollywood, Jan. 8.

Warners will raise Busby Berkeley from straight dance directing to a full megger spot.

He will direct a musical.

Par Sets Joan Marsh

Hollywood, Jan. 8.

Joan Marsh, recently contracted by Paramount, draws a featured lead in 'Murder at the Vanities,' which Mitchell Leisen directs.

Earl Carroll and 12 girls are coming west to assist in staging the dance ensembles.

The Duke Ellington orchestra is due here mid-November to contribute its colored jazzique, sole interpolated specialty.

SAILINGS

Feb. 15 (Los Angeles to Russia) Henry McCarthy and Helmar Bergman (Anne Johnson).

Jan. 11 (world cruise) Max Plohn, George Samuels (President Johnson).

Jan. 6 (New York to London) Mitzi Mayfair, Jules Demaria (Lafayette).

Jan. 6 (New York to Genoa) Thomas W. Dewart (Rex).

Jan 5 (New York to London), Irving Ascher (Mauretania).

Jan. 5 (New York to Hollywood) Harry M. Warner, Danny Danker (California).

Jan. 3 (London to New York), Carl Brisson (Aquitania).

Call Him Colonel

It's Colonel Sol Rosenblatt now.

The NRA boss of the amusement industry codes is the latest addition to the huge staff of Gov. Ruby A. Lafoon of Kentucky.

Commission came through last week while Rosy was in New York.

Whether I. A. or IBEW To Represent Studio Soundmen, Via Vote

Los Angeles, Jan. 8.

Following an exchange of telegrams and phone calls between the Los Angeles regional labor board and the National Labor Board, the ban the proposed soundmen's election, to find out which group the workers want to represent them in the producers parley, has been removed.

Election is set to take place today (8) and tomorrow at the Writers Club, Hollywood.

National Board has instructed the reginal board to supervise the balloting on condition that it would not affect jurisdictional aspects on this troublesome question.

Washington previously held that the question whether the IATSE or IBEW had jurisdiction was up to the AFL and would not allow recognition to any election that affected AFL rights or rulings.

First attempted use of the injunction as an instrument in settling issues between the two labor unions flivvered here in Superior Court when Judge Leon Yankwich ordered a non-suit in the effort of International Alliance of Theatrical Stage Employees, Local 37, to restrain Local 40 of the International Brotherhood of Electrical Workers from usurping motion picture studio jobs in alleged violation of the 1926 agreement between the two organizations.

Termination of the case in favor of the IBEW came when the IATSE failed by testimony to show that IBEW, electrical workers' union, had any responsibility in the alleged abrogation of the old jurisdictional contract, or any part in the superseding pact signed by Harry P. Brigaerts, v.-p. of the International IBEW, and Pat Casey, representing the Producers' Committee, following the studio strike in August. This pact, which split the two labor bodies wide open in bitter warfare, provides that—only members of IBEW are to have electrical workers' jobs in the major studios, and has threatened to wipe out the IATSE, Local 37, as a bargaining body with producers.

In commenting on his decision, and denying the motion of plaintiff's attorneys Daniel G. Marshall and V. C. Hickson, to reopen the case to supply defects in testimony, Judge Yankwich said that the use of the injunctive powers by labor is a novelty, always bitterly complained of labor which now apparently was ready to use it for its own uses instead of permitting it to be monopolized by antagonists of organized labor.

Lost Option Turmoil

New York end of Columbia spent a rather hectic seven days last week because the studio had permitted its option on Ann Sothern to lapse. Demand for the actress from other Coast lots instigated the turmoil.

Columbia spent most of the week trying to effect a new arrangement with the player and is reported still in pursuit.

MG Ties Nelson Eddy

Hollywood, Jan. 8.

Previous to his departure on a concert tour, Nelson Eddy was handed a new contract by Metro.

Returns next spring to make 'Prisoner of Zenda' as his first pic.

MAYO BACK ON JOB

Hollywood, Jan. 8.

Archie Mayo is back here after a two week Honolulu trip to resume his duties at Warners.

Is to get right to work on a picture with Lou Edelman supervising.

NAYAN PEARCE'S SHORTS

Nayan Pearce is doubling between 'Roberta' and short subjects. She started on latter for Warners at the Vita Brooklyn studio Thursday (4) to play female leads in one or two reelers as needed.

Studios Peddle Shelved Yarns To Each Other

Hollywood, Jan.

Although the big studios are crying for material, it is well known that all have admittedly fine properties in their scenario department files.

While many of these yarns are gathering dust because of the backgrounds involved, it is also true that the companies just cannot fit contract personalities or directors to them. Most stories now purchased are for particular stars or directors, or because of the enthusiasm of an associate producer.

The studios are trying clear their files of the more expensive of these properties which they have decided they can never be put in screen form. Dozens of such stories are being quietly peddled by favored agents to other companies, and any sort of a deal will be considered.

Along these lines negotiations are also current for the swapping of stories.

'Moulin Rouge' Choo-Choo Bally a la '42nd St.'

Special train going coast to coast with a number of stars and girls and visiting all cities en route will be used by United Artists as builder-upper for 'Moulin Rouge.' It will be called 'Moulin Rouge Caravan' and goes out with a tieup with Socony Oil.

Making the trip will be Leo Carrillo, Jimmy Gleason and wife, Russell Gleason, Raymond Hatton, Creighton Hale, Anna Q. Nilsson, Mary Carlisle, Sally Blane, Arline Judge, Patsy Ruth Miller and Nancy Welford.

Train starts from New York Feb. 1 going to Philadelphia as first stop. Also to be visited will be Washington, Baltimore, Hartford, Boston, Albany, Rochester, Buffalo, Cleveland, Detroit, Milwaukee, Indianapolis, St. Louis, Kansas City, Los Angeles and San Francisco.

Dozen girls will go along, all in costume all the time. Group will make personal appearances in theatres en route as well as broadcast on local stations everywhere.

Similar stunt was used by Warners on '42nd Street.' The WB exploitation man, G. E. Sully, in charge of the '42nd Street' special has tied up with UA for 'Moulin Rouge.'

Par Buys 'Voice'

Paramount has bought the picture rights to Max Gordon's 'Her Masters' Voice.' Price quoted is slightly more than $40,000. 'Voice' is one of Broadway comedy hits, spotted at the Plymouth.

Picture will be made next summer, but the release date is not agreed on.

Mugg Rubin Mimics

Hollywood, Jan. 8.

Eddie Rubin, former VARIETY mugg and more recently Radio publicist, has turned actor.

He'll be bracketed with his brother Benny in 'Eddie and Bennie,' Radio short.

MILESTONE WANTS MUNI

Columbia is talking to Paul Muni for the Soviet film upon which Lewis Milestone toured Europe most of last year. Milestone picked up some stock stuff in Moscow.

The Munis are sailing for Moscow on a vacash and are being urged to return sooner than scheduled for the Columbia deal, if terms are agreeable.

RESERVE ON HELLINGER

Decision on Mark Hellinger's suit for $500 against Universal Pictures was reserved after a hearing before Judge Shalleck in West 54th Street Court, New York, yesterday (Monday). Columnist sued for author's fees for a short produced by Rowland and Brice for U.

Hellinger had previously won a judgment for the same amount against R.&B.

Baer Admits He's No Shy Violet, But Claims That's His Personality

By CECELIA AGER

Max Baer likes to study human

Nobody knows it, but he studies human nature all the time, when he's in the ring, when he's on the stage and when he's just sitting around talking with people. He gets a lot of fun kidding on the level, watching to see if they get what he means, and if they do, whether they let on that they do. He's just a big happy-go-lucky fellow, he admits, but there's a deep side to him, too.

Because of this reflective turn of mind of his, he's been having a swell time playing in vaude in a night club and in pictures. It's made him think. His vaude dates sort of give him the feeling that he's never through with it. When he signs for a fight, he trains, he fights, and it's over. But in vaude he does his show, and in a couple of hours he's got to come back and do it all over again. It's kind of hard for him to get himself adjusted.

He likes vaude audiences, though. They watch him. In the night club, he's got to overcome the competition of the soup and the bustle of the waitcrs. But he never lets it worry him. If the people would rather eat than pay attention to his act, that's okay, too. just teaches him a little more about human nature.

Nothing ever worries Baer anyway. He always gets a good night's sleep before his fights, he says, because he figures unless his opponent has three arms, he can handle him. He doesn't care whether the fight crowd's with him or not, he doesn't care whether they like him or not. They'll be for him when he wins, all right. They're always with the winner.

The Gate Angle

Besides, it's better for the gate if the crowd doesn't like him. Makes the fight fan say to his friends, 'Come on. Let's go over and see that conceited devil get knocked out.' Of course, he never does get knocked out, but the crowd's always hoping. So they go to his next fight, and his next, each one bringing his own friends to be in at Baer's downfall. And meanwhile his share of the receipts keeps swelling. That's the way he likes it. Say, he's glad he's got them thinking he's conceited.

It must be, they think, that because every time he's hit, he smiles. He doesn't know why he smiles, it's just natural, that's all. The first time a guy ever took a sock at him —he was a high school kid then—he smiled. He's been doing it ever since. It's made him quite a personality, too. Why do you suppose he can outdraw Carnera anytime—because he's been building up his personality, that's why.

This picture thing, now. It's great for the personality, but sometimes he wonders if the very greatness of 'The Prizefighter and the Lady' might not be detrimental to his hoped-for bout with Carnera in July. The public might think it was rehearsed. And picture fights look so much better than the real ones, because pictures give you the wearying, winning, close ones that you can't see when you're sitting in the arena; the public might compare the two to the real one's disadvantage. But then, the average public's stupid anyway, says Baer.

What does he like better, fighting or pictures? Well, there's only one champ, but there's thousands of actors. Baer'd like to do both. Have the dough and the prestige that them—beg pardon—that those champs rate, and collect some ture money too. Pictures are easy.

They told him just to behave natural, so he acted fickle and had a lot of fun. Walter Huston exined to him that the greatest is to act natural. Well, Baer's always natural. Nothing can make him self-conscious. He kidded around the way he always does and they were swell to him. It was a cinch. All he had to do was take few tap-dancing lessons. He could tango and do stuff like that already.

But just the same he picked up a few things that'll make his work in his next picture—which, by the way, will not be a fight picture, because no fight picture can ever top 'The Prizefighter and the Lady', because no picture can ever hope to assemble again a cast with Dempsey, Carnera and himself in it—a lot more professional.

He's learned that you're not supposed to speak like you'd be reading a poem, that if you turn your head when somebody's talking to you, only your profile shows on the screen, but if you just turn your eyes, you can be shot three-quarters face, which is better for you. You should take it easy when somebody's speaking to you and not rush in with your answer but act as if you were listening and thinking it over. Baer knows now too that when you're seated at a table with a group of other actors, you can get more attention by moving about a little, turning your head and so on, than you get if you react to their lines with just your eyes.

Cautious

When being interviewed Mr. Baer has nice new beautiful manners and nice new grammar too. Should 'lousy' creep into his speech, he switches deftly to 'terrible', and in order to express the state of being stinko to this reporter, Baer feinted from 'tight' to 'High' to 'intoxicated', in his commendable search for just the proper word.

He'd rather be Dempsey than President, and figures he's going to be champ with a $1,000,000 gate because there's so many people around already trying to get hold of a piece of him, they wouldn't be around if he weren't going to make it.

Whereupon he knoc-

3d Transfusion for Ed Sutherland; Will Recover

Hollywood, Jan.

Eddie Sutherland is on the road to recovery after receiving his third blood transfusion in Hollywood Hospital.

Last two transfusions were given by LeRoy Prinz, Paramount dance director, and the first by Sutherland's chauffeur. It's expected it will be two months before Sutherland is able to return to work.

Pic People Retreat From Top of Sap Scheme Listings

Hollywood, Jan.

inancial guardianshi of filmland's professional 'no' men over moneyed picture players—the business reps of the stars—has dropped the screenies way down in the list of suckers for selling schemes rackets.

They used to stand at the top of the list as easy marks for all kinds phonies, together with lawyers, ministers and teachers who now top all classes as proposition saps, according to Louis B. Spaeth of the Better Business Bureau.

B'more Delays 'Century,' Hawks Grabs Vacash

Hollywood, Jan. 8.

With production start of 'Twentieth Century' set back until Feb. 5 because of Columbia's inability to get John Barrymore prior to that date, director Howard Hawks left for New York on a three week jaunt.

Hawks carries with him the completed script of 'Century' and will go over the treatment with Charles MacArthur and Ben Hecht, its authors, for any suggestions they might have for the screen version.

Carole Lombard probably the fem lead.

Flood's Par Contract

Hollywood, Jan.

Paramount has given James Flood, director, a three-year contract at four pictures yearly. Action followed the preview of 'All of Me' ('Chrysalis'), on which he has been working the past six months.

Deal made by the Schulberg-Feldman agency.

HELEN LOWELL GOES WB

Warners have signed Helen Lowell from legit. It's an optional contract.

IT DOES HAPPEN

Joan Wheeler Leaves Coast for ic Discovery

Hollywood, Jan.

Upon the arrival of Joan Wheeler from New York, Warners im ediately placed her in 'Hot Air' and 'Hit Me Again.'

Odd angle to the signing of Miss Wheeler in New York is that she was a member of the Pasadena Community Playhouse for several years and no one gave her a tumble. She was discovered by Hollywood via N. Y.

LAEMMLE, JR., CUTS SHORT FOREIGN ROUTE

Hollywood, Jan.

Carl Laemmle, Jr., has set back his hop off to Europe for two weeks and is now slated to leave New York on the Rex sailing Feb. 3.

Head of Universal production has also decided to cut his trip to six weeks, instead of the three months originally planned. Will make the trip a vacation jaunt, and pass up too much business on the foreign production units of Universal.

Harpo Marx and Big Pic Delegation Back in U. S.

Harpo Marx heads a film contingent that arrived in New York today (9) from Europe. Marx has been in Russia where he made a concert hall appearance.

Arriving on the same boat are Erik Charrell, Charles Boyer and Marcel Vallee. Charrell is the German film and stage musical producer who goes to Fox for a picture, after remaining two days in New York. Boyer and Mlle. Vallee, French stars, go with him to appear in the picture, a musical, which will be made in French and English versions.

Others on the boat included Maurice Chevalier, after a home visit in France, and going direct to Hollywood for 'The Merry Widow,' to be made for Metro.

W.&W.'s Personals

Robert Woolsey and Dorothy Lee arrived from the coast by plane Thursday (4) to join Bert Wheeler on a short vaude tour. Trio started for RKO in Trenton Friday (5), go to Washington the following week for Warners and then return to New York to play the Albee, Brooklyn.

Radio engagement Jan. 21 has been set over WEAF from New York on the Hinds program.

Crosby's Personals After 'Dressing' Over

Hollywood, Jan. 8.

On completion of 'We're Not Dressing' at Paramount, Bing Crosby goes to New York to fulfill his personal appearance contracts which were set back due to his engagement in 'Going Hollywood' at Metro.

Singer had three weeks set when the Metro pic started. He'll open at the Paramount, New York, some time in March, with Brooklyn Par to follow, and possibly one in Chicago.

Helen Menken's Pronto

Hollywood, Jan.

Universal has sent orders to New York to have some pronto tests made of Helen Menken.

U would like to use the legit star in the part of Elizabeth in 'Mary and Elizabeth.'

Klein's Fox Hiatus

Hollywood, Jan.

Philip Klein is off the job as story contact with writers at Fox.

He'll leave Jan. 12 on a South Sea trip and then will return to the studio to write scripts.

ORSATTI SAILING

Frank Orsatti, Coast agent, plans to sail this or next week for London to clear up dialog rights to scripts by W. S. Hutchinson, Edgar Wallace and Sir James Barrie.

Silent rights are held by some of his studio clients, but the talker privileges must yet be cleared. Orsatti thinks he can do better direct with the estates, or principals, hence the hop.

A Self-Regulated Clean Screen Will Eliminate All Censorship, It Is Hoped, by June; Clean Adv. Too

Picture morality is up for its bi gest inning. Major leaders predict that by the end of June legislative censorship, now exists in six states and over 100 municipalities, can be washed up if, during that time, the industry can present a clean screen and sightly ballyhoo. The plan now is to take the industry's own record of facts and figures piled up during that interim and to present it before the various lawmakers as the best argument for all-industry regulation.

In this respect the business itself, officials admit, is off to a poor start. During the first month of the industry under the NRA, censors have banned exactly three pictures, as checked against only one picture during a period of three months before codification. The three include 'Damaged Lives,' 100% nixed by the New York board, 'Blood Money' and 'Elysia' in Maryland. 'Money,' however, has been reinstated by the Maryand courts and the 'Elysia' appeal is yet to be determined.

'Lives' is a violation of the Hays moral code from the start since it deals with sex hygiene. It was independently produced but is using Columbia exchanges. 'Blood' is reported to have gone through the Hays machine and 'Elysia,' the nudist film is an all-indie. Several other pictures coming out of the Hays hopper when the NRA flag was on the official mast are reported to have been scarred by all six of the state censor boards.

Up to the Industry

But the industry is faced with an immediate problem which will first have to be settled. This is unifying its own method of self-regulation. Majors cannot go one way and indies the other in the matter of picture moral interpretations.

It was figured at first in major ranks that when the code went into effect indies would automatically embrace the machinery as set up by Hays three years ago, if for no other reason than that it would mean a large financial saving to them.

For a time, the President had signed the code, indies indicated they would use the Hays codes. But, in the past few days there is a marked division of opinion and sentiment in the indie ranks, some of the stronger smaller companies even feeling the indies should set up and finance their own mills for production and advertising.

Indie sentiment also is that if the Hays Organization is good enough to pass upon their copy and pictures, the indies in turn should be in a position to pass official comment on the major output.

Trying to Sell Mary British Picture Deal

Mary Pickford has been tendered a proposition of making a picture in England. Any further negotiations, however, depend upon her approval of story, studio and director.

M. S. Bentham and Paul Murray respectively New York and London agents, are working on the matter.

Hemmer Must File a 3d Complaint in His 250G Suit vs. Mary Pickford

Counsel for Edward Hemmer last week filed a third complaint in the $250,000 suit against Mary Pickford for services he alleged rendered the picture star, her mother and sister between January, 1907, and March, 1920. Eliminated fro the latest Hemmer document turned into the New York Federal court are Hemmer's previous references to Douglas Fairbanks.

U. S. Judge Knox on the objections of Miss Pickford's lawyers, O'Brien, Driscoll & Raftery, had ordered Hemmer to strike out of his references of any sort to Fairbanks, with a warning that if this matter was again included Hemmer's case would be dismissed.

Hemmer claims that he entered into an agreement with Mary Pickford providing that if her mother, Charlotte, did not leave him $250,000 in her will the picture star would reimburse him that amount. The mother's will did not mention him.

Ritchie Ahead of MacD. On European Biz Trip

Hollywood, Jan. 8.

Bob Ritchie, manager for Jeanette MacDonald, leaves next week for a European business trip.

He will handle Miss MacDonald's business affairs abroad, also doing some biz for some other picture people looking for Continental deals.

Par's Embryo Actors

Hollywood, Jan. 8.

To keep their young stock players in training and as a tester for the benefit of producers and directors, Paramount will put the neophytes into a series of legit plays, for showing only at the studio.

First of the shows will be 'Double Door,' with cast including Ida Lupino, John Engstead, Toby Wing, Kent Taylor, Barbara Fritchie and Jay Henry.

LE ROY SAILS WITH BRIDE

On Four ' Cruise—Will - ide i ir Upon

Doris Warner, daughter of Harry M. Warner, became the bride of Mervyn LeRoy last Tuesday (2), the wedding taking place in New York at the Waldorf-Astoria hotel. Around 200 attended with dinner and dancing following the 6 m. ceremony.

Bride and groom lingered here until Thursday (4), on which day they took over a suite on the Empress of Britain for a four months' world cruise. Upon their return they will reside in Bel-Air, Los Angeles suburban section, where LeRoy has purchased a home.

The boys lost count of the honeymoon couple's baggage two hours before sailing, but it is known that the fastidious LeRoy starts out seven top coats and enough shirts to last should he grab the brass ring and go around again.

Loeb's Sinus

Hollywood, Jan. 8.

Edwin Loeb, attorney for the Producer.' Association, left for the Mayo Institute, Rochester, Minn., Friday (5) accompanied by specialists. He is suffering fro i sinus

H'WOODIANS OGLE SOVIET PIC CHANCES

Hollywood, Jan. 8.

Two more Hollywood people joining the trek for Moscow on spec are Henry McCarthy, former Radio writer, and Helmar Bergman, sound technician. Pair sail from Los Angeles Feb. 15 for a lookse at Russian film making and hopeful of getting a spot with a Soviet producer.

Hollywood's free lance talent figures Russia will welcome with open arms any experienced Hollywood people who wander into the country. Russia, they believe, since recognition by the U. S. will want the Hollywood slant on some of its pictures which may get American distribution.

Trips by Harpo Marx, Lewis Milestons and others have given Hollywood people the itch to go to Moscow.

Marie Dressler Chairman Of Pres. Ball in H'wood

Hollywood, Jan.

Marie Dressler will be chair...an of the Hollywood Committee for the President's Birthday Ball to be held Jan. 30, simultaneously with similar balls to be held by com unities all over the country.

The alas are sponsored by Henry Doherty, oil man, for the benefit of the War Springs Foundation

Bankers' Squawk on Detroit Losses May Mean New Par Operating Deal

Anything may happen regarding the Paramount theatres in Detroit which are presently under the direction of George W. Trendle. Affairs got to an impasse when the bankers sitting on the properties began to squawk recently about the weekly losses on the houses which are reported to be averaging around $12,000 weekly.

At the Par home office indications are that the Par people have no inclination to pour any further money into those houses and that shortly definite action towards ameliorating the situation will be taken which may include a new operating deal for the houses.

The problem facing such a move, however, may lie in the terms under which Trendle operates the spots. He holds a management contract which has about three months to go. Under that arrangement Trendle also was to share in the profits.

The Trendle deal is one which was made by the trustees without consulting the Par home office operators, according to accounts. Trendle received his management deal over and above John Balaban's claim in the situation.

It's probable that if Par should make a shift John Balaban may again find himself heading the Detroit territory for Par under some new arrangement. Par has been talking over things with John Balaban relative to a new contract.

Balaban has a contract with Paramount originally made with P-P but later taken over by Balaban & Katz in Chicago. He rates $1,000 weekly under this contract which runs out about the middle of 1934.

Blumey s Still Trying to Get Loew In on Poli

There is every indication that far from tuning in financially on that Fox-Poli theatre thing with A. C. Blumenthal, Loew's stayed out with Blumey accounted as still attempting to interest the Loew people. Altogether it looks like Blumey in accepting the post as president of the newly reorganized Poli theatres, had been hopping about on a new promotion.

Downtown info is that while N. L. Nathanson, head of Par's Canadian theatres, put up around $500,000 of the $600,000 necessary for Blumey to close the Poli deal, S. Z. Poli himself also had to dig down for some cash. Poli's end is said to have been around $40,000.

WB STARTING JOLSON'S 'WONDER BAR' AT $1.50

Hollywood, Jan. 8.

Warners is making preparations to set 'Wonder Bar,' the Al Jolson pic, to open in 40 keys day and date around March 1 at $1.50 top.

This is th st such Warner attempt since '. rk' four years ago.

2 'Catherine' Pictures, So Par Changes Title

In order to avoid con ict with the English-made 'Catherine the Great,' completed and waiting release by United Artists, Par will call its 'Catherine' picture by another name, 'The Scarlet Empress.'

UA and Par had some argument as to who should change the title. UA winning out.

ROGERS, JR., INDIE PIX

Fairhaven roductions, Ltd., has been organized by H. H. Rogers, Jr., to make pictures in the east. William Alexander is v. p. and m.

Young Rogers is the scion of the tandard Oil family.

No Budget Increase For Pictures by Gov't

Washington, Jan.

Film industry cannot expect any more business from Uncle Sam next year than it is enjoying during the current season, it was revealed last week by publication of the budget for Federal departments during the fiscal period opening July 1.

Appropriations for rental of films and purchase of equipment by the Navy will be unchanged if recommendations of Budget Director Douglas are followed by Congress. Budget contains items of $55,000 for rentals and $165,000 for purchase of supplies and equipment.

Slight boosts in appropriations for the Commerce Department's motio.i picture division and the Agricultural Department's film section are recommended, but the change is required by plans to restore part of the 15% pay cut to which Federal workers have been subjected.

Pete Smith Quits Pub for M-G Shorts, Whitbeck Replaces

Hollywood, Jan.

Pete Smith, dean of studio publicity and advertising heads, has abdicated his throne after 18 years in the industry, to devote himself exclusively to the production and dialoging of shorts in conjunction with Jack Cummins, at Metro.

Smith on Saturday (6) signed a two-year contract to work with Cummings on the dramatic and comedy shorts under supervision of Harry Rapf. Smith personally will make 12 of his own shorts besides functioning on dialog and construction of all other shorts on lot.

Smith's post as advertising head at this studio will be assumed by Frank Whitbeck, who takes charge today (Monday), with Howard Strickling continuing as publicity department head.

Sam Baerwitz, nephew of Nick Schenck, continues in charge of musical shorts.

ARREST WARRANT OUT FOR RUDOLPH MAYER

Baltimore, Jan. 8.

Warrant was sworn out here Saturday (6) for arrest of Rudolph W. Mayer, former coast picture producer and brother of Louis B. Mayer of Metro-Goldwyn-Mayer, on charge of defrauding Mrs. Blanche K. Rosenstein of $30,000 in stocks, bonds and cash.

Came as reverberation of Mayer's visit to this town year ago to sell stock in his then incipient Mayer Pictures, Inc. At that time, Maryland State Attorney-General Lane compelled him to cease operations on grounds of fraudulent activities.

The $30,000 which Mayer is charged with defrau ing Mrs. Rosenstein was not an investment in pictures production, but a side venture.

Par-F.&M. Pool Being Discussed for Salt Lake

Paramount and Fanchon & Marco may get together on Salt Lake with an amalgamation of theatre interests. Presently the Salt Lake houses are under the partnership operation of Louis Marcus with Paramount. F. & M. operates the Orpheum in the Mormon capital. It's not unlikely that F. & M. may operate for all.

Par's aims are to harmonize the conflicting operating interests of Marcus with F. & M. which may result in a pooling of interests.

To Install Randel

Henry Randel, rooklyn exchange manager for Paramount, this month becomes president of the Film Board of Trade for the New York zone, work of which will be vastly increased as a result of new clearance and zoning board requirements

He succeeds Earle Sweigert, under whom Randel has been first v. p.

First Overbuying Case Settled Under Code

Washington, Jan. 8.

First case on overbuying to throttle competition has been settled under the NRA film code and out of court. Disposition is of a complaint brought by Al Yoeman of the Temple theatre, Meridian, Miss., against the Sanger Circuit.

Turned over to Ed Kuykendall, MPTOA head and code authority member, case was settled by inducing the circuit to voluntarily relinquish 206 features for which it has contracted this year. This permits the Temple to put on a new change of bill four times a week.

Chi Censors Pink 2 Pix; Others Nix 'Elysia,' Nudie

Chicago, Jan. 8.

Chicago censor board is kicking up dust after having laid low for several months. Nicked two flickers last week, slicing into 'Convention City' (WB) and 'Eight Girls in a Boat' (Par). Both pictures were originally rejected, but were finally released with pinks' (for adults only). 'Boat' was sliced for some minor religious shots.

Looks like the nudie indie, 'Elysia,' is flatly cooked. Print has been in town three months now and every time it's mentioned to the board the censorial frown gets deeper. 'Nude World' enjoyed 16 weeks at the loop Castle during the Fair.

Baltimore, Jan. 8.

'Elysia,' nudist flick, was banned throughout Maryland when at special hearing in City Court Judge Dennis upheld restriction placed on it by State Censor Board Chairman Bernard Gough two weeks ago.

Jurist's affirmation of board's ban came as a surprise to local exhibs, for Judge Dennis earlier this season revoked bans of 'Song of Songs' (Par) and 'Blood Money' (UA).

'Elysia' represents initial instance of City Court upholding censors' decision upon appeal of distribs.

Detroit, Jan. 8.

Jimmie Keough, manager of the Adams, is under indictment for showing an obscene picture in connection with 'Elysia.' Charge is not for showing the film but for stills displayed in front of his house.

Defense is that stills are all scenes from the film that was passed by Lieut. Loyal Baker, local police censor.

At the trial Paul Honore, artist, was called upon to testify. The artist stated that even a silk stocking was obscene when the person's mind was obscene.

Pasadena, Jan. 8.

Lacking a deciding vote on whether to allow 'Elysia,' nudist picture, to play Pasadena at the Warners Egyptian, the city manager has appointed Arla H. Neale as the third member of the Board of Review, town's censor body.

Since the resignation in October of Mrs. Robert E. McClure as chairman, the board has had only two members. W. L. Leishman voted to permit 'Elysia' to show, while George L. Schuler n. g.'d the nudie. Mrs. Neale's first task as a censor is to cast a deciding vote in the controversy.

Balabans' Are Still Negotiating With Publix

Chicago, Jan. 8.

Barney and John Balaban, continuing negotiations with Publix on renewals of their contracts with the B.&K. corporation, are discussing several changes.

Understood that the new deals, due to go into effect Sept. 1, will contain a clause giving the brothers a percentage arrangement in addition to their salaries.

Edelman's 1st at WB

Hollywood, Jan. 8.

Lou Edelman's first picture as an associate producer at Warners will be 'Flirtation Walk,' from an original story by Delmar Daves.

The producer at Metro for several years, joined the Warner executive staff last week.

Snubbing Worthy Friends

Three people walked through the lobby of a deluxe New York downtown house on their way out. They were sore and muttering to themselves.

'How d'ya like that? It's twenty to 12 and we've been in there since half past eight. That comes from calling up to find out what time the picture goes on. Nuts. No more. I'll wait 'till they come up town.'

'Aw, stop grumbling. I fell asleep twice but I could'uv been in bed, too.'

The third guy merely said, 'And I gotta get up at 7.'

Which makes three picture patrons who will probably think twice before again visiting the Times Square district for their screen fare. It happened, and a VARIETY reviewer was walking behind them while they were talking.

It goes back to the practical if possible feat of anyone being able to find out accurately what time the feature picture goes on by phoning a big New York downtown house, and you name the theatre. Maybe it can be done. If it has been accomplished it's worth boasting about.

The theatres are seldom within 15 minutes of the proper running time of their shows in giving out this information, and often are as much as a half and full hour out of the way. Of course, it's not so bad if the inquiring patron is induced to get to the house ahead of that portion of the program he or she particularly wants to see, but when the house steers them into the middle of the pictures or, perhaps, the stage show, and they have to sit through the entire lineup to wait for what they want to see to come around again—here walks out a grouch and swell propaganda for the neighborhood theatres. It compares to the discourtesy to be found at many legit boxoffices.

Some of the dailies print timetables on the major theatres. Woe be to those also who take those listing literally.

It can be imagined how many friends such laxity is costing these houses a year. Certainly the theatres can find out easily enough by merely tabbing the number of these phone calls a day. It is logical to presume, too, that if this is true in New York it also goes for other cities.

Inasmuch as it's tough enough to get 'em downtown in the first place, anything which irritates them after they get there would seem something to be eliminated. An easy matter to rectify after the show is set, misinformation to prospective customers can only be written off to carelessness—and a costly habit it must be. All the uniformed and well mannered ushers in the world can't square it.

B'HAM'S PROPOSED BLUE LAW MOST DRASTIC YET

Birmingham, Jan. 8.

The local blue noses want a censorship system unequalled anywhere in the country, which is why the theatres are worried. Under it every vaudeville show, roadshow or picture must be previewed by the city amusement inspector before it is allowed to go on. This would mean that every vaude unit or roadshow would have to arrive in the city hours ahead of the regular opening hour and go through an extra show for the benefit of a handful of people with ideas of their own, if they insist. This would also apply to pictures.

The plan has gone so far the city attorney's office is drafting an ordinance to supplement the present amusement ordinance which will provide that no stage entertainment, etc., may be shown until previewed should amusement inspector desire it.

PAR WOULD SELL MANY THEATRE PROPERTIES

If the price or arrangements on leasing are right, the Paramount trustees may sell some of its present theatre properties which are not tied up in such a way under partnerships or otherwise as to preclude deals.

Certain theatre properties are being quietly offered on the market, some through real estate firms or agents. Included is the Criterion-Loew's New York theatre property on Broadway, which the trustees finally decided not to lose on default under foreclosure. Joseph P. Day and Peter Grimm, New York realtors, are trying to find some way out for Par on this property, either under sale or lease.

Other theatres declared to be in the market under the right terms include mostly houses which are under 100% control of Paramount, either through ownership or long leases.

M-G Buys 'Americans'

Metro has taken Courtney Burr's 'All Good Americans' for $20,000. The S. J. and Laura Perlman play closed at the Henry Miller, N. Y., last Saturday (6).

Burr's other current Broadway piece, 'Sailor Beware,' went to Par-amount for $72,000.

ROACH'S ALL-STARRER

Hollywood, Jan. 8.

Hal Roach personally started directing again with an all-star comedy at his plant today (8).

Schenck Wants to Settle Fairbanks' Partnership in UA

London, Jan. 1.

Among the propositions Joseph M. Schenck is here to discuss, the most important is to purchase Douglas Fairbanks' interest in United Artists, and to continue the company's lease on the Leicester Square theatre.

United Artists film showing arrangement with Jack Buchanan at this house was only on a short lease, and ends in February. Thus far it has proven very profitable both for U. A. and Buchanan. It has been extended from February to June with further options.

Buchanan, being engrossed in pictures and musical comedy work, would dispose of his entire interests in this house, but it is not likely U. A. will buy the theatre outright.

'Henry VIII,' which has grossed magnificently, and is still doing business, must terminate its run early in January due mainly to U. A.'s heavy program, with the surprise success of 'Henry' having pushed them behind with their schedule. Another reason for the withdrawal is UA's anxiety to get in with Alexander Korda's 'Catherine of Russia' (Elizabeth Bergner).

Paris, Jan. 1.

Joe Schenck ducked into town for the holidays, then back to London by plane and is expected in Paris again next week with Arthur Kelly. He'll go to Spain and Kelly will sail for New York, according to present plans.

U May Do Show on B'way Before Filming It

Carl Laemmle, Jr., who recently bought 'The Human Side' on the strength of its Los Angeles showing, is mulling the idea of producing the play in New York.

The Broadway production would precede the filmization.

Theatre Bldg. Supt. Confesses as Safecracker

Denver, Jan. 8.

The superintendent of the Denham building confessed, according to police, that he cracked the Denham theatre safe, securing $1,853. All but $49 has been recovered.

The safe was taken from the theatre office, hoisted to the sixth floor, partly opened, then back to the first floor where the job was completed.

SELLING SEASON VS. NRA

Chase Bank Annual Meeting to Take Up GTE and Fox-WC Reorgs

Matter of Chase Bank's disposition of its interest in General Theatres Equipment is expected to be presented to the bank's stockholders at Chase' annual stockholders' meeting to be held today (Tues.).

The probability lies that the Fox-West Coast reorganization plan may also be discussed at the Chase meeting.

Wilmington, Jan.

Chase National Bank would participate in the reorganization of General Theatres Equipment and would give GTE an option to buy 325,000 shares of Fox Film class A common, under a proposed compromise agreement filed in Chancery Court by U. S. Senator Daniel O. Hastings, GTE receiver. Hearing set for Feb. 23.

Proposal, regarded here a major step in reorganizing GTE, would have the bank slash its claims against GTE 25% from $20,000,000 to $15,000,000. In return for this, Hastings would allow the reduced claims and would release the bank's affiliates from all GTE claims.

If Chancellor Josiah O. Wolcott approves the compromise, Chase National will finance the reorganization and put up working capital. Understood Chase National will accept the plan without modification if approved.

Lasky May Follow Doran to Rival Lot If Both Leave Fox

Both . A. Doran, Fox eastern story editor, and Jesse L. Lasky, associate producer on the Coast, may swing over to another major together. Both have been sounded out, from accounts, and while it is virtually set that Doran will accept the offer made him, the question with Lasky is whether or not he can get out of his Fox contract which has two more years to go.

Both Lasky and Doran are Kent appointees.

The Doran resignation from Fox as story editor, coupled with the possibility of Lasky's withdrawal, follow on the heels of awarding complete authority and responsibility over production to W. R. Sheehan.

LAEMMLES, GRAINGER SET U'S NEXT 11 PIX

Hollywood, Jan. 8.

Without production for the pa five weeks, Universal launches pictures during January and February to keep the studio at peak activity for the next several weeks. The production schedule for the balance of the 1933-34 season was set in a series of conferences between Carl Laemmle, Carl Laemmle, Jr., a.d James R. Grainger, general sales manager of U.

First picture of the group to go will be 'Countess of Monte Cristo,' which Stanley Bergerman will produce, Karl Freund directing. Second to start will be William Anthony McGuire's 'If I Was Rich,' which Edward Ludwig directs, followed by Ben Zeidman's production 'Glamour' with Gloria Stuart starred.

Others in approximate order are untitled Edmund Lowe starring production, 'The Human Sl ,' and 'Bachelor Wives.' Trio must be shot through to meet April release dates.

'Elizabeth and Mary' which Lowell Sherman directs, Frank Borzage's 'Little Man, What Now?', 'Today We Live,' which Edward Sloman directs, and a Chester Morris starring picture, 'The Practical Joker' are slated to go in that order.

John M. Stahl is readying Fannie Hurst's 'Imitations of Life' to start prior to March, with James Whale's next picture slated to get under way about the same time.

Warners to Coast

Both Harry M. Warner are The president of WB sailed Jan. via the Canal with some of the coast Warnerites who came east for the LeRoy-Doris Warner nuptials.

Jack Warner tarries east another week or 10 days, but will arrive over there by train in time to greet his brother. Leon Schlesinger, WB cartoon shorts producer, and other Warner men are also lingering east.

CURB CINEMAS' PASS ABUSES

what is characterized as the first step in eliminating past abuse of years, the major circuits this year, after getting together and agreeing on what was to be done, decided to issue coupon pass books which are good only once for each attraction. This includes Publix, RKO, Warners and Loew's. The Music Hall also is issuing this kind of a pass.

Step taken by the large circuits follows a record for the past year on each pass which shows startling abuse of Annie Oakleys by certain people, including press and others getting the passes. In some cases certain passes have come into a given theatre more than a dozen times a week, indicating the holders are handing them out liberally to relatives and friends.

Reviewers this year are getting a pass good once a week.

No Rift Forecast In Laemmle Trek On European Biz

Hollywood,

Carl Laemmle, Jr., leaves for Europe Jan. 27, but does not abdicate production control in favor of his father, Carl Laemmle, Sr., at that time.

Young Laemmle sails Feb. 3 from New York and will be accompanied by James E. Grainger, Universal general sales manager.

During Laemmle's absence eight pictures go into production with Henry Henigson functioning as studio head. All producers on the lot, with the exception of Stanley Bergerman, come under the Laemmle-Henigson supervision. Bergerman is under the wing of Laemmle, Sr., and away from the regular U production fold.

Laemmle, Jr., while on the Continent, will induct production units in Paris and London and also will make a survey of conditions in Vienna. He returns here early in April.

Goldwyn to N. Y.

Hollywood, Jan. 8.

Sam Goldwyn left for New York Saturday night (6) and at same time cut his production staff at the studio the bone for six weeks.

Sam Goldwyn arrives in New York for an indeterminate stay. Meanwhile Freddie Kohlmar of his Hollywood staff came east to await Goldwyn's arrival. George Oppenheimer has been in New York several weeks on story matters.

Returning to New York Sunday (7) after covering advance and openings of 'Roman Scandals' in five keys, Lynn Farnol will go out before the end of the week to do the same for Providence and Baltimore.

DOUBT IF FIRMS WILL AWAIT CODE

Code Authority Too Slow '34-'35 Bookings Crop Up—Probably Late on Naming Zoning and Grievance Boards—Compliance Certificates Out

BOARD ALTERNATES

With the selling season for pictures fast approaching, some companies diving into it as early as March, there is no indication that the big firms will delay their annual drives to await code developments.

If a territory isn't zoned in time for the sales start it will probably be sold on present lines, and there's not much chance that zoning will be prepared to meet the gun. Some of the key cities, including New York and Boston, are expected to consume months in preparing these charts and possibly will never arrive at exact definitions. On the other hand, there are some 25 spots where it is anticipated zoning will be fairly easy to accomplish, yet few men are in a position to tell how the exhibitors in these areas will act under the latitude provided by the code.

Where there are protests entire plans must be appealed to the code authority board, and that body of high codists, necessarily unfamiliar with the details of far-away territories, must devote some time—no one can predict how long—to investigation as well as reviewing. So until the code is actively placed in operation, or able to navigate, the situation is apt to remain a glorified 5-5-5 cycle of argumentation.

Two Zoning Problems

In setting up the zoning committees the code authority will find two particularly tough problems. One will be to secure a man in each zone to devote his time to a cause about which he knows nothing, since the code provides that neither directly nor indirectly shall he be connected with the industry. The second nut to crack will be the locating of an exhibitor in each of 32 territories who plays first-runs, but who is unaffiliated with any producer-distributor.

While the popular version is that these committees will be named and in their respective seats by Feb. 1, the opposing view names March as a generous guess. The authority board, it is held by the skeptics, will have to show far more zest

(Continued on page 55)

Loew, Rothafel Mentioned After The 7th Av. Roxy

Loew and S. L. Rothafel may be principals in a couple of offers for the Roxy theatre, N. Y. The Loew tangle is by way of Halsey, Stuart, which, with Loew, apparently is ready to put up something like $1,000,000 for a takeover of the house. The Rothafel connection is still with Herbert Lubin, who in turn has backing from Hayden, Stone.

Still other bidders are stated to be angling for the spot.

Loew is operating the Capitol, but its lease on that theatre expires around 1935. Other angles may be that Loew-Metro are looking for a self-owned Broadway theatre or it may even be seeking protection for the Capitol as against the Radio City Music Hall.

Rothafel Out of RKO and Music Hall, Breach Reported Over High Show Costs

Par Trustees OK'd

of Appeals has denied Samuel Zirn, Paramount bondholder attorney, his application for removal of the Par bankrutcy trustees, Charles D. Hilles, Eugene W. Leake and Ch rles E. Richardson on grounds they were not qualified to serve in that capacity.

In a lengthy opinion presiding Justice Manton held that evidence did not strongly enough support the contention the trustees should be removed on grounds of disqualification.

WARNER ZANU'K BURY HATCHET

Hollywood,

Jack L. Warner and Darryl nuck have buried the hatchet. irst deal made between the pair since Zanuck left Warners has been set with the loaning of Paul Kelly to Warners for 'Fur Coats.' Kelly is under contract to 20th Century.

William S. Gill, as Kelly's agent, brought about the truce gesture. Al Green will direct 'Fur Coats,' replacing William Dieterle, who gets another assignment.

Congress Quiet on Any Film Probe but Two Petitions Filed

Washington, Jan. 8.

First week of Congressional ranting found everything quiet as far as pictures are concerned, but indications are that demands for a film investigation will be renewed before the new session gets very old.

Two petitions for Federal 'regulations and supervision' of motion pictures were included in the mass of bills, memorials, communications and documents laid before the nation's legislators on the opening day. They were filed by the Holy Name Society of Saginaw, Mich., and the Presbyterian General Assembly.

Leaders of last year's unsuccessful move to send a junket to Hollywood—Representatives Sabath of Illinois, and Sirovich of New York—had little to say on their plans. Sabath indicated, though, that he has not forgotten his grudge against Wall Street on film financing or his complaint against Hollywood extravagance. Colleagues reported that the Illinois Democrat probably will swing into action as soon as he has lined up enough votes to assure making headway with his campaign.

So far Allied States, which threatened to fight to the last ditch against the NRA code, hasn't made an overt move in the direction of Congress.

Court Looks to Approve RKO-Radio City Pact

Indications are that the new arrangement on the Radio City Music Hall between RKO and the Rockefeller Centre people may be approved by Federal Judge Bondy this week. Deal looks like a very advantageous one for RKO, as that company not only gets a film contract on its pictures, but additional receives a weekly fee for managing the property, while rents come out of profits.

It's a one-year

S. L. Rothafel (Roxy) has resigned from RKO and the Radio City Music Hall which were paying him $1,000 weekly under a contract that still had about two years to go. His resignation may lead to RKO and the M. H. re-engaging Clark Robinson, stager and scenic designer, whom Roxy let out some months ago.

Rothafel's resignation was tendered Friday (5) to the Music Hall's supervisory committee, comprised of three RKO and ree Rockefeller Center reps. The RKO men are M. H. Aylesworth, . R. McDonough, and Maj. Leslie R. Thompson; the Rockefeller reps include one of the members of the architectural firm of Webster & Todd, Attorney Christy, and W. van Schmus, permanent Rockefeller rep at the Music Hall.

Officially Rothafel's resignation becomes effective Feb. 16, but actually he is already out. The current Music Hall show is his last presentation at Radio City. Leon Leonidoff, who has been staging shows for and under Roxy for some years, continues at the M. H. and in charge.

Rothafel is reported to have departed for Florida yesterday (Monday) for a 'rest,' but representations were renewed in his behalf yesterday for his possible return to the Roxy theatre on 7th avenue. These representations were headed by Herbert Lubin, one of the original promoters of the Roxy theatre.

High Cost Clash

Persistent recent clashes between Rothafel and the Music Hall committee over the high cost of the M. H. operation led to the breach.

The budget of the M. H., outside of rent, was placed around $40,000 under direction of the committee of six, but apparently Rothafel found it difficult to operate within such a budget although this is the top, outside of rent, of any picture theatre in the country.

Understood that Rothafel had complained on the films being booked into the Music Hall. Reported that his contention was that this necessitated increased show costs and that he wanted to hold over pictures whenever the opportunity afforded. House has rarely held a picture beyond one week.

Cuts were made in the operating budget and this was finally trimmed to something around $78,000 weekly for the house, including rent; and from time to time other adjustments were made. There also was an effort made on the part of the management to reduce salaries, and Roxy's own pay was being considered for a trimming. But such a cut would have only been imposed with a slice of the M. H. profits to Roxy if and when over $75,000.

For the past few weeks the M. H. has been progressing profitably, unto fulfilling rent commitments, and the theatre has a present operating surplus of several thousand dollars.

Rothafel's departure marks the fourth leading executive to depart from RKO in just about a year. Others were Harold B. Franklin and Martin Beck on the theatre end, and David O. Selznick at the studio. All were appointed to RKO by Hiram S. Brown, who exited as president of the combined RKO companies about 20 months ago. Brown was succeeded by Aylesworth.

McDonough Coastward

R. McDonough, RKO general manager, slated to have left for the Coast last Friday (5) has had his departure delayed until the close of this week.

He's going to give the RKO studio a budgetary o.o.

ANOTHER MG ALL-STARRER

Hollywood, Jan. 8.

'West Point of the Air,' original story by Phillip Dunnes, with Monta Bell supervising at Metro, will be an all-star production.

World Import Pact on Educationals Spurs Making of Lecture Subjects

Rome,

Considerable increase in the world production of educational films is expected as a result of the adoption in Geneva of the International Customs Convention. League of Nations fathered the meet which resulted in abolition of customs fees on educational films in all countries which belong to the League's International Institute of Educational Cinematography. Headquarters of the institute are in Rome.

IIEC is preparing for an international contest to be held here in April, 1934, to which all world countries and producers have been invited. Majority of governments have announced they will be represented. The United States is in negotiation with the Institute and is sure to participate.

Agenda of the Congress will consist of films in class teaching, films in relation to international questions and films of general educational intent.

Been decided that the Institute's monthly magazine will publish nothing but articles on these three questions between the current issue and that of April. All those intending to be at the meet have been asked to write articles or opinions for this publication, to simplify study of the questions at the meet.

All Films Li

Proposition on the matter of world distribution of the pictures has simmered down to an international centralization point. All members will ship their films to Rome for viewing by the committee. If accepted, these films will be awarded a certificate of merit, automatically allowing free international distribution.

Institute will issue regular bulletins listing all available subjects all around the world. When, and if, two pics appear on the same subject, one being better for educational purposes than the next, an arbitration committee at Rome will choose the best.

Countries now officially belonging to the Institute are Austria, Belgium, China, Finland, France, Germany, England, Italy, Albania, Greece, India, Mexico, Nicaragua, Norway, Panama, Poland, Roumania, Spain, Hungary, Uruguay and Switzerland.

F-WC Gives Notice at S.F. Warfield; Out of Embassy

San Francisco, . 8.

Fox-West Coast has posted six weeks' notice to all unions at the Warfield, and has bowed out of the Embassy in two important moves made this week.

Union notice portends the withdrawal of F. & M. presentations from the Warfield, although house has been clicking well of late despite highest admissions in Frisco. Last week set such an attendance record that it's currently holding over, setting a precedent.

Reports have it that stage shows will go into the Fox Paramount on or about Feb. 8, but definite plans are now being formed in Los Angeles, where Arch M. Bowles, northern California chief, is conferring with Charlie Skouras. The Warfield notice went to Walt Roesner, and stage hands and unions.

Embassy went dark last Friday (5) after several months of operation by F-WC for the Gore Brothers, whose plans for the house are quite indefinite. It's reported that the freres will put in a burlesque show, but that's still at the rumor stage only, but meanwhile house lights are turned off. They bought it three months ago from Dan Markowitz and turned it over to F-WC for operation.

B'WAY WARNER'S INDIE

A. P. Waxman has signed to handle the advertising, exploitation and publicity on Messmore & Damon's 'World a Million Years Ago,' an attraction at the Chicago Century of Progress, which goes into the Warner, N. Y., Jan. 18 for a run.

Adolph Vollman of M&D is associated with Waxman on promotion.

Aherne in Cooper's Spot With Colbert

Hollywood, . 8.

Uncertain as to the time Gary Cooper will return to Paramount, studio has spotted Brian Aherne to co-star with Claudette Colbert in 'Honor Bright.'

Pic was to have been the finale on Cooper's Par contract with production set for March. Cooper is set for Sam Goldwyn's 'Barbary Coast' at that time.

Both IATSE and ITOA Criticized, but Temp. Inj. Given Local 306

Although New York operators, Local 306 of the I. T. S. E., is given some sound and stout-spoken blame for not putting its own house in order to prevent the troubles it is taking to the courts, the union has won the first step in its fight against the I. T. O. A. and its alleged company union, Allied.

In a lengthy decision, Judge Collins in the N. Y. Supreme Court granted a motion of 306 for a temporary injunction in some particulars and set Jan. 29 as the date for hearing of 306's action against IOTA and Allied, which are being sued for $250,000 actual damages and $750,000 exemplary damages.

Pending the Jan. 29 hearing, Judge Collins restrains the I.T.O.A. from the following:

(1) From interfering directly or indirectly with the right of their employees to organize and bargain collectively through representatives of their own choosing, with such employees to be free from the interference, restraint or coercion of the Association's members or agents.

(2) From requiring, directly or indirectly, any employee (again meaning an operator) or one seeking employment, as a condition of employment, to join any company union or to refrain from joining, organizing or assisting a labor organization of his own choosing.

(3) From violating, directly or indirectly, the provisions of the code or amendments thereto, respecting the maximum hours of labor and minimum scale of wages fixed for projectionists employed by the Association's members.

The court rules rather definitely that the ITOA is not adhering to the code and NRA provisions, with 'evidence sustaining the plaintiff's charge that projectionists are being worked 52 instead of 40 hours a week; that wages have been reduced; that projectionists have been discharged and that their positions remain unfilled.'

Continuing with respect to code violations alleged by 306 in its complaint, the court recognizes that the interests of 306 operators who have been replaced by Allied men are adversely affected. Judge Collins also holds that the N. Y. state courts have jurisdiction in preventing code violations and that 306 has a right to bring the complaint since its interests and the interests of its members are in jeopardy.

An unfavorable decision in most all respects for the ITOA, its theatre operator members and the so-called Allied outfit, the court also holds that evidence supports the charge of 306 that Allied is a company union, but that while color lends itself to this support, the color is not so fast as to warrant issuance of a temporary injunction. The same holds true with regard to the charges of conspiracy and the discharge of 306 operators by ITOA members in violation of existing contracts.

In connection with 306's appeal to the courts for relief, Judge Collins has the following to say:

'Time and time again the courts have been resorted to for the application of the fumigation process, a process which should have been self-applied. Injuncton after injunction has issued to force open the windows of Local 306 so that the stench might escape and the fresh air enter.'

In opposing the injunction asked for by 306, the ITOA-Allied group pointed to the litigous record of 306 as well as the Empire union, also vilifying their captains.

1st Runs on Broadway

(Subject to Change)

Week Jan. 12

Paramount—'Eight Girls in a Boat' (Par).
Capitol — 'Fugitive Lovers' (Metro).
Strand—'Easy to Love' (WB) (11).
Rialto—'Sons of the Desert' (Metro).
Roxy—'I Was a Spy' (G-B).
Musi Hall—'Man of Two Worlds' (Radio).
ivoli — 'Roman Scandals' (UA) (4th wk).
Hollywood—'Disraeli' (WB) (rev) (10).

Week of Jan. 19

Paramount — ' Me' (Par).
Capitol—'Eskimo' (M-G).
Strand—'Massacre' (WB).
Roxy—'Cross Country Cruise' (U).
Rivoli—'Gallant Lady' (UA) (17).
Hollywood—'Fashions of 1934' (WB) (18).

$2 Pictures

'Queen Chri (M-G)
(Astor) (3d wk).

Dembow, Freeman, Kohn's Cabinet For Par Operation

Deciding to continue the policy of theatre operation from the field under the decentralization program placed into effect before he became v.-p. in charge of Paramount theatres, Ralph A. Kohn has set up a home office cabinet under his direction to supervise administrative, corporate and servicing functions of the company. Sam Dembow, , and Y. Frank Freeman, real estate head of Paramount Publix and vice president of a newly organized subsidiary, Famous Theatres, are on it.

In devising the home office setup, Kohn has created a new company, Paramount Theatres Service Corp., to take the place of Theatre Management Corp. Latter was formed last spring by Dembow, with himself as president, to take over former functions of Publix Theatres Corp. on servicing of Par theatres and operating assistance.

Kohn becomes president of the substitute Paramount Theatres Service, with Dembow and Freeman v.-p.'

Freeman will supervise the home office contact with the field on all matters pertaining to real estate, leasing, poolings, etc.

Operating contact will be Dembow, whose experience with Publix over the years has been in matters mostly of actual theatre operation and management.

Under Dembow are Leon Netter, former g. m. of the film booking department, and others who have been with Theatre Management Corp. since Dembow fathered the idea for the need of such an organization last spring when Publix faded out.

S. A. Lynch stays in the Paramount theatre picture as a member of the Famous board.

Reorganization of P-E thus gets cleaned up within a year from the inception of bankruptcy. Likelihood that the reorganization of the Olympia Circuit and other parts of the Par New England theatres will be cleaned up first as Par is already embarked on this task.

Some change may occur in Detroit where George Trendle holds forth presently but whose management contract expires in a few months. Chicago, undoubtedly, will continue as is under the Balaban management.

Coincident with the theatre administrative and operating group under Ralph A. Kohn through formation of Paramount Theatre Service Corp., the official lineup of Famous Theatres Corp., theatre holding company which replaces Publix Enterprises, has been agreed upon.

Famous now has the following setup: Chairman of the board, Adolph Zukor; president, Ralph A. Kohn; v.p.'s, Frank Freeman and Sam Dembow, Jr.; assistant treasurer, Paul A. Raibourn and secretary, Austin C. Keough.

N. Y. OPS. RESORT TO NRA FOR ARBITRATION

First resort to arbitration under the permanent film code will probably be made before the end of the week by unions in an effort to establish a standard wage scale for operators in Greater New York. Inability to iron out the money situation for booth men, over which Local 306 and the Independent Theatre Owners' Association have remained deadlocked through a dozen meetings to date, was conceded by spokes men Monday (8).

The decision to arbitrate formally under the NRA set-up may likely be reached at another session of the two groups slated for Tuesday (9).

The code requires such putants to observe the minimum AFL scale as of August, 1933. In New York, however, this promises to be smartly contested by some of the parties on the ground that the AFL, through Local 306, never had any set scale in New York; that wages differed according to theatres and the nature of various deals.

Appointees the arbitration board would include single representative each for ITOA, Empire, 306 and the Government.

Hollywood,

With IATSE operators' of southern California trying get Fox West Coast circuit to restore salary cuts to projectionists that were voluntarily granted to the circuit during the past year, and the theatre execs standing pat that wages being paid Aug. 23 stand under the Code, controversy will likely wind up by being tossed to Code representatives for arbitration.

At last week's meeting between officials of the various locals and the circuit, the operators asked for a conference on the restoration of wage scales with Charles Skouras, operating head of Fox-West Coast. In making this request the IATSE representatives declared that Skouras had asked for and received a voluntary cut from the operators last year to help in getting the circuit out of the red, and it was up to him to show the same spirit of cooperation towards them at this time by restoring the cuts and not attempt to stand on technicalities.

Skouras is expected to go into a huddle with the IATSE men late this week.

ROSY NIXES H'WOOD WRITER COMM. MOVES

Hollywood, Jan. 8.

According to telegraphic advices from Administrator Sol A. Rosenblatt, the election for nominations called for Jan. 15 by the Screen Writers' Guild for representatives to sit on various committees provided for by the code, is not in order and will not be recognized by the government.

Academy wired Rosenblatt and wanted any available information on method of nominating the employee representatives on the various standing code committees and especially inquiring whether the Administrator has undertaken to set up standing committees under Article V, Part 4, on which representatives of directors, technicians, actors, writers or any of such groups will be called for to submit committee recommendation.

Wire also asked if any or all of such committees are to be appointed, has the manner of nomination been prescribed by the Government or Administrator, and, if not, whether employees in such groups organized in the Academy are justified in assuming that suitable notice of request for, and method of, nominations will be communicated by Rosenblatt in advance.

Answer by Rosenblatt was No nominations required for appointment of standing committee on extras and freelance players. No method of nomination submitted or approved respecting members of other standing committee under the production code required therein. Administrator has not undertaken to set up commitees under Article V, Part 4, as yet. Ample notice will be given all organizations and methods of nominations will be communicated publicly in advance.'

Wire was sent because the acting head of the Writers Guild was reported to have informed members that the Writers Guild had been delegated by the authority to supervise election of writer nominees for the writer-producer committee.

United Cigars Case Will Test Big Leaseholds

The question of whether claims of landlords for future rents are provable under the amended bankruptcy act, wording of which is interpreted both ways, is finally to be decided under a test case that's going into the N. Y. Supreme Court in February. Meanwhile, the trustees of Paramount Publix and Publix Enterprises, as well as administrators of many other bankruptcies throughout the country, are deferring action the Federal courts to disallow such claims.

Test case is that of the Manhattan Properties, a subsidiary of the United Cigar Stores, America's largest bankrupt, against the Irving Trust Co., receivers for United Cigar. The case, to be heard in the N. Y. Supreme Court in February, has been on appeal one and a half years from lower courts and involves future rents claimed by Manhattan Properties from the United Cigar Store estate.

The rent under the lease involved, for accrued and accruing rent, is declared similar to the claims on leases filed against Par and its major theatre holding company, Publix Enterprises.

Neither the Par nor the PE trustees are scheduling any further hearings on future rent objections until after the decision is handed down, when it will be studied to determine whether a precedent is established and whether or not there may be differences to distinguish the United Cigar from the Par and PE bankruptcies so far as landlords are concerned.

Publix Enterprises is objecting to a total of rent claims of $3,557,377. Objections have been filed against all of these, numbering 15 corporations or individuals, and some after hearings before Referee Henry K. Davis with right of appeal. The landlords have appealed to the U. S. District courts in the case of the Georgia Realty Corp., owners of Keith's, Atlanta, on a claim for $674,666, reduced from over $1,000,000; and in the case of Emme Floto Gescheider, et al., owners of the Paramount, Steubenville, O., under a claim for $619,805.

Fox Movietone Out Of Embassy; Wants Another B'way Spot

Doubt as the future of a newsreel house for the Fox-Movietone and Hearst Metrotone reels following sudden withdrawal from the Embassy a week ago looms with Fox reported having no spot in mind at a low enough rental. That was F-M's reason for going out of the Emb.

Last fall F-M threatened to move into the Criterion but stayed on at Embassy, controlled by Loew's, on the promise of a readjustment in the rent which has never arrived. The Criterion is now a grind.

F-M insists rental being brought down to minimum, yet wants a Broadway location. Angle of Fox-Movietone is that it operates 52 weeks a year and should get a break on rental.

N. Y. to L. A.

Harry Warner.
Jack Warner.
Leon Schlesinger.
Mrs. Leo F. Forbstein.
Danny Danker
Jay Emanuel.
Maurice Chevalier.
Charles Boyer.
Erik Charrell.
Marcel Vallee.
J. P. McEvoy.
Leigh Jason.
J. R. McDonough.

L. A. to N. Y.

Howard Hawks.
William Gargan.
Joe Mankiewicz.
Barry Trivers.
Aben Kandel.
Bob Ritchie.
Sam Goldwyn.
Ruth Etting.
James R. Grainger.
Nat Levine.
Irving Cummings

Code Question Box

VARIETY is establishing a Question ox on the movi code.

It is essentially for theatre owners, but individuals, or organizations, in any phase of the film business may avail themselves of its use. There is no charge.

VARIETY will answer queries by publication, but will not publish the name or address of the inquisitor. Anonymous letters, however, will be ignored. Identification is essential before further consideration.

VARIETY does not intend to attempt the impossible. Positive answers, explanations or interpretations cannot actually be determined until the Code Authority Board has established precedents by definite rulings. This paper, however, will try to interpret an answer to submitted problems during the time the industry is waiting on the Authority Board, via unbiased summations based on the opinions of both major and independent codists. The intent is to handle as many questions as reasonably possible each week.

Before communicating with VARIETY it is suggested that the writer thoroughly study that part of the code which concerns his problem and give due thought to its definition. It will be appreciated if letters are made as brief as possible and typewritten. But, above all, state the question clearly.

Address communications to Code Editor, care VARIETY, 154 West 46th St., New York City.

Coast Indie Charges Two Circuits Violate Code on Pix Bookings

Los Angeles,

Battle for picture product, which they claim is being wrongfully denied them in the Alhambra zone, has been carried to the NRA and the U. S. Department of Justice by S. N. Lazarus and Harry Vinnicof. Complainants name Fox West Coast, Principal Theatres and major producing companies in charging discrimination in withholding pictures from the Garfield theatre, and ask for relief by seeking to have restored the services the house formerly had. Lazarus & Vinnicof assert that their Alhambra theatre has been forced to the verge of closing because of the collusive ban they allege.

Fox West Coast, answering an inquiry from Sol A. Rosenblatt, has disclaimed any responsibility for the asserted situation, representing that the circuit has 236 pictures available for the two competing Alhambra houses, El Rey and Alhambra, in which it owns 25% of the stock, with Principal Theatres holding 50% of the remaining ownership. Lazarus & Vinnicof, FWC asserts, have available 238 pix on the open market, including the entire product of RKO and pictures of Columbia and Universal and indies. Fox West Coast informed Rosenblatt that it could use over 500 pix for its Alhambra houses, but that it was not subjecting the circuit to possible charges of overbuying under the NRA code.

Principal Replies

Principal Theatres has also sent replies to both Rosenblatt and the deputy U. S. Dist. Attorney here, asserting the Lazarus & Vinnicof complaints are unjustified so far as they pertain to that organization.

Lazarus & Vinnicof blame Fox West Coast and Principal for withdrawal by various major producers of the picture service they received at the Garfield over a year ago. House was thereafter operated by a pooling arrangement between L & V and Principal Theatres. After mutual dissolution of this arrangement a year ago, the Garfield received split product of RKO, Paramount, Fox, Warners-First National, but this new season has been able to obtain only Universal and Columbia, among the majors.

Lazarus & Vinnicof claim that FWC, because of its influence and buying power, has been able to induce producers to withhold product from the Garfield in favor of its own competing houses. They feel the situation involves the right of an indie exhibitor to survive.

Related to the situation carried to the NRA, it is understood that the Million Dollar theatre, a Lazarus & Vinnicof house, has lost the Paramount second run downtown pictures within the past six weeks, after showing that class of product for the past five years. Million Dollar is now showing some third run Paramounts.

This, it is understood, may result in court litigation.

Garmes' First in Air

Hollywood, Jan. 8.

First directorial assignment for Lee Garmes, former cameraman at Fox, will be 'Fledglings,' air picture starring Lew Ayres.

Berinstein On Code

Hollywood, Jan. 8.

Ben Berinstein, pres. of Independent Theatre Owners of So. Calif., is due in New York tomorrow (Tuesday) to handle code matters for his organization.

He will also confer with his brother, who runs a string of theatres in upper New York state.

Studio Readers Cut 15-60% Since Code, Is Charge

Hollywood, Jan. 8.

Charges were made by John Gordon, former Universal reader, at a Screen Writers' Guild meeting that some of the major studios taking advantage of the minimum wage provisions in the code, had cut readers' salaries from 15 to 60% since the pact became effective.

Gordon charged one studio with sweatshopping with a rate for the reading and synopsising of nine plays for $15. Another he claims has discharged several readers and lets the work out at $2 a day. Others, he said, allow $3 a day for this work.

He stated that 50% of the readers in the studios are getting $20 or less a week since the code went in.

Guild voted to take the reading situation up as its initial arbitration matter at the first meeting of the committee of five with a producer committee of five as provided for in the code.

S. S. MILLARD, ALIAS STANICH, POPS UP

San Francisco,

Governor Rolph this week extended a pardon to Elliott Stanich to save him for deportation to Jugoslavia, and then discovered that Stanich is none other than S. S. Millard, producer of sex pix.

As Stanich, Millard spent time in San Quentin several years ago for taking mortgaged film lights out of the state and selling them. He has been sued and re-sued in a dozen courts up and down the Coast, and is now in Chicago, where he recently brought divorce proceedings against his newest wife, charging her with bigamy.

EAST FOR VISIT

Hollywood, Jan. 8.

Cedric Gibbons, Metro art head, with Mrs. Gibbons (Dolores Del Rio), is due to arrive in New York today (Monday).

They will put in a couple of weeks looking at Broadway shows.

Seating Industry's Code Hearing Due Jan. 19

Washington, Jan. 8.

Code hearing on the proposed NRA pact for the public seating industry has been set for Jan. 19 before Deputy Administrator E. A. Selfridge. Session will be held at the Mayflower hotel here.

Covering approximately 85% of the industry, code would govern manufacture of theatre equipment.

Plenty of Woe for Studios in Meeting Code Observances

Hollywood,

Code observance, especially on the labor end, is proving a dizzy merry-go-round for the studios. While lots are trying to live up to all provisions, they have been tripped up several times.

Scarcely a studio that hasn't been officially charged during the last two weeks with some kind of violation. In every case the studios involved proved to the local regional labor board that no intention to break the pact was intended and that the violations were simply oversights.

Indication of how deep into the seemingly insignificant details of production the code dips, is seen in one complaint against Radio that it was using horse wranglers not registered as extras to play parts in pictures.

Practice has been to engage these men to handle horses in pictures for $7.50 a day and then give the livery men an added $2.50 to don costumes and ride before the camera. Radio did this and was checked up on the code clause that no one but an extra registered at Central Casting should get mob jobs. This meant hiring additional men to ride the nags at $7.50 a day and not the $2.50 allowed the men tending the horses.

Invincible Pictures was forced to add an extra $2 to envelopes of $5 extras the company had hired because the mobites had been singled out of the crowd for acting bits.

Sol Rosenblatt stepped into the extra battle himself and wired a protest against some studios engaging mobs at the rate of $3 a day each. Minimum must be $5. Only in case the mob is engaged from an organization, such as the American Legion, and paid off in a lump sum will the $3 rate stand, he ordered.

Ass't Directors and Clerks

Second assistant directors and script clerks profit under the code with an agreement from the majors that these two classes will operate on a maximum week of 54 hours. Heretofore the two crafts had been considered part of a production unit and not applicable to limited hours. Pact between the producers and the union also calls for a minimum wage of $40.50 for the script clerks with no disturbance of the wages of those in this craft now getting more than that amount. Scripters are also to be allowed straight time for overtime and time and a half for Sundays and holidays.

Charges made to the regional board and now under investigation by Pat Casey for the majors involve Metro and Columbia. M-G is charged with creating a new craft, that of 'standbys,' and putting grips in the job and paying them 75 cents an hour instead of the $1 for grips called for in the code. Metro was also complained of for working painters more than 36 hours a week and with instituting a system of two six-hour shifts with 24 hours for the same craft.

Grant's Illness Slows Par's 'Come on Marines'

Hollywood, Jan. 8.

'Come On, Marines,' on Paramount's schedule for the last month, has been shelved temporarily, caused by the illness of Cary Grant in England and a partial story revamp by Byron Morgan.

Thomas Mitchell, who was working on the yarn, is in New York for four weeks.

NRA Overhauling, With Emphasis On Trade Comm., Postpones the Filling of Fed'l Places on Board

Washington, Jan.

ing changes in the administration of NRA codes are under consideration by Federal authorities and steps to institute a new routine are being rushed along with plans for making much of the NRA a permanent fixture.

Revealing in his message to Congress Wednesday (3) that many aspects of the New Deal must be perpetuated, President Roosevelt Friday (5) disclosed he is working on a method by which complaints which the NRA is unable to settle in around-the-table fashion will be turned over to the Federal Trade Commission for rigid enforcement and formal action.

Picture independents particularly will be heartened by this change, it is believed here, since they have eyed with skepticism the numerical domination of film code authority by representatives of majors.

President Roosevelt intimated that the plan under consideration calls for complaints to be handled in the first instance by NRA officials. Kicks about the code authority will be taken up in this fashion, as will protests against trade practices which code enforcement groups are unable to settle.

Trade Comm. Angle

If the NRA is stumped, matters then will be passed over to the Trade Commission which could bring action under both the Industrial Recovery and Trade Commission laws. Commish could file formal complaints and issue cease-and-desist orders against code violators, and then if necessary go into court and prosecute offenders.

General overhauling of NRA anticipated in the immediate future and for that reason no great attention is being paid the matter of filling the two Federal vacancies on the film code authority. Implication is that the job spurned by Dr. A. Lawrence Lowell, and the second post for which no selection has been made, will remain empty for some time, or at least until after Divisional Administrator Rosenblatt returns from Hollywood late this month.

Meanwhile, a special committee has been named by the business advisory and planning council of the Commerce Department, headed by Walter C. Teagle, to study the effects of NRA on small businesses. Individuals or companies who feel they have been adversely affected by either the law or codes should make a detailed report to this committee.

NRA Test Suit

Bucyrus, , Jan. 8.

Constitutionality of the NRA will be given a test in common pleas court here when the case of Wallace Beck, resigned manager of the State theatre, against John Settos, Marion, owner of the theatre comes to trial.

Beck filed suit for $240, assertedly due as salary under provisions of the NRA. He stated in his petition that he should have received $560 for a specified period, but was paid only $320. He also charges that he worked longer hours than those approved by the NRA theatre code.

ROSY EXPECTS QUIET COAST VISIT, BUT—

Hollywood, Jan. 8.

Rosenblatt, film code overseer, arrives in Hollywood Jan. 21 to ogle the rules in practical operation and report back to Gen. Hugh Johnson his views as to necessary amendments, if any.

While it is understood Rosy hopes to enter Hollywood quietly, he will probably be met at the station by a band. He wants no ostentation so dancing girls will likely precede him in a triumphal march from station to hotel. He wants to complete his job as quickly as possible so studio lights are apt to be set up which will keep him awake all night. He wants to get facts—figures—statistics and that's his own lookout. He wants to return to Washington as soon as he can, so it's two and even that he'll have to look over Palm Springs, Malibu and Arrowhead before they let him get away.

SALARY QUESTIONNAIRE IN MAIL THIS WEEK

Washington, Jan. 8.

Those questionnaires on salaries paid executives, directors and employes in the film business have been almost completed by the NRA and are expected to go into the mails tomorrow (Tuesday) or the next day.

NRA brain-trusters, in collaboration with Divisional Administrator Rosenblatt, last week whipped blanks into final form in order that they may be on the Hollywood desks before Rosy appears on the studio lots the latter part of the month.

Steps to carry out the rest of the President's mandate being taken much slower. Apparently most of the investigation into the studio talent raiding problem will be conducted by Rosenblatt in person. He expects to shove off for the Coast between Jan. 15-20 and spend about 10 days out there.

Committees to conduct probes into various Coast labor situations—employment of freelance players, studio labor groups and extras—probably will be named late this week and will receive their instructions and advice from the NRA executive when he shows up in their precinct.

The Senate is waiting for reports from the Federal Trade Commission about its recent salary probe. Assembling of material contained in replies to inquiries is being rushed, but considerable time still is needed.

NO P. A. FOR C. A.

Secretary John C. Flinn does not intend establishing a publicity department for the Code Authority, pointing out that it is the intention of that group to administer the code at a minimum of expense.

EXTRAS STILL DECRY FAVORED

Hollywood, Jan. 8.

Despite NRA code regulations governing the employment of extras and bit players this group claims studios are still showing favoritism by maintaining request lists at all major studios where friends of producers, directors and other execs and casting office employees are receiving preference over the general run of extras. According to the code, request lists were to be discontinued with all extras getting a crack at whatever calls come in.

The cry of favoritism is an old one with the extras who have carried the torch against the employment relatives and friends for several years. Studios have always claimed that no preference list exists, but directors and assistant directors claim that it is necessary to include certain people in their extra calls because these people can't be depended upon to do their work properly, and give no trouble to the directors.

With the coming of the code these lists were supposed to be dropped. Extras claim that in the past two weeks, studios that have ignored code regulations have continued to employ those who were previously known to be on the favored roster. Extras are planning to hold a mass meeting to bring the thing to a head.

Pickford Personal to $58,000 as Chi Hops on Shock Attractions; 'Counsellor' $28,000 at Palace

usiness is on the climb around the loop bolstered by ace shock attractions that dynamites 'em into the box-office. Example of such blasting is Mary Pickford at the Chicago which this week will turn in a gross comparable to the hotcha figures touched during the heat of the World's Fair riot. Though coupled with just a so-so flick that picture gal in person looks capable of shoving the odometer at that ace house to a zing $58,000. Which means sidewalk lines throughout the day. Surprising by getting a large male play.

Also in the front of line of box-office winners is 'Counsellor at Law' which is turning in another heavy money week of the RKO Palace. Started off at an increased take and looks like it will continue until it finishes around $28,000, hot.

'Design for Living' is exhibiting remarkable recuperative powers at the Oriental and may stay four weeks to push back the planned opening of 'Dinner at Eight' for its pop run. Picture is now doing better business in its third week than it did in its first. The holiday mobs passed up this arty one but with the loop settling down to the normal the picture is drawing its proper clientele.

Estimates for This Week

Chicago (B&K) (3,940; 35-45-75), 'Easy to Love' (WB) and stage show. Mary Pickford is the draw. In at $12,500. Headed for big $58,000. Last week 'Mr. Skitch' (Fox) held excellently at $42,200.

McVickers (B&K) (2,284; 25-35), 'Convention City' (WB). B&K didn't know they had the picture until nine o'clock on the opening day, Saturday (6). Flick was held by the censor board which finally released it with a number of scissorings and a 'pink' adults only pass. Notices good and will hold house at $12,000, fair.

Oriental (B&K) (3,200; 30-40-50), 'Design for Living' (Par) (3rd week). Flicker picked up surprisingly after slow first session. Second week at $14,200 was as good as opening session. This week maybe $10,000, good. May make it four weeks. 'Dinner at Eight' (MG) set to follow for pop stay.

Palace (RKO) (2,583; 40-65-83), 'Counsellor at Law' (U) and vaude. Comment and notices excellent and boxoffice is headed for $28,000, fine. Last week 'Flying Down to Rio' (RKO) was a wallop with the New Year's mobs to touch terrific $34,700.

Roosevelt (B&K) (1,500; 25-35), 'Women in His Life' (MG). Opened today (8). Giving no indications of any boxoffice strength. Around $8,000. 'Alice in Wonderland' (Par) in holdover week for loop surprised with good biz at $9,200.

State-Lake (Jones) (2,700; 20-30-40), 'Goodbye Love' (RKO) and vaude. House ups this week and likely to touch $17,000. Last week 'In the Money' (Chesterfield) was in the coin for the holiday session at bubbly $18,100.

United Artists (B&K-UA) (1,700; 35-65), 'Roman Scandals' (UA) (2d week). Looks like four weeks without trouble. Opening session at $29,300 and followed by current session which is okay at $21,000.

Auto Patronage

Chicago, Jan. 8.

Whether parking space means anything to a theatre has been a debated question for some time. One answer might be read in the figures on the Southtown here.

In 11 months this theatre, located on the far soutside, has parked 500,000 autos.

'DOWN TO RIO' $25,000 IN FRISCO

Francisco, Jan.

With stage shows at the Warfield on six weeks' notice, the Embassy closed, and the naborhoods about due to cut their prices in keeping with those of downtown showshops, the street is in the throes of more upsets following the most hectic three months in 'Frisco's history.

Just what is to become of the Warf's F&M presentations is still up in the air, although it's been rumored they will go into the Paramount about Feb. 8. That house, however, started its new policy of first run double bills with a bangup gross last week and is following suit this stanza, with 'As Husbands Go' and 'Miss Fane's Baby Is Stolen.'

For that matter, the Warfield, despite its 65-cent top, which is two bits over all other theatres, set an attendance record last week with 'Dancing Lady,' and for first time is holding a show the second week. Nell Kelly and the other stage acts also holding over.

No less a decisive click is 'Flying Down to Rio' at the Golden Gate, which copped some $25,000 in nine days. 'Man's Castle' (Col) goes in Wed. (10).

At the Fox is 'Emperor Jones' (UA), split with 'Riders of Destiny' and ten acts of vaude. 'Jones' is the second UA and the third major company pio to play that indie house and it's a business-puller.

Estimates for This Week

Fox (Leo) (5,000; 25-35) — 'Emperor Jones' (UA), split with 'Riders of Destiny' (Mono) and ten vaude acts. Although 'Jones' did two road-show weeks at the Columbia to fair biz, it's doing well at the Fox, appealing to the Fox's type of customers, who go for anything resembling quality, and at such low prices. Looks like it'll hit an excellent $13,500. Last week's big $12,000 on 'Charming Deceiver' (Mono) and 'Under Secret Orders' (Maj) split, was helped by New Year's Eve. Henry Santrey's band stage attraction for next week.

Golden Gate (RKO) (2,844; 25-35-40)—'Flying Down to Rio' (RKO) and stage show. Winding up nine days with great $25,000, including New Year's big biz. 'Man's Castle' (Col) opens Wednesday (10).

Orpheum (F&M) (2,400; 25-40)—'Ace of Aces' (RKO) and 'Cross Country Cruise' (U), split. Neat take of $7,500, while last week's 'By Candlelight' (U) and 'Girl Without a Room' (Par), drew swell comment and big $10,000.

Paramount (FWC) (2,400; 25-35-40)—'As Husbands Go' (Fox) and 'Miss Fane's Baby' (Par), split, at new low prices, doing $13,500, which is considerably over the average biz on single features even at higher prices. It's a bargain-seeking public lately. Last week saw very big $14,000 on first week of this policy, with 'Design for Living' (Par) and 'Smoky' (Fox), split.

Strand (Cohen) (900; 25-40) — 'Road to Ruin' (Coop). Lotta stags, $1,100 worth, and quite a contrast to Eisenstein's 'Thunder Over Mexico' (Prin), which was moved there after doing a week at the United Artists.

United Artists (1,400; 25-35-40)—'Roman Scandals' (UA) (3rd week). Holding to $10,000, which is all the better considering the big $16,000 and $14,000 on first and second stanzas, respectively.

Warfield (FWC) (2,700; 35-45-65) —'Dancing Lady' (MG) and stage show, with Nell Kelly. Busting house policy by holding for second week, which hit attendance record and $29,000. Present frame ought to gross $17,500.

'GALLANT LADY' ALL OF THAT IN N.O., BIG 12G.

New Orleans, Jan. 8.

This is a bounteous week in the local showshops. Theatres are all running up highly profitable grosses.

Business has improved right along since the turn of the year, with the current showing the most gratutious yet.

Estimates for This Week

Saenger (3,568; 40)—'Invisible Man' (U). Looks like a healthy $11,000. Last week 'Design for Living' (Par) went to a nice $10,000 without any trouble.

Loew's State (3,218; 40)—'Gallant Lady' (UA). Ann Harding is good news from home here. Picture seems to be headed toward a splendid $12,000. Last week 'Dinner at Eight' (MG) was tremendous with $18,000.

Orpheum (2,400; 35) — 'Flying Down to Rio' (RKO). Heavy click and film is being shown for 10 days. Looks like $17,000 for that period of time.

St. Charles (2,000; 25)—'Shadows of Sing Sing.' Safe at $2,500. Last week 'By Candlelight' (U) went to $3,000.

Tudor (700; 30)—'Lady Killer' (WB) and 'Tarzan' (Prin) on a double bill. Whizzing along at a $2,500 pace. Last week 'White Woman' (Par) got $2,400.

Tab 'Scandals'-'Clouds' Best Combo in Ptsbg.

Pittsburgh, Jan. 8.

Session's best bet looks like Pitt, where combo of tab 'Scandals' and 'Above the Clouds' should be a cinch for real dough. In for only four days, but with a Sunday midnighter at 75c and house's regular top jumped from 40c. to 50c. should be able to gather $7,100 for brief session, which is plenty all right. 'Flying Down to Rio' at Stanley shapes up for an excellent $12,500.

'Sitting Pretty,' first-rate entertainment, but lack of marquee draw will make it pretty tough to hit even $8,500, sluggish, while Davis has a struggle on its hands with 'Shadows of Sing Sing'.

Fulton has 'As Husbands Go,' but only for four days to enable house to get back on a Thursday (17) opening with 'Berkeley Square'. Originally slated for three days came in 24 hours ahead when 'Hoopla' lasted but five days. In sliced session, 'Husbands' will be lucky to get $2,200. Warner faring better on 'Son of Kong'; swell $6,500.

Town gets its first road-show picture entry since 'Dinner at Eight' last October when 'Queen Christina' comes into Nixon next Monday night (15) for two-week stay at $1.65 top.

Estimates for This Week

Davis (WB) (1,700; 25-35)—'Shadows of Sing Sing' (Col). Ordinary programer and with no cast names to back it up will have a struggle to get $2,000, and that's a deep red. Last week 'Girl Without a Room' (Par) in four days around $2,250, with New Year's Eve midnight show helping plenty.

Fulton (Shea-Hyde) (1,750; 15-25-35)—'As Husbands Go' (MG). In for only four days so house can get back to regular Thursday opening this week. Around $2,200, no more, looked for in brief session. Last week 'Hoopla' (Fox) in five days around $5,000, with holiday and day following responsible for more than half that figure.

Penn (Loew-UA) (3,300; 25-35-50)—'Sitting Pretty' (Par). Good entertainment but being passed up in a generally dull session. Slow start presages bad $8,500 on week. Last week 'Dinner at Eight' (MG) big at $16,000 although still not entirely up to expectations.

Pitt (Shaffer) (1,600; 25-35-50)—'Above the Clouds' (Col) and tab 'Scandals'. It's the flesh that's bringing 'em in this week. Sunday midnite show at 75c and with five complete shows daily, house should get enough of a turnover to bring $7,100 in four days, all right. Last week 'Rainbow Over Broadway' Chesterfield and vaude in neighborhood of $5,300.

Stanley (WB) (3,600; 25-35-50)—'Flying Down to Rio' (RKO). Class musical getting mass play, $12,500, very likely. Last week 'Design for Living' (Par) better than $13,000 and satisfactory.

Warner (WB) (2,000; 25-35-50)—'Son of Kong' (RKO). Going strong for around $6,500, okay. Last week 'Convention City' (WB) very nice at $7,500.

40c 1st Run of 'Dinner,' $18,000

Critics Give French 'Red Head' Raves—'Down to Rio' $10,000

Minneapolis, Jan. 8.

At 40c top, in place of the $1.65 or $2.20 which were exacted in many other spots, 'Dinner at Eight' in the 4,200-seat Minnesota on the regular grind schedule easily tops everything.

Another screen attraction hitting the box-office bull's eye is 'The Red Head,' French film, in its second week at the sure-seater World and going great guns. The critics splurged in their use of superlatives on this one and it's helping the take.

This week there isn't a stage show in the burg, excepting stock burlesque at the Gayety. But last week there were two, 'Fifty Million Frenchmen' and Connie's 'Hot Chocolates', at the Orpheum and State, respectively, and, despite their presence, it was a disappointing New Year's week.

Estimates For This Week

Minnesota (Publix) (4,200; 25-35-40)—'Dinner at Eight' (MG). Low top for its local premiere. Manager Harold Kaplan's huge five weeks' advance exploitation and advertising campaign bearing fruit. Beat 'I'm No Angel', previous gross leader here, on opening days. Should reach $18,000. Last week, 'Mr. Skitch' Fox), $12,000.

Orpheum (Singer) (2,890; 25-35-40)—'Flying Down to Rio' (RKO). Manager Emil Franke and RKO put over effective selling campaign. Will probably hit $10,000. Last week, 'World Changes' (FN) and 'Fifty Million Frenchmen' on stage, $12,500.

State (Publix) (2,200; 25-35-40)—'I Am Suzanne' (Fox). Very well-liked, but Lilian Harvey no box-office name and the Minnesota and Orpheum opposition murderous. Will be lucky to top $4,000. Light. Last week, 'Hoopla' (Fox) and Connie's 'Hot Chocolates' on stage, $10,000.

World (Steffes) (300; 35-50-75)—'The Red Head' (Auten) and 'Three Little Pigs' in French. Helped by critics' raves and word-of-mouth praise from pleased patrons. Second week should reach $2,000. Excellent. First week, $2,400. Very big.

Uptown Publix) (1,200; 25-35)—'Christopher Bean' (MG). Maybe $2,500. Pretty good. Last week, 'I'm No Angel' (Par). $3,500. Very big.

Lyric (Publix) (1,300; 20-25)—'Blood Money' (UA). Bancroft not so hot as draw here any more. Looks like around $2,500. Light. Last week, 'Prizefighter and Lady' (MG), $5,200. Very big.

Grand (Publix) (1,100; 15-25)—'Footlight Parade' (WB), second-loop run, and ' irl Without a Room' (Par), first run, split. Probably $2,200. Fair. Last week, 'I'm No Angel' (Par), second loop run, $3,000. Very big.

Aster (Publix) (900; 15-25)—'My Weakness' (Fox) and 'I Loved a Woman' (FN) second loop runs, and 'Lone Cowboy', first-run, split. Around $700 indicated. Light. Last week, 'Stage Mother' (MG), 'Golden Harvest' (MG), second runs, and 'From Headquarters' (WB), $1,200. Pretty good.

'I Am Suzanne,' $18,000, Fox, Philly; Critics Rave, 'By Candelight,' $3,700

Connoisseur

Hollywood,

Friends asked an actor if he'd like to accompany them to a class gallery to ogle 'Blue Boy.'

'Nope,'

saw him in '

'SCANDALS' BIG IN DENVER, 17½G

Denver, Jan. 8.

All first runs running average and up to three times average, 'Roman Scandals' started disappointingly but built fast, holdouts every day and to curb Saturday and Sunday night. Will be first film going two weeks at Denver.

Paramount running twice normal after 'Dinner at 8' turned in big week at Denver. Orpheum held back 'Convention City' a week and put in 'Ann Vickers' and with first stage show produced locally by Fanchon & Marco packing them in repeatedly with daily standouts. Denham running to average week with holdouts at night. Aladdin doing good. Tabor stands out with second run and stage shows, $3,500. Perfect theatre weather, just cold enough to chase 'em inside.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40) —'Morning Glory' (RKO). Average $3,500. Last week 'As Husbands Go' (Fox) turned in a little better than average week at $3,750.

Denham (Heilborn) (1,500; 25-30-40)—'Design for Living' (Par) and stage show with Jerry Ross. Nice $16,000. Last week 'Alice in Wonderland' (Par) on the end of a 10-day run turned in close to $10,500.

Denver (Huffman) (2,500; 25-35-50)—'Roman Scandals' (UA). Bullish at $17,500. Last week 'Dinner at Eight' (MG) turned in best gross in the past two years and skyrocketed to $17,000. Holdouts sent film to the Paramount for the current week.

Orpheum (Huffman) (2,600; 25-35-40)—'Ann Vickers' (RKO) and stage show with Fred Schmitt's orchestra. Nice at $12,000. Last week 'Counsellor at Law' (U) wound up with $14,000.

Paramount (Huffman) (2,000; 25-40) — 'Dinner at Eight' (MG). Brought over from the Denver where it hung up $17,000 last week. Strong for $6,500. Last week 'Smokey' (Fox) and 'Should Ladies Behave' (MG), split, took in $2,750, an average week.

Philadelphia, Jan. 8.

This week is very short on new films in the downtown picture houses, but a number of the holdovers appear to be headed for big things in the way of box-office activity. Naturally, however, there'll be a sharp decline from the sensational grosses of last week. As matter of fact last week's grosses beat those of the preceding week in most instances, terrific New Year's day takings being largely responsible.

Plenty of records came near cracking that day with 'Little Women' at the Boyd with approximately $7,000, including a midnight show, leading the way. Last week's $30,000 indicates $21,000 this week and that should mean a four weeks' stay in all—amazing for this house.

The trade is watching picture business of the next couple of weeks very closely. Philly was very bad in the late fall when other cities reported recuperation.

Estimates for This Week

Aldine (1,300; 55-65)—'Roman Scandals' (UA) in third week and very likely to stay a fourth; $8,000 indicated. Last week's $14,200 terrific New Year's Day exceptionally big here as elsewhere.

Arcadia (600; 25-40-50)—'Duck Soup' (Par). Concludes nine-day stay today with $7,500 grossed in that period—corking trade. 'Sitting Pretty' (U) tomorrow.

Boyd (2,400; 40-55-65)—'Little Women' (RKO). Bad weather and natural after-holiday slump not affecting this one much. Nearly $21,000 indicated. Last week saw $30,000 with $7,000 New Year's. Third and fourth weeks assured.

Earle (2,000; 40-55-65)—'Above the Clouds' (Col) and vaude. Ben Bernie is helpful headliner. Satisfactory $16,000 expected. Last week 'Girl Without a Room' (Par) and vaude. Ted Lewis headliner. Very strong $26,000.

Fox (3,000; 35-55-75)—'I Am Suzanne' (Fox) and stage show. Great press and surprising public response caused this one to be held over. Should get close to $18,000. Last week, $28,000. Scale dropped from 75c top to 65c. Stage show different this week.

Karlton (1,000; 30-40-50)—'By Candlelight' (U). Critical raves; trade not so lively; $3,700 will be top. Last week 'Should Ladies Behave' (MG), $4,500—not up to standard of holiday week's trade.

Keith's (2,000; 35-40) 'As Husbands Go' (Fox) and vaude. Got two days more than a week. 'Wine, Women and Song' (Indie) today, with Frankie Richardson on the stage. House averaging around $7,000 weekly with last week, of course, substantially over that though not very big.

Stanley (2,700; 40-55-65)—'Dancing Lady' (MG). Last times today (Monday) with 'Flying Down to Rio' (RKO) next. 'Dancing Lady' got $22,000 in first six days and about $6,000 are indicated for the three extra days.

Stanton (1,700; 30-40-55)—'White Woman' (Par). Between $7,000 and $8,000 indicated. Last week 'Lady Killer' (WB) $9,000 due largely to New Year's Day.

INDPLS. B. O. PACE CONTINUES STRONG

Indianapolis, Jan. 8.

Is continues to show signs of reviving locally. Everything has looked brighter since the middle of December and the passing of the holidays has not caused a halt in the steady climb of grosses back to something near par figures downtown.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 20-25-40) 'Counselor at Law' (U). Mild at $3,400. Last week the holdover stanza of 'Mr. Skitch' (Fox) was bright at $5,700.

Circle (Katz-Feld) (2,600; 25-40) —'Henry Eighth' (UA). Not bad at $5,800. Last week, 'Flying Down to Rio' (RKO) moderately good at $6,750.

Indiana (Katz-Feld) (3,100; 20-25-40)—'World Changes' (FN) and 'Havana Widows' (FN) split. A light figure of $4,700. Last week, 'Sitting Pretty' (Par) was all ri with take of $5,900.

Lyric (Olson) (2,000; 20-25-40)—'Lady Killer' (WB) and vaude. This house moving along in snappy fashion with a nifty $7,300 showing up for the week. Means a profit. Last week, 'By Candlelight' (U) and vaude clicked very well and garnered $7,700 with the aid of a midnite show.

Loew's Palace (Lowe's) (2,800; 25-35-55) — 'Dinner at Eight' (MG). Held up very nicely in its second week at advance prices. Take should be a solid $6,850. Last week in its opening stanza the pic did a smacko $11,300.

Holdovers, Repeats in Los Angeles; 'Fane's Baby' Plus Lombardo, $18,000

Los Angeles,

Trade pretty fair all around week after New Year with four of the houses carrying over their screen offerings for the week. Paramount proved to be the leader with Guy Lombardo outfit on stage carrying around 50% or better of the b.o. draw load with 'Miss Fane's Baby Is Stolen' on screen.

Chinese continuing to hold up remarkably well with 'Little Women' in third week. Picture playing to turn away at mats with nites fairly good.

In the other holdover class are 'I Am Suzanne' at the Four Star, not so hot; 'Elysia' at the Criterion limping along; 'Dancing Lady' at the State doing better than the regular single week average and 'Flying Down to Rio' at the RKO, just so so.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65), 'Little Women' (RKO) and stage show (3rd week). Clipping along at great pace and should hit around $21,000. Last week, second stanza almost equalled the $22,500 of the first, which is corking business.

Criterion (Tally) (1,600; 25-40), 'Elysia' (Bryan Foy) (7th week). Just wheezing its way out to around $2,900. Last week sixth session it came home with the New Year bang of $4,200.

Downtown (WB) (1,800; 25-35-40-55), 'The House on 56th Street' (WB). Off to splendid start and should come in with around $8,800. Last week 'Son of a Sailor' (WB) with midnite show for New Year tossed in rang the bell with close to $12,000.

Four Star (Fox) (900; 50-75), 'I Am Suzanne' (Fox) (3rd week). Not as good b.o. bait as figured, will come home with $2,620, which is no loss to the house. Last week, second stanza, it was just short of $3,000.

Hollywood (WB) (2,756; 25-35-40-55), 'The House on 56th Street' (WB). Heading for $9,500. Last week 'Son on a Sailor' (WB) with plenty of that Joe E. Brown kid following came home with around $11,000.

Los Angeles (Wm. Fox) (2,800; 15-35), 'Before Midnight' (Col) and 'Love, Honor and Oh! Baby' (U) split. Getting that bargain trade for first runners and will do around $4,000. Last week 'Myrt and Marge' (U) and 'King for a Night' (U) pretty good at around $6,700.

Mirror (Lazarus-Vinnicof) (1,034; 25-40), 'Eat 'Em Alive' (Austin). With corking ballyhoo for start flash looks like a sure $3,800 for first week, which is oke as pic is in on percentage. Last week 'Mirages of Paris' (Pathe-Natan) second and final stanza pretty good at $3,200.

Orpheum (Bdwy) (2,270; 25-35), 'S.O.S. Iceberg' (U) and 'The Thundering Herd' (Par) split and vaude. Pushing out a lot of show for little money, returning to first runs for change will clip home close to $5,000.

Pantages (Pan) (2,700; 25-35-40), 'The Women in His Life' (MG) and stage show. Al Pearce and his gang are the cause for whatever draw house is getting this week, which is durn little and may be around $4,500, which is not helping Pearce any, as he played to big money at other local engagements. Last week 'Madame Spy' (U). With a radio act on stage and all breaks it may it $5,400.

Paramount (Partmar) (3,595; 25-40), 'Miss Fane's Baby Is Stolen' (Par) and stage show. round $18,000. Last week 'Eight Girls in a Boat' (Par) with biggest week of year and the Mills Brothers bolstering matters did its most voluminous trade of the year ith around $26,000.

RKO (2,950; 25-40), lying Down to Rio' (RKO) (2nd week). RKO had hard sledding for this stanza to bring the take to the $5,000 mark. First week for this pic not as terrific as anticipated at $9,500.

State (Loew-Fox) (2,024; 25-40), 'Dancing Lady' (MG) (2nd week). Best holdover attraction house has had in long time and will depart with $12,000 for six-day holdover. Last week with New Year trade hit close to $22,700, which is most money house has seen in long, long time.

United Artists (Grauman) (2,100; 25-40-55), 'I'm No Angel' (Par). Started off nice pace today and looks good for two weeks. Last week 'Roman Scandals' (UA) was around $9,000 on the bow out. First week just over the $13,000 line.

MacDonald's 'Marietta'

Hollywood, Jan. 8.

Metro's next musicker, 'Naughty Marietta,' will star Jeanette MacDonald.

Hunt Stromberg will produce, script now being shaped up by Albert Hackett and Frances Goodrich.

TACOMA GROSSES

'Danci ' $5,000—'Down to ' $4,000

Tacoma, Jan.

Ace attractions and new hope of new year ushered 1934 into Tacoma showdom with better takings and added optimism. New Year's week was a wow all around. Employment situash looking better here and as this is a payroll town, it means something.

Estimates for This Week

Music Box (Hamrick) (1,400; 25-35)—'Flying Down to Rio' (RKO) set for full week, looking to do $14,000. Last week 'I'm No Angel' (Par) terrific with Mae West the power, b.o. click at tune of $6,500, smash. Week prior 'Alice in Wonderland' (Par) six days, okay, $3,000.

Roxy (J-vH) (1,300; 25-35)—'Dancing Lady' (MG) hotcha enough with two names, Crawford and Gable meaning plenty, expected $5,000. Last week 'Mr. Skitch' (Fox) great at $6,000. Week prior 'Her Sweetheart' (MG) eight days, $5,700.

Ilue Mouse (Hamrick) (650; 15-25) — 'Torch Singer' (Par) and 'Right to Romance' (RKO) split, anticipated $3,000, very nice. Last week 'Lady Killer' (WB) and 'Horseplay' (U) split, good at $2,000. Week prior 'This Day and Age' (Par) and 'Kennel Murder Case' (WB) fair, $1,500.

'Little Women' $23,000, Marxes 15G, Among New'k's Outstanders

Newark, Jan. 8.

Weather hurt openings not a little but mild, sunny afternoon Saturday packed them in almost everywhere. Unquestionably Proctor's with 'Little Women' will lead the town running up to a tremedous $23,000 according to weather. Picture expected to hold over. 'Duck Soup' at Paramount-Newark will be second somewhere near $15,000, while Cagney at the Branford will do proportionately better with nearly $12,000.

The Rialto with its grind of old pictures at 10 to 25c is doing well and is the only house in town with wide range.

Chevrolet has the Mosque this week for its own show.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Lady Killer' (WB). Going great for nearly a fine $12,000. Last week 'Son of a Sailor' (FN) and 'By Candlelight' (U) very good at $12,800.

Capitol (WB) (1,200; 15-25-35-50)—'Nora Moran' (Maj) and 'Sitting Pretty' (Par). 'Nora' a first run here and might mean something at this spot. Maybe $4,500. week 'From Headquarters' (WB) okay at $4,900.

Loew's State (2,780; 15-75)—'Advice to the Lovelorn' (MG) and vode. Not strong on opening but good reception of Joe Laurie's 'Memory Lane' on stage indicates that it may build to a fair $13,000. Last week 'Going Hollywood' (MG) good at $15,000.

Newark (Par-Adams) (2,248; 15-99)—'Duck Soup' (Par) and vode. Standing all day Saturday looks like fine $15,000. Last week 'Design for Living' (Par) $14,900.

Proctor's (RKO) (2,300; 25-35-40-60-75-85)—'Little Women' (RKO) and vode. Running six shows daily and still has them standing. Going to take plenty and with decent weather should top $23,000. Last week 'Mr. Skitch' (Fox) with George White's 'Scandals' tab on stage good at almost $17,000.

Terminal (Skouras) (1,900; 15-25-35-40)—'Hold the Press' (Col) and 'I Was a Spy' (Fox) with 'Fog' (Fox) and 'Jimmy and Sally' (Fox) split. Not doing so well just now, maybe $3,100. Last week 'Orient Express' (Fox) and 'Charming Deceiver' (Maj) mild at $3,300.

'SKITCH' 23G'S IN BEANTOWN

Boston, Jan. 8.

Biz lags behind expectations. Weather's one alibi. It's been winter in the good old New England tradition.

Estimates for This Week

Keith's (RKO) (4,000; 25-35-50)—'Flying Down to Rio' (RKO) held over a second week, and just fair on the intake. First week, quite nice at $9,000; current may hit $7,500.

Boston (RKO) (4,000; 35-50-65)—'Fog' (Col) and Amos 'n' Andy toppling vaude bill. Criticism that radio stars, given big reception, hand audience but a scant 5 minutes show, by Boston entirely too skimpy. Grosses headed for $22,000, good. Last week, 'By Candlelight' (U) and on stage 'Artists and Models,' aided by terrific New Year Eve midnight sell-out at more'n twice ordinary prices, went to a magnificent $24,500.

Orpheum (Loew) (3,000; 30-40-50)—'Going Hollywood' (MG) and vaude, doing a nice biz, for prospective $11,500. Last week, 'Advice to Lovelorn' (UA) and vaude, fair at $10,500.

State (Loew) (3,000; 30-40-50)—'Roman Scandals' (UA) a guffaw hit for audience, plus flash and splash and tunes, getting the raves, and doing better than any recent opus at this spot. Looks like a creamy $12,000. Last week 'Dinner at Eight' (MG) for first time at pop prices; good deal short of socko at $9,500.

Met (Publix) (4,330; 30-40-50-65)—'Mr. Skitch' (Fox) and stage show headed by Mary McCormic, out for no record but should come under wire at velvet margin in $23,000. Last week, 'Design for Living' (Par) and stage show, helped by bangup pre-holiday midnight affair, skip-roped to welcome $26,500.

Paramount (M&P) (1,800; 35-45-55)—'Havana Widows' (FN) and 'Hell and High Water' (Par) pleases, and has rosy claim on $8,500, short of hotcha but dandy. Last week, a humdinger for the holiday trade with Cagney in 'Lady Killer' (WB), plus 'Girl Without Room' (Par), in high at $10,000.

'Roman Scandals' Socko in Prov.

'I Was Spy' $7,500—Double Feature Town Finds Biz Pleasing

Providence, Jan.

Things look hotcha again. Weather man seems to have softened sufficiently to give exhibitors here a break. Hotsy-totsy start for most stands and brisk biz is looked to for rest of the week providing there's no sub-zero weather in the offing.

Estimates for This Week

Fay's (2,000; 15-25-40)—'I Was A Spy' (Fox) and vaudeville with Molasses and January headlining. Picture is oke, but just a bit too high-brow for the patrons of this spot. Start nice and anticipated gross of gross of close to $7,500 looks sure. Last week 'Havana Widows' (WB) and Harry Delmar's Revels,' Oke at $7,000.

Loew's State (3,200; 15-25-40)—'Roman Scandals' and vaudeville. Eddie Cantor doing the trick again; terrific biz over the week-end; four shows daily should give house no trouble in toppling records for at least $20,000. Last week 'Dinner at Eight' (MG) and vaude; got nice $15,400.

Majestic (Fay) (2,200; 15-25-40)—'Mr. Stitch' (Fox) and 'House On 56th Street' (WB); great bill with plenty of box office names; start oke, and assures house of at least $7,000, if weather holds out. Last week 'The Lady Killer' (WB) and 'You Made Me Love You' was so-so at $5,800.

Paramount (2,200; 15-25-40)—'White Woman' (Par) and 'Girl Without a Room' (Par); starts Wednesday and sticks for eight days to bring house back to regular Thursday openings. Current show 'Design For Living' (Par) and 'Rainbow Over Broadway' ends nine-day run tomorrow (9) with house assured of at least $8,800.

RKO Albee (2,200; 15-25-40)—'Flying Down to Rio' (RKO) and Fog' (Col); second week; musical well liked; showed surprising pick-up over week-end; at least $5,000 on holdover and no one kicking. First week picture started off well, slid a bit, but not enough to spoil effect; pic at $6,900.

RKO Victory (1,600; 10-15-25)—'Master of Men' (Col) and 'Broken Dreams'; looks like $1,050 on split week. Last week 'Only Yesterday' (U) and 'Breed of the Border' (Mono) was so-so at $925 on split week also.

B'way Continues Strong B. O. Gait After Bullish Holiday Biz; 'Free, 85G, M. H., Roxy, 29G; 5 Holdovers

After the best holiday business Broadway has experienced since the great debacle of 1929, aided by repeal and influx of large out of town crowds, the box offices are continuing at a good gait. To some extent the Automobile Show, which annually brings many people to New York, is currently stimulating box office activity.

Music Hall will find itself with another good week from 'If I Were Free' despite the picture's unfavorable notices. Indications are it will hold to $85,000 at least. House had an exceptional Christmas and New Year's fortnight with 'Flying Down to Rio,' which totaled over $200,000 on the 14 days.

Most of the town currently is on holdovers, the Paramount, Capitol, Strand, Rivoli and Rialto. The Mayfair may be considered a holdover in part through retaining 'Smoky' for 10 days, closing last night (Monday), with a good break obtained, over $10,000.

Par, which is keeping 'Design for Living' a second week, got more than expected on the first seven days, $60,000, and for the final holdover week may come close to $50,000. Over the weekend it was showing more than the anticipated strength. Capitol will not be as stout with 'Dinner at Eight' on the second week but maybe $40,000, okay. House yesterday (Monday) began advertising its Friday (12) show in a big way.

Of fine strength is Eddie Cantor's 'Roman Scandals,' now in its third week and stepping for a good $27,000.

'A Man's Castle' at the Rialto surprised by doing $15,600 the first week (over New Year's) and is being held on a chance to strike $11,000. Arthur Mayer hasn't decided whether to retain it for a part or all of a third week or bring in 'Sons of the Desert,' Laurel-Hardy feature on Friday (12).

At the Strand, Cagney's 'Lady Killer' is claimed to have grossed $22,300 on its first seven days and is estimated to rate somewhere around $17,000 on the second week. 'Easy to Love' opens here Thursday night (11).

Up at the Hollywood Warners bring in 'Disraeli' on a reissue tomorrow night (Wednesday) after six weeks of 'House on 56th Street,' final seven days of which will be about $6,500, mild.

Roxy appears to have a box office goodie in 'By Candlelight,' which may possibly knock out $29,000.

The RKO Center took out 'Little Women' Thursday (4) and is playing 'Flying Down to Rio.' Picture, after its two weeks at the Music Hall, is pacing for around $16,000, okay, on a week.

The Palace is trying a first run, 'Bombay Mail,' with the Edmund Lowe name on top, and may be safe at $12,000 or so. State with 'Going Hollywood' is likely to beat $16,000, okay too.

Estimates for This Week

Astor (1,012; $1.10-$1.65-$2.20)—'Queen Christina' (MG) (2nd week). Holding up well, Garbo name attracting a good take over the New Year's week.

Capitol (5,400; 35-75-85-$1.10)—'Dinner at Eight' (MG) and stage show. With its big array of names drew smart attendance last week over New Year's, hitting over $50,000, and on holdover should be around $40,000.

Hollywood (1,553; 35-55-75-85-$1.10)—'House on 56th Street' (WB) (6th week). Down to estimated $6,500 on final week ending tomorrow (Wednesday). At night 'Disraeli,' re-issued, opens for as long as holding up. Fifth week of the Kay Francis starrer was $8,700.

Mayfair (2,200; 35-55-85)—'Smoky' (Fox). Ended a 10 days' run last night (Monday), topping $10,000, good. 'Before Midnight' opens a run today (Tuesday) after a midnight preview.

Palace (1,700; 35-40-55-75)—'Bombay Mail' (U) and vaude. Feature on first run here. It may get $12,000 or over, fair. Last week 'Havana Widows' (WB) did a little better, $14,000.

Paramount (3,664; 35-55-75-99)—'Design for Living' (Par) (2nd week) and stage show. Did better than expected the first seven days, $60,000, and on second stretch of seven may come within nibbling distance of $50,000, fine. Mary McCormic on stage first week, was not held over.

Radio City Music Hall (5,945; 40-60-85-99-$1.65).—'If I Were Free' (RKO) and stage show. On momentum house picked up over holidays, plus out-of-towners in New York for auto show, chances good for $85,000 or just slightly under. Last week, second of 'Flying Down to Rio' (RKO), just topped $100,000, swell.

Rialto (2,000; 35-40-65)—'Man's Castle' (Col) (2nd week). Enticing good business, with a chance to get $11,000 after a first week's take of $15,600. 'Sons of the Desert' (MG) is scheduled as next for house.

Rivoli (2,200; 40-55-75-85)—'Roman Scandals' (UA) (3rd week). Displaying excellent draft, the Cantor picture may get a good $27,000 this week. Last week (second) it ran its business up to a mighty $42,400.

RKO Center (3,525; 25-40)—'Flying Down to Rio' (RKO). May get $16,000 or better on being held for a full week. 'Little Women' (RKO), out Thursday (4) on its final (4th week) here, swanky $23,000.

Roxy (6,200; 25-35-55-65)—'By Candlelight' (U) and stage show. Helped by reviews given it and word of mouth, may hurdle a good $29,000. Last week 'Son of Kong' (RKO), smashed through to hefty $40,900.

Strand (2,900; 35-55-75-85)—'Lady Killer' (WB) (2nd week). Calculated to hit a possible $17,000 after first week of $22,300. Cagney draw not as strong as it has been in the past. 'Easy to Love' (WB) opens Thursday night (11).

State (2,000; 35-55-75)—'Going Hollywood' (MG) and vaude. Maybe $16,000 will be bettered. Picture wasn't much at the Capitol on its first run showing there. 'Duck Soup' (Par) here last week, did a nice $17,000.

Baer with Fugitive Lovers' Nifty $21,000 In Wash., 4 H.O.'s

Washington, Jan. 8.

Four holdovers on the main stem are demonstrating that town is back to normal. Best of the quartet is 'Dinner at Eight,' which slips into number three position on house record. Pic clearly demonstrates that depression has made road-show prices best ballyhoo in the world for succeeding popular price run. Pic played at National last season at $2 top and did two fair weeks.

Max Baer is responsible for the Fox business. Papers have come through with so many thousands of lines of copy that local Loew lads are dizzy trying to count 'em. Sports editors rode in on train with him night before opening and went to town with full page spreads next day. Scheduled appearance of Jack Dempsey with Baer on stage tomorrow (Tuesday) is adding plenty of interest.

Big item last week was Ben Bernie in person on Earle stage. Backed up by 'House on 56th Street' house shot up near record gross after being way off for weeks.

Estimates for This Week

Fox (Loew) (3,434; 15-25-50-60), 'Fugitive Lovers' (MG) and vaude. Max Baer drawing 'em in and pic is pleasant surprise. House should collect nice $21,000. Last week 'Women in His Life' (MG) was hard to sell. Crumit and Sanderson on stage got their radio and musical comedy fans and that helped to a fair $19,000.

Earle (WB) (2,424; 25-35-40-50-60), 'Convention City' (FN) and vaude. Pic getting swell notices and Doris Kenyon's debut in vaude in distinctly class concert act makes perfect combo. Headed for o.k. $17,000. Last week 'House on 56th Street' (WB) with Ben Bernie got up around a record, beautiful $25,000.

Keith's (RKO) (1,850; 15-25-35-50-60), 'Flying Down to Rio' (RKO). Second week holding up to o.k. $6,000. Last week opposition was tough but nice bally brought in very good $12,000.

Palace (Loew) (2,363; 15-25-35-50-60), 'Dinner at Eight' (MG). Second week holding up beautifully. Should see $12,000. Last week pic debuted at pop prices to click with splendid $24,000.

Rialto (U) (1,853; 15-25-35-50), 'Counsellor at Law' (U). Opposition hurting but second week shou'd see o.k. $4,000. Last week conditions were the same, but rep of play and usual Barrymore following accounted for nice $8,000.

Met (WB) (1,583; 15-25-35-50-60), 'Ace of Aces' (RKO). Review not very kind and no other reason for going to see it. Headed for light $4,000. Last week second of 'Alice in Wonderland' (Par) started o.k. over holiday, but slumped when kids went back to school. Fair with $3,500.

Columbia (Loew) (1,263; 15-25-35-40), 'Going Hollywood' (MG). Brought back after big week at Palace. Heading for big $5,000. Last week 'The Chief' (MG) got by on Wynn's radio rep to total o.k. $4,000.

Films Divvy $57,800 While Stock, Highly Praised, Limps at $4,000

Cincinnati, Jan. 8.

A pair of holdovers, 'Dinner' and 'Rio,' this week, something rare in the schedule of ace housese here. And they are running a fast b.o neck and neck. Pull of 'Dinner' last week set a new Capitol high for late years.

Biggest take currently at the Palace, Keith's flagship, where the scale has been reduced to that of the major pic parlors. Change is a break for bargain amusement hunters and will draw from the all-cinemas.

The Terminal, 120-seater in the new Union Depot, which projects only shorts and newsies, has '3 Little Pigs' for the ninth consecutive week, which is considered a national record run for a Disney.

Shubert reopened last week for three days of Walter Hampden to light biz. This showshop's next booking is 'Let 'Em Eat Cake' for week of Feb. 11.

The Cox, in Oberfelder's $1 top dramatic road show midwest wheel, has 'Autumn Crocus' with Madge Kennedy this week, following Margaret Anglin in 'Her Master's Voice.' Biz angle is a tussle, despite press and audience approval. Last week Oberfelder wired the cricks on Cincy's three dailies for publicity aid. Max Sine of the 'Post' responded by announcing it was a case of public support or early folding. Weekly ross here has been around $4,000.

Estimates for This Week

Palace (RKO) (2,600; 35-55) — 'Aggie Appleby' (RKO) and G. V. F.' tab. Both screen and stage fare above standard. Cut in top price from 60c an up for biz. Looks like a dandy $17,000. Last week 'The Women in His Life' (MG) and Ken Murray, the vode topper, $13,000, fair.

Albee (RKO) (3,300; 35-44)—'Flying Down to Rio' (RKO). Held over after four-day and New Year's Eve midnight start. Steady pull indicates $8,000, swell. Last week 'Design for Living' (Par) in first half, followed by 'Rio' $14,500, great.

Capitol (RKO) (2,000; 35-44) — 'Dinner at Eight' (MG) in second week, heading for $9,000, smacko. Trade for first seven days hit $16,500, setting the highest mark for this house since those good old days. That record is more remarkable in view of the theatre just reviving after almost a year of idleness.

Lyric (RKO) (1,394; 35-44) — 'Counsellor at Law' (U). John Barrymore 50-50 with title in billing. Not hurt by holdovers at two major stands. Good chance for $9,000, sweet. Last week 'Mr. Skitch' (Fox), $9,000, smiles.

Keith's (Libson) (1,500; 30-40)—'House on 56th Street' (WB). Old theme enlivened by Kay Francis, John Halliday and Gene Raymond. Bidding for $6,500, okay. Last week 'Son of a Sailor' (WB), $7,200, good.

Grand (RKO) (1,025; 25-30)—'Mr. Skitch' (Fox) extended first run from Lyric, and 'I Was a Spy' (Fox) initial showing, split. A normal $2,500. Last week 'Alice in Wonderland' (Par), transferred from first run at Capitol, and 'Lone Cowboy' (Par), divided, $1,900, slow.

Family (RKO) (1,000; 15-25) — 'Above the Clouds' (Col) and 'Gun Justice' (U), split. An average $2,000. Last week 'Before Midnight' (Col) and 'Fighting Code' (Col), split, $1,900.

Strand (Ind) (1,200; 25-35)—'King for a Night' (U) and Carter revue headlining five-act bill. Pix has most important screen names flashed on theatre's silver sheet. Might get $2,800, a bundle. Last week 'Sleepless Nights' (FD) and O'Connor Family the vaude feature, $2,300.

'SKITCH' BIG $11,000, SEATTLE CHIPPER

Seattle, Jan.

Orpheum vaude folds this week cutting nut $2,000 weekly; continuing dual policy. Past two weeks started to build but prior losses plenty resulting closing decision. Stage policy at Paramount again rumored.

Both Hamrick houses are holding pixes after great first weeks, with the whole town showing some improvement since 1933 passsed into the discard.

CWA proving real help with thousands getting off relief rolls and into gainful work. These pay checks go for necessities first, with a little amusement a near-necessity.

Fifth Ave. blaring forth for stage attraction next week, Anson Weeks band and company from Mark Hopkins hotel, being booked.

Better feeling all over the town makes the showmen more cheerful, and first week of the year carried a dandy punch all around.

Estimates for This Week

Blue Mouse (Hamrick) (950; 25-

(Continued on page 28)

BUFF NORMAL

'Gallant Lady' Headin' the Gross, $20,000

Buffalo, Jan. 8.

Holiday and special midnight show takings helped Buffalo grosses in some spots last week.

Current period looks like a return to about normal figures with few exceptions.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'Gallant Lady' (UA) and stage show. Fine notices and excellent word of mouth advertising helping this bill. Picture coming in for especially favorable comment. Should approach $20,000. Last week 'Design for Living' (Par) and stage show, fine business, with special show sending grosses to $23,000.

Hipp (Shea) (2,400; 40) — 'Hoopla' (Fox) and 'Student Prince' unit in place of usual vaude. Helping boost gross to perhaps $11,000. Last week 'Take a Chance' (Par) and vaude, nice business at $9,500.

Great Lakes (Shea) (3,400; 25-40) —'Dinner at Eight' (MG) (2d week). Should do only fair $8,000. First week surprisingly above expectations, $14,000.

Century (Shea) (3,400; 25)—'Havana Widows' (FN) and 'Hell and High Water' (Par). Not showing much and looks slow at about $6,500. Last week 'Wild Boys of the Road' (FN) and 'Tillie and Gus' (Par), First week of new double feature program failed to show anything, $5,800.

Lafayette (Ind) (3,400; 25-40) — 'By Candlelight' (U) and vaude. New policy registering only average business. Looks slightly over $10,000 currently. Last week 'Let's Fall in Love' and vaude, fell off from expectations to $9,500.

Balto Sees Economic Upbeat in Generally Oke Grosses All Over

Baltimore, Jan. 8.

Box office situash looks due to ease a bit currently, but still cling to happy rung on ladder o' profit. Past fortnite, with Christmas and New Year's mob exhibiting more exuberancy and willingness to spend than any similar holiday season over past four-year span, did much to dry recent red off several loop ledgers, and as whole considerably brighten exhibs.

Another sign gauged as change for economic betterment is view that public is no longer wont to showshop so assiduously as of old, rather giving all houses a distributed play, instead of all heading in for one attraction and causing it to milk the town. As much can be gleaned from past weeks and currently as well. The crashing cannonade, 'Roman Scandals,' is emanating from giant deluxer, Stanley, isn't sweeping town completely; there's 'If I Were Free' at indie vaud-filmer Hipp snagging a nice $15,000, while Century is skipping to equally happy take.

Keith's and the New are back to old habits of irregular change days. Policy in practice has both houses milking their pix for all they're worth, and only bringing in the new flick when biz on past one slides and warrants. As this week, Keith's opened 'By Candlelight' at supper show Saturday, while New threw 'Bombay Mail' into breech this morning (8) when 'I Am Suzanne' commenced slipping after 11-day ride.

Of interest, H. A. Blum's downtown arty, Little, furnishing loop first-runners initial real competish since smallie reopened last Sept., with 'Thunder Over Mexico. Current is second session and has drafted considerable carriage trade, with raves from critical gentry.

Estimates for This Week

Century (Loew-UA) (3,200; 25-35-40-55-65)—'Blood Money' (UA) and strong vaude linen. Bancroft formerly packed hefty following in this burg, but he's long been furloughed and flicker fans have notably short memories. Looks over $14,500, good. Last week, 'Should Ladies Behave' (MG) and vaude whisked over the top to sound $15,000. Like all other houses, this one very materially hypoed by New Year's Eve midniter that stood 'em up.

Hippodrome (Rappaport) (2,500; 25-35-40-55-66) — 'If I Were Free' (RKO) and vaude headed by Fifi Dorsay. Latter not indicating much at wicket, nor does flick boast really potent marquee strength, but persistent play first couple days augurs good $15,000. Last week, 'Flying Down to Rio' (RKO) and stage show held to capacity full week and achieved terrific $20,000.

Keith's (Schanberger) (2,500; 25-35-40-55-66)—'By Candlelight' (U). Smart fare that's drafting legit followers and doing nicely at matinees with femmes who amble through this shopping zone. Looks to garner good $5,000. Last week, Counsellor at Law' (U), very sweet $6,500.

New (Mechanic) (1,800; 25-35-40-50)—'Bombay Mail' (U). Picked up Universal flick on slough from Keith's, opening today (8). Not over $2,900, indifferent. Last week, 'I Am Suzanne' (Fox), snared nice $4,900 in 11 days.

Stanley (Loew-UA) (3,450; 25-35-40-55-66)—'Roman Scandals' (UA). Off fast on heels of nifty advance exploitation. Has received the nod from the critics and Cantor always prime fav hereabouts. First pic in many moons to snag spontaneous applause at finish, sure augury of impression on patrons. Biz may kite to terrific $19,000. Last week, 'Dinner Eight' (MG), strutted off with sockerino $17,700. Incidentally, just double what this mammoth swanker was tolling last weeks as vaudfilmer.

Mahoney Aiding Mich. to Big 22G, 'Rio' Nifty $28,000

Detroit, Jan. 9.

With an improvement in pictures, the Michigan is again making a bid for the big money. This week 'Convention City' on screen and Will Mahoney on stage is getting a big play but the Fox, with 'Flying Down to Rio,' and vaude on its stage, will lead the town.

The Fisher has temporarily discontinued flesh but looks to resume soon with stage shows. Current picture, 'Sons of the Desert.'

The Downtown holds over 'Invisible Man' for at least part of another week. The United Artists holds 'Roman Scandals' for a third stanza; being milked but still a successful engagement.

Last week the holidays helped with the midnight reserved seat sale boosting the grosses plenty. After the midnight show biz fell all to pieces even at the Michigan, which up to that time seemed headed for a record. Bing Crosby had them lined up all week for a beautiful $38,000. The Fox with Olsen and Johnson on stage found that it was the picture that counts but still managed to make dough at $28,000.

The State with a second week of 'Design for Living' was mild for $7,000, while the United Artists with 'Roman Scandals' was okay at $8,000.

Estimates for This Week

ichigan (U-D) (4,045; 15-25-35-40-55), 'Convention City' (WB) and Will Mahoney on stage, showing good draft at $22,000 or more. Last week 'Going Hollywood' (M-G) went to town for a tremendous $38-000.

Fox (Indie-RKO) (5,100; 15-25-35-40-55), 'Flying Down to Rio' (RKO) and stage show. Big $28,000 will be tops for Detroit this week. Last week Olsen and Johnson in 'Take a Chance' unit on stage and 'As Husbands Go' (Fox) on screen got nice $28,000.

State (U-D) (3,000; 15-25-35-40-55), 'Blood Money' (UA) and WLS Barn Dance. Only $1,500 appears the sorry answer. Last week 'Design for Living' (Par) mild $7,000.

United Artists (U-D) (2,018; 15-25-35-40-55), 'Roman Scandals' (UA) (3rd week). Falling to $5,000, mild. Last week went for a fair $8,000.

Downtown (RKO-Indie) (2,665; 15-25-35-40), 'Invisible Man (U) (2nd week). Horror film presages, but $4,000. Last week got a nice enough $6,000.

Fisher (U-D) (2,750; 15-25-35-40), 'Sons of the Desert' (M-G). Going down to $4,000 currently. Last week 'Alice in Wonderland' (Par) and stage show got a nice $9,000.

Studes' Return Should Bolster NH; Cantor 10G

New Haven, Jan. 8.

Last week's coldest spell in 25 years killed all openings, but film spots caught 'em on the rebound last half. Storm this weekend crimped things. New Year's Eve midnite shows were turnaways all around.

Return of Yale studes from vacash will bolster trade.

Little Theatre now offers competish to de luxers with three-day runs of foreign films and weekly (Sat.) juve pix aimed at kid trade.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'8 Girls in Boat' (Par) and 'His Double Life' (Par). Mild start indicates fair $6,000. Last week 'Design for Living' (Par) in for nine days as a single built to nice $8,500.

Poli's (Poli) (3,040; 35-50)—'Roman Scandals' (UA). This one played a single New Year's eve special show at 75c top. Required opening up second Poli house (Bijou) to handle overflow for a capacity total $3,200. On current full-week run at regular prices should add a swell $10,000. Last week 'Dinner at Eight' (MG) at pop prices pulled good $9,600. On previous roadshow film drew weak $5,700 at $1.50 top.

Roger Sherman (WB) (2,200; 35-50)—'Convention City' (WB) and 'From Headquarters' (WB). 'City' played New Year's eve preview at $800 and looks to tack on another good $5,500 this week on regular run. Last week 'House on 56th St.' (WB) and 'Son of Kong' (RKO) pleased at $5,800.

College (Poli) (1,565; 25-40)—'Man's Castle' (Col) and 'Fury of Jungle' (Col). Big opening points to swell $4,800. Last week, 'Sons of Desert' (MG) and 'Shadows of Sing Sing' (Col). Drew about even for okay $3,900.

Portland Okay After Holidays; Legit Show Takes Out $12,000

COLUMBUS REACTS

Post-Holiday Ease-Off Okay $12,000

Columbus, Jan.

Palace with 'Flyin Down to Rio' has the best bet of the week, with Ohio getting far from expected play with its stage show 'Midway Nights' and already booming Ted Lewis, who is booked in for next week. Others not so hot either.

Last week fair enough all round but should have been better due to type stuff offered.

Estimates for This Week

Palace (RKO) (3,074; 25-40)—'Flying Down to Rio' (RKO). Winning plenty acclaim and should gather in good $12,000. Last week 'As Husbands Go' (MG) and 'Greenwich Village Follies' on stage bettered that mark only slightly, getting $13,550.

Ohio (Loew-UA) (3,000; 25-40)—'Day of Reckoning' and 'Midway Nights' on stage, doesn't look better than $12,000, which means no pay dirt. Last week 'Roman Scandals' (UA), a wow, and took mean $15,000.

Broad (Loew-UA) (2,500; 25-40) —'Take a Chance' (Par). Hit by heavy competish but should do fair $6,000. Last week 'Dinner at Eight' (MG) first time at pop prices disappointed at $5,600.

Grand (Neth) (1,100; 25-40)—'House on 56th Street' (WB). None too forte and weak take at $3,700. Last week 'Son of a Sailor' (FN) much better at $5,400.

Majestic (RKO) (1,100; 15-30)—'By Candlelight' (U). Weak at $2,800. Last week 'Alice in Wonderland' (Par) also disappointed, taking only $3,600, with too many kid admissions to make a hold-over grade.

Quantity No Quality Makes St. L. This Wk. Just Another Stanza

St. Louis, Jan. 8.

After a week of prosperity all around, pix are doing a toboggan this week, due chiefly to unattractive programs. Three of the five houses are double billing, thus giving the patrons eight pictures from which to choose. The three dual programmers are within three blocks of each other, too.

'Dinner at Eight' in a second week at Loew's bids fair to make the outstanding box office record, although 'Design for Living,' with its trio of names, may de well enough by the Ambassador. At the other houses, quantity and not quality is pulling them in. Nothing much on the stages, so it's likely to be just another week.

Estimates for This Week

Ambassador (Skouras) (3,000, 25-35-55)—'Design for Living' (Par) and stage show. Fair $15,000. Last week 'Son of a Sailor (WB), $17,000, okay.

Fox (Fox) (5,000; 20-25-35—'I Am Suzanne' (Fox) and 'Myrt and Marge' (U) and stage show. Poor, $8,000, about 50% under last week's 'Mr. Skitch' (Fox), $15,000.

Loew's State (Loew's) (3,000; 25-35-55)—'Dinner at Eight' (MG) (2d week). Continues strong, $16,000; last week, $20,000.

Missouri (Skouras) (3,500; 25-35-40)—'Havana Widows' (WB) and 'Horseplay' (U). Fair, $8,000. Last week, 'Counsellor at Law' (U), $9,000.

St. Louis (F&M) (4,000; 25-40)—'If I Were Free' (RKO) and 'Midshipman Jack' (RKO). Fair $12,000; same as last week, 'Flying Down to Rio' (RKO).

Portland, Ore., Jan. 8.

Fox-West Coast has taken over the Paramount from Evergreen marking Fox return locally.

Strong bookings this week to offset post-holiday slump and practically all b.o.'s held up better than expected. Only holding pic is 'Flying Down to Rio' (RKO) at the Music Box, and going fairly after a big first week.

J. J. Parker pulled 'Roman Scandals' (UA) out of the United Artists instead of holding for third week. Biz was swell for 14 days, but figured the pic had done all it could stand over the holidays. Fifteen grand is about the limit for a pic in this burg. Parker houses gave away free beer at New Years mats and connected for a lot of extra biz.

Katharine Cornell's legit road show was opposish at the Playhouse for five days and did great biz. The burg is stage show starved. Cornell show was 'Barretts of Wimpole St.' and registered big.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) —'Fugitive Lovers' (MG) getting okay $6,000. Last week 'Son of a Sailor' (FN) got big holiday biz with midnite mat, good $7,800.

United Artists (Parker) (1,000; 25-40)—'Dinner at Eight' (MG) getting plenty attention and may hold, nicely for $7,000. Last week 'Roman Scandals' (UA) second week big $5,800, first $7,600. Might have held a third week.

Paramount (Evergreen) (3,000; 25-40)—'Design for Living' (Par), well exploited and answering for beaucoup $6,500. Last week 'Mr. Skitch' (Fox) got results for this house, with New Year mat, and closed for $8,200.

Music Box (Hamrick) (1,500; 25-35)—'Flying Down to Rio' (RKO) holding second week and getting good biz at $5,000. First week connected for $8,500.

Oriental (Hamrick) (2,500; 25-35) —'Mary Stevens, M.D.' (WB) popular with femmes and getting a big matinee play, better than average at $3,000. Last week 'Lady for a Day' (Col), second run, and bettered average biz in this first-run house, with $4,600, very good.

Playhouse (Heilig) (1,400; 50-$1.65) — Katharine Cornell's road show legit 'Barretts of Wimpole St.,' five days, and connected for big results at $12,000.

'Counsellor' $1,400, 'Lady' $3,000, Lincoln

Lincoln, Jan. 8.

The worry fest here when theatre row decided to try dual bills that once started it would be hard to stop, seems to have no foundation. As quickly as duals settled here, they have gone and although admissions remain about the same, biz hasn't fluctuated much either way. Rialto is the sole first run double bill and the Sun the only second run offering two features.

The weather which smiled on this area all through the Xmas slump period has now gone to the other extreme with sub zero temperatures and every day a snowy one. Biz has weakened a bit accordingly.

With most of the major product demanding play in the Stuart, the LTC is at loss to find strong enough fare for the Lincoln. Bob Livingston, mgr., promised vaude would go back in New Year's Day, but it hasn't materialized yet, and the house needs some added incentive.

Estimates for This Week

Colonial (LTC) (750; 10-15)—'Blind Adventure' (RKO) and 'Tillie and Gus' (Par) split. Fair week $900. Last week 'Gun Justice' (RKO) and 'Solitaire Man' (MG) had a so-so run $850.

Lincoln (LTC) (1,600; 10-15-25) —'Fugitive Lovers' (MG). Looks blah $1,600. Last week 'Going Hollywood' (MG) helped by return of college students; soared to a neat $3,100. Bing Crosby strong pull with undergrads.

Orpheum (LTC) (1,300; 10-15-25) —'Meet the Baron' (MG). Should do a very nice $2,000. Last week 'Sitting Pretty' (Par) didn't have the strength to hold and was subbed midway with 'Grand Hotel' (MG) to finish a fair week of $1,800.

Rialto (Bard) (1,100; 10-15-20)—'By Appointment Only' (Ches) and 'Phantom Express' (Allied), dual. Should take $1,400. Good for here. Last week 'Rainbow Over Broadway' (Ches) and 'One Year Later' (Ches) finished up with a lulled $1,100.

State (Monroe) (500; 10-15-25)—'Counsellor at Law' (U). Good $1,400 expected. Last week 'Let's Fall in Love' (Col) started with a bang, but dwindled to a weak $650.

Stuart (LTC) (1,900; 10-25-40)—'Dancing Lady' (MG). Appears currently to be the toast of the town, $3,000, oke. Last week 'Design for Living' (Par) helped by a whale of a midnite show New Years took $3,500, nice.

Paris Showcase Exhibs Organize Solid Front Toward U. S. Distribs

Paris, Dec.

small avant garde lm houses of Paris have grouped themselves in an association, under the leadership Armand of the Studio des Ursulines on the Left Bank. Chief object is to buck the distributors of foreign films, in which these houses specialize, and keep down guarantees. They also will cooperate in advertising to a certain extent.

The Association is called the Syndicat des Salles Specialisee, and Pallier is the president. The vice president is M. Queyrel, who has a chain of three small houses.

Among the other cinemas in the group are the Studio de l'Etoile, which specializes in German pix and ran the Schnitzler smash hit, 'Liebelei', last season; Studio 28, which is now showing 'International House' ith W. C. Fields; the Lord Byron, which had the world premiere of 'Henry the VIIIth';

(Continued on page 47)

Venice World Screen Expo in August Sets Doug's Pic Preview

Venice, Dec. 27.

Douglas Fairbanks' new picture being readied by Alex Korda's London Films, will be seen in Venice next August. Occasion will be the annual international motion picture contest, for which all world film companies submit pictures. This will be the third year of the contest.

Official entrants in the contest thus far for the current year are England, India, United States, Germany, Russia, Japan, France, Poland, Holland, Switzerland, Hungary Austria and Czechoslovakia. Each country and each major producer in each country is asked to submit the picture which it considers the best from its current release list, with the best and second best film in the world then chosen.

Dr. Luciano de Feo, president of the executive committee in charge of arrangements, is attempting to organize a meeting in Venice of all world film producers at the same time as the exhibition is held to talk over the international market and its problems.

Walter Disney and Max Fleischer have promised to submit colored shorts for the show.

COMMERCIAL SCREEN AD AGAIN IN S. AFR.

Capetown, Dec. 15.

An old sore has again aroused strong protests. Patrons say they pay the African theatres to be entertained, and not to be wearied twice nightly with a dose of trade slides, also slides of shows coming to other cinemas.

African Theatres claim trade advertising slides are a source of revenue.

Metro, Johannesburg, MGM's theatre, bans trade slides.

The enace of the talkers is strangling the stage over here, according to Percy Hutchison, English actor, whose fourth South African tour is not bringing in the coin. He says that due to this, Sir Gerald du Maurier has cancelled his projected tour of the country.

Hutchison has had several raps on the class of plays he brought over, but places the responsibility on African Theatres for the plays selected, against his judgment.

Colosseum, Johannesburg (Schlesinger) has been granted a liquor license. This is something out of the usual, as no liquor license has ever been held by a cinema in South Africa. The privilege carries conditions. The sale of intoxicants opens up at 2 p.m. daily for two shows. On Wednesdays, Saturdays and public holidays, the license covers three shows. The sale is restricted to patrons inside the cinema.

SVENSK-MEX ACCORD

Mexico City, Jan. 8.

Film reciprocity with Mexico is being sought by Sweden through the Europe Films, Inc., of Stockholm, reports the Ministry of Foreign Relations.

WB's Foreign Expansion On Prod. Starts with 3

Hoot Gibson, Reginald Denny and Laura La Plante are the first trio of U.S. actors that will go to London to make pictures for Warner Brothers under Irving Asher's plan of expanding abroad.

Asher, who was in Hollywood to pick actors and stories, sailed back to London Friday (5) and will start immediately preparing his production plans. May do some pictures in Paris beyond the London films, but that is not definite, depending on the situation the next couple of months.

U. S. FILM BOOM IN NEAR EAST

Washington,

Just for a change the Commerce Department has received a healthy report of good business conditions. Report is from Egypt, where George Lewis Jones says American reps are happy about how much they accomplished last year and anticipating a similarly profitable season this winter.

'Almost all of the uncertainty created, when the talking picture brought in the possibility of dialog in European languages with a tendency away from American films,' says the Envoy, 'has died out through the apparent inability of the Continental producers to turn out quality products. The language advantage made the foreign residents of Egypt ready to concede something as to technical excellence, but the standard has not improved, the universal appeal of the American 'feature' film transcends the dialog difficulty. The development of the technique and improvement of superimposed titles and others run in Arabic, Greek, Hebrew, etc., on side-panels has helped greatly. American productions are unquestionably the most popular in Egypt and Palestine and to a somewhat lesser degree (due to the strong French influence) in Syria. The factors to which this popularity can be attributed in Egypt and elsewhere in the Near East are as follows:

'Star appeal created by newspaper, pressbook, and poster advertising.

'Feature and ordinary films produced with an eye to the universal appeal of action and music.

'Better handling of export problems by the producers. French titles for super-imposition being prepared in New York rather than locally at a greater expense. The preparation of "export" version deleting or altering scenes which might be offensive to foreign audiences or boards of censorship.

'Producers' assistance in preparing first-class advertising. Improved showmanship.

'Close co-operation between the producers' local representatives and the exhibitors.

'Wider connections for distri tion established in the Near East with Egypt as the center.

'Low quality of competing films producing a public sold on American productions.

'The virtual disappearance from this market of German (UFA) films due to the boycott by Jews and Jewish sympathizers. This is most marked in Palestine.

'The cumulative effect of education in the English language already made by the talking picture. The Egyptian youth studying English in the schools are regular cinema patrons.

'The reconditioning the older cinemas to make them mor pealing to the public.

'The success of local illustrated rotagravure cinema magazines in French and Arabic.

'The ballyhoo for the British picture is not so strong as before due to their signal lack of success with the local public. Lack of action is the complaint usually made and adherence to London stage technique rather than the exploitation of the more flexible medium offered by the camera.'

Tobis' Statement

Berlin, Jan. 1.

At the general meeting of the Tobis-Syndikat held Dec. 21 the balance sheet for the business year ending June 30, 1933—the first after the reorganization—was okayed. Gross profit totaled $611,900 as against $701,200 in 1931-32.

From the net profit a dividend of 6% on the reduced stock capital of $1,350,000 will be paid.

Bavaria Film, Munich, finished the year ending June 30, 1933, with a gross profit of $76,500.

FOX FOREIGN POWWOW IN N. Y.

has called in several of its important men from various sections of the world for a general get-together with Clayton Sheehan, foreign chief, in New York.

In for the visit are Carlos Bavetta, chief of France; Walter Hutchinson of London; Harry Gell in charge of Austria and Central Europe; . Harley of Brazil; V. Schochet of Argentina; Arthur Ruscica of Chile and Delbert Goodman in charge of the Far East. Peter Brinck, in charge of Germany, did not come because he joined his post only a few months ago.

All the managers are seeing current and past few months' Fox releases and will remain several weeks before returning to their posts.

Native Dutch Film Studio; 1st 100% Pic

The Hague, Jan. 1.

Holland's Hollywood plans have at last materialized. It had already smaller studios for shorts, which specialized mostly in newsreels, so studio work was only a sideline. Now, however, the Cinetone studio at Amsterdam has been opened and put into use at once for final shots of 100% Dutch sounder, 'The Sailors' (De Jantjes).

Simultaneously, a French film, produced by the Dutch director, Joris Ivens, 'Nouvelle Terre' ('New Earth'), had a favorable premiere at the Champs-Elysees Cinema at Paris. Film was shot in Neuilly. Director Ivens was an understudy of Eisenstein.

WB's Foreigner Away

Hollywood, Jan. 8.

Warners begins its Hollywood foreign productions Jan. 8 with the 'Fortune Teller.' William McGann, with Warners in England, directs.

Enrico Caruso, Jr., and Anita Compillo have top spots. Miss Compillo recently was given a four-year contract by WB, Howard Seiter agenting.

Australian Film War to a Head As U. S. Distribs Move to Check G. T.

Sydney, Jan.

War has finally been declai the film biz here. It's been brewing a long time, with much denying, much rumoring and much guing, is no doubt the important istribs, meaning mostly the Americans, have decided to checkmate powerful General Theatres and force some action.

Loew's really started things by Arthur Loew coming here to see what's what. Said nothing much but started right in to build a Metro theatre. Vogel, of the Metro theatre department was with him on the trip, they looked over the plans, started the architects and sent for Harry Moscowitz to come over pronto.

Same time Metro sent out nouncements to the effect that it would not book films in Australia during 1934 through any channel outside its own. Very emphatic.

(Continued on page 47)

Peres Succeeds Max Laemmle for French U.

Paris, Jan. 8.

Andre Peres, who has been running the Universal exchange for France for five years, has been appointed director of U's French subsidiary, replacing Max Laemmle.

Appointment made by Max Friedland, U g.m. for the Continent as part of his reorganization of the French firm.

FRENCH PICTURE CREDIT ABROAD

Buenos Aires, Dec. 30.

Gustave Artaux, head of the Banque Francaise du Rio de la Plata, has inaugurated a new angle i picture business, by having his bank open a French film branch.

Idea is for his bank, which deals mostly with French concerns, to represent French filmers here in business deals of all sorts, at the same time going in for some French film propaganda and a general buildup. A backing and distributing department will be put in, also, to handle actual film deals.

French Embassy in the Argentine has promised to co-operate, with the notion that the sales of films is good propaganda for the country.

Mex Film Union

Mexico City, Jan. 8.

All members of the Mexican film industry, execs, technicians, directors, players and studio and laboratory employees, have formed a national union to raise standards of the profesh, protect their aims, too. Delegates have been assigned in every Mexican studio.

BACOS' 2D PIC

Paris, Jan. 1.

Encouraged by 'Les Surprises du Sleeping', which is going on and on in Fox's Edouard VII, Fred Bacos, former business manager of Paramount Joinville studios, who turned indie producer, is now shooting a second picture, 'All Tied Up', also for Fox release.

Picture, based on book by George Feydeau, features Spinelly and Alice Tissot.

Deflated French Grosses Tends to Hold Up U.S. Prod.

Terrific squeal from local exhibs, whose holiday business was way below expectations. Current reports put grosses at 50% under last year.

When freezing weather set in shortly before Xmas the exhibs blamed the slump on the thermometer and said it would be all right when the ice thawed out of the gutter and people got out, but when the weather got warmer receipts went up only slightly.

Official figures for the first three months of 1933, just out, show the gross about the same for the corresponding period of 1932. It was later in the year that the real slump set in, and now it's coming to a climax. This is greatly discouraging American firms with French production plans.

DOUG TALKING TO RENE CLAIR; BI-LINGUAL

Still some confusion about Douglas Fairbanks' next picture, with the latest angle that Rene Clair has been approached to direct a film with the American star to be made in Paris and London in two versions. Alexander Korda would produce.

Clair is interested but can't agree with Fairbanks on a story. He is currently finishing a film for Pathe-Natan and would be free for the pic in a few weeks if negotiations are concluded.

If Clair makes the lm, understanding is it would precede a second Fairbanks film to be made with Douglas, Jr., -starring ith his pa.

Hollywood, 8.

Douglas Fairbanks returns here March 1 for a few weeks to attend to biz matters.

He returns to England after the visit to do a second pic for Korda & Toplitz.

'Suzanne' in French

Hollywood, Jan.

Henri de la Falaise is at Fox to direct the French dubbing of Lilian Harvey's songs in the French version of 'I Am Suzanne'.

Remainder of the pic will dubbed in New York.

PAR FOREIGNERS IN

Jerry ussoris, special representative of the aramount foreign office returned Saturday (6) from Mexico where he has been for si months rearranging the routine.

Robert Kreis special rep in Par's aris office, reported to the ho week previous. Both are av uture assignments.

'Henry VIII' Best in British Year; Look for London Run of 4 Months

London, Dec.

'Private Life of Henry VIII' has proved one of the biggest successes of the year. Jack Buchanan never figured the picture would hold out for more than six weeks at the Leicester Square. It is now in its ninth week and still doing big business. Arrangements are for film to fold if it falls below $12,000 per week.

Picture has never grossed less than $15,000, and has been as high as $40,000. With the holidays at hand looks like picture will gross plenty more, nd the original idea of following this picture with 'I Cover the Waterfront' as Christmas attraction is out. 'Henry' is easily good for another five weeks.

Hulbert's Seri

Gaumont - British have signed Jack Hulb and Cicely Courtneidge on a joint three years' contract.

They are to do six pictures per year between them, 18 pictures in all, for which they receive $500,000. This is the biggest amount ever paid to any British stars.

$25,000 for 'Bombshell'

Withdrawal of 'Blonde Bombshell' from the Empire after one week was a mistake. 'Bombshell' came in

(Continued on page 17)

Spain's Box Office Up As Revolt Dies Out

rid, Dec.

Smiles are returning to showmens' pans as a result of the end of the anarchist rebellion which began Saturday (9). After enjoying capacity houses during the cafe and bar strike, show business dropped with a thud after the revolution began, due to bombs, petards, pineapples and gats.

Three petards exploded in the theatrical district near Plaza Callao, breaking windows and generally upsetting the general equanimity.

Newsreels made hay. Fox Movietone, already on the ground, got good shots of the damage in the revolt which took over 100 lives. Paramount rushed in and got permish to et its shots.

FOX'S SPANISH IMPORT

Barcelona, Jan. 1.

Antonita Colo e, with Paramount in Joinville and now working with Orphea, is in conference with Fox and she may sail or Hollywood

'Melody' Unit Seen at Hempstead, L. I., May Be Answer to Vaude Problem

Hempstead, L. I., Jan. 7.

The break-in engagement of the 'Melody on Parade' unit in the small Long Island town of Hempstead was more than just another break-in. To the agents, producers and bookers who made the trip the show was believed to possibly hold the answer to vaudeville's problem.

Before the curtain went up the Times Square pilgrimage didn't know whether they were attending a funeral or a birth. The odds favored a funeral, but the short-enders finished on top. At the finish both the mother and child were doing oke. The kid is still an uncertainty and probably needs some incubating, but 'Melody on Parade' did manage to offer the first sign of real encouragement that has appeared for vaudeville since Old Mother Sound gave Poor Old Vaudeville's address to the Big Bad Wolf.

Regulation vaude of the slapped-together and haphazardly booked sort is generally conceded to be washed up. As is the presentation with much scenery and little talent. And the hi h-priced name units with their heavy costs have not been the answer for the majority of theatres. The theatres can't afford them.

The problem confronting the vaude business, and the answer to which was sought in 'Melody on Parade,' is to strike a medium between regulation vaude and presentations, and at the same time make up for the lack of names by substituting dependable entertainment. The encouraging part is that 'Melody on Parade' is the nearest thing to that answer that has appeared to date, and if not the complete answer it seems to have the idea. It can be the precedent setter that may lift the variety stage show business out of its present lethargic state and save it from a lingering death.

The members of 'Melody -rade,' notably Johnny Perkins, may not be aware of the significance behind the show, but if it clicks all over as it did here they will possibly be able to consider themselves responsible for the comeback of pop-price stage entertainment on a national basis.

Besides Perkins the troupe includes Jerry and Her Baby Grands, 12 Aristocrats, Terrell and Fawcett, Miss Betty, Ruth Petty and Lou Foreman. Latter is the former New York Palace musical director, who is traveling with this show. The backstage crew consists in an electrician and carpenter.

O. L. Oz presents the unit and Macklin Megley handled the staging. Megley, who did a corking job on the Morton Downey unit, repeats with this one. The talent is all standard and of the type that always lands anywhere. Booked separately on a regulation vaude bill, without the trimmings, they'd all land individually but might not blend or make the mass impression of 'Melody in Parade.' That's where Megley, the staging and lighting come in.

Unit combines the best features of the vaude and presentation forms of shows, yet eliminates the bad angles. The acts work together instead of fighting each other, and the scenery never gets in their way. It has special material, its own scenery and costumes, all new, a spic and span appearance and the pace that belies the 55-minute running time.

The Hempstead audience ate it up and the tipoff was the declaration of the local manager, Matty Fox, that the Rivoli will play no stage show units from now on unless that the customers prefer a bad unit to a bad vaude bill and that nothing could be as bad as the latter.

'Melody on Parade' happens to be a good unit, so much better than the best of the vaude bills being booked nowadays that present-day vaude looks terrible in comparison. It's the second non-name unit produced expressly, but not exclusively, for the Charlie Freeman-booked Interstate time in the south, but the first to get a general looking over from the vaude bunch. The initial unit, 'Bottoms Up,' opened in Dallas this week to good reports.

Freeman's contention is that a combination of standard acts, moderately priced, in a production that will enhance their value without detracting from the talent entertainment potentialities, is the only policy that has a chance for the average first-class theatre. The producers sharing Freeman's views are going ahead along the lines suggested by him and he has around eight of these units lined up for his own theatres.

In paving the way for the necessary reconstruction of the variety entertainment pattern, the pioneering producers of the first few shows are gambling. Freeman's only definite offer to date has been six weeks in the far south, with a long jump to get there. ...ut chances are the shows, if satisfactory, will land additional time in other theatres. The producers feel that they are risking more than their investment in the first few units. They regard the units as the make-or-break shows for the business, and that they're gambling their future in producing them.

No cheating with 'Melody on Parade' and it's got to have about $4,000 a week to operate. About $500 of that now goes toward transportation costs, due to the jumps. The idea, however, is to get the price down to about $3,000, or $3,-500 top, through the addition of more playing time and shorter jumps.

Johnny Perkins is the foundation act of this unit. M.c.'ing and doing his own specialty he's in and out of the show all the way, with special material most of the time, and giving the show a comedy basis between the alternating specialty and production bits. Dressing, arrangement and lighting of the supporting acts makes them all look new and fresh once more.

If other producers can do that, as Megley has done in this instance, the dearth of new vaude talent will become less disheartening. There is a wealth of acts available who need only a shave, a bath, and a little encouragement.

This week's last half the Hempstead house will play the third of the Freeman units, which has Arthur and Morton Havel for its pivot comedy turn.

The Rivoli is a RKO-booked showing house, but nobody from the RKO booking office or theatre department had caught 'Melody' up to Saturday night. It's a long ride to Hempstead, evidently too long for the RKO bunch that sees the vaude thrown out of one of its own vaude outlets and doesn't bother to find out why. *Bige.*

MUSIC HALL

Show is running two hours and 22 minutes this week. That's about right for a deluxer, but the 142 minutes on this particular occasion seems much longer than that. It's necessary to check back on the timing by the trusty Ingersoll to realize the performance throughout isn't more than three hours. It feels that way.

This is most likely due, firstly, to a slowly-paced picture, 'If I Were Free' (RKO), and, secondly, to two lengthy stage presentations. Also, the rather long 'Overture of 1812' is the assignment of the pit crew.

Additionally, with the feature only 65 minutes in the unreeling, the theatre finds room for a more complete newsreel as well as a two-reel short, 'Bubbling Over' (RKO), starring Ethel Waters. This subject runs 20 minutes and is one of the pleasures of the current program.

Two outstanding numbers in the stage show, 'The Eyes Have It' and a ballet extravaganza, 'Starlight,' almost make it worthwhile to sit through the film, a starrer for Irene Dunne and Clive Brook. Both productions are staged on an elaborate scale and in the routining and lighting possess a punch alone that has more than the average force.

Ballet number is seemingly a little long, but could be cut easily. In the cutting, a better finish could also be obtained, by grouping the girls in such a way as to back Dorothy Crooker, featured soloist dancer, on completion of her number. Instead, Miss Crooker after a sock toe ballet specialty, runs to the wings through one end of the ballet line which is in a semi-circular formation. She had to brush closely past one of the girls in order to get through Thursday night.

Miss Crooker is making her debut here. She offers an outstanding ballet specialty and something very different. It consists in the dancer going through a long routine on one foot, the other never touching the stage until the finish. She moves out from the wings to more than half-way across the wide stage apron and then for what seems a taxing range of minutes moves around down stage, using the leg in the air throughout for the routine building. Such fine balance is rare.

The ballet production number is built up by a singer, Evelyn Duerlar, spotted at one side of the stage where boxes should be, looking through windows and singing to the skies, moon or something. Across the stage scrim are projected clouds, girls in a moon-like circle topping in choral music. Stars on the drop are a little faint, but much brighter when the ballet corps takes up to form star and other combinations as the builder for Miss Crooker's number. The ballet routining is unusually clever, even if detailed into running time.

'The Eyes Have It', also characterized by smart staging and bulbing, employs both the ballet and the Roxyettes in another ingenious routine performed mostly on a terraced circle. Three large scenic eyes look down upon the barbaric dance performed, watching it from various angles. Previously two large eyes provide cutouts for single numbers. Tamara Geva, Hilda Eckler and Maria Gambarelli appear in this contribution to something different.

The other presentation this week is 'The Sultan's Letter', based on the painting by Repine. It provides for a colorful tableaux for men. Those featured perform from the top of the table occupying the center of the set. Igor Gorin, Russian baritone, makes his first appearance in America here. He displays a robust voice. Serge Abagoff flavors the picture with a Russian sword dance.

Business excellent Thursday night at the second de luxe show, with seats available only in the third mezzanine at eight o'clock. View not bad from there, either. *Char.*

ROXY, N. Y.

Too much hors d'oeuvre is the sole fault of the Roxy's F&M show this week. It's one of those round-the-world melanges, always a good pattern wherein to dovetail the sundry dialectic specialties, but there's too much of almost everything.

Grace DuFaye, capital contortion specialist, does everything in the contortive book. Slow stuff basically, when it's overplus on running time it borders on the boresome. Jerry Coe and Barry, bright accordionists and legmaniaists, likewise threaten to wear out their welcome, which up to a certain point was very much so.

Ditto for the Lucky Boys (7), acro finale, which misses nothing in their school of gymnastics, although otherwise thoroughly competent. Rube Demarest and Olive Sibley just let it run until unconscious.

On the other hand, Frank Murand and Doris Girton's cycling is enough, as are likewise the highly effective ballroom dancers, Enrica and Novello, with a new idea in precision, control and studiously ryhthmic tete-a-tete terping.

In between the Gae Foster girls more than sustain their end, opening with a ho-de-ho line number, and including the Monte Carlo, Spanish and Viennese fiestas. The cyc in the latter was unusual.

Dave Schooler, after a year at this house, is Florading. Rube Wolf comes in next week as m.c. Currently the band is in the pit and the show sort of runs itself.

Fox Movietone newsreel opening (Friday) nite was devoted solely to the Stanford-Columbia Rose Bowl game. A Mickey Mouse revival augmented the feature, By Candlelight (U). *Abel.*

IMPERIAL, TORONTO

Toronto, Jan. 5.

In an attempt to jack up the weekly gross, Imperial has been trying every conceivable type of stage bill in recent months from unit shows to straight vaude and from three standard acts and a permanent house-line to atmospheric prologues that were strong on the class appeal. Now the ace FP-Can spot is back to the unit idea, currently with Lita Grey Chaplin and Raymond Wilbert's revue. Following week sees the 'Student Prince' tab and subsequent session will have Cab Calloway and his band.

Current stage bill, tagged 'Country Club Scandals,' is a fast-moving revue long on comedy with the m.c.'ing Raymond Wilbert bearing the heaviest part of the load. Honors also go to the unit's line, the 12 girls being strong on specialties and surprising in a pyramid-building bit for three-high mounts that was electric in tempo and climaxed with high-speed tumbling. Most of the bill played in a full-stage country club set with vista of links. Wilbert leads off with a pitch-shot exhibition that had no errors and also scored on bright patter. Usual comedy bit in driving a ball off a borrowed watch and smashing the time-piece but later doing the feat without a mishap.

Then a blonde warbler in one for a hot number that clicked, the pyramid-building by the line girls in shorts and sweaters, and a tall and skinny femme contortionist for an opera-singing burlesque with physical knot-tying that socked.

No one billed, despite cleverness of the turns. It's a generous build up to Lita Grey Chaplin, who walks on in one for a nice reception from the customers. Brunet in a crimson gown turns out to be a blues singer with a pleasing contralto and goes over nicely on personality as well as choice of song material. Finally had to beg off after being brought back for a 'thank you' speech that was short and well put. Then Wilbert back in full stage for clever hoop-rolling aided again by his breezy patter. Customers couldn't get enough of this lad, whose tricks steadily mounted in difficulty but were carried out with few misses.

Feature is 'Mr. Skitch' (Fox). Jack Arthur conducting for the overture. Newsreel and comedy round. *McStay.*

PARAMOUNT, B'KLYN

(Eddie Cantor Unit)

Eddie Cantor starts his own unit tour this week at the Brooklyn Paramount. The show is all Cantor. So is the box office.

There's no film support because 'Fog' (Col), which holds the screen, is only a jammer-inner for the Paramount. That's because the Broadway Paramount is holding over 'Design for Living.' Brooklyn Par must wait on the roadway Paramount for pictures. Conditions dictate they must play films day and date when such pictures are Par pictures, and the Brooklyn Par is booked solid with Par films.

Thus what the Brooklyn Par does or doesn't do this week is accountable only to Cantor. And Cantor is cantering away with the b.o. in Brooklyn. Attendance Friday (5) change day night, despite a rainstorm which prevailed throughout the day indicated this.

Bookers may whistle at sighting the $15,000 fee which the Brooklyn Par is paying for the Cantor unit. But there were lobby holdouts Saturday (6) after the weather lifted. The house looks to double its average weekly gross.

Cantor provides the entire show, including six acts and a line of 16 girls. The girls need lining up in size and figure. None of the surrounding talent overshadows even in the slightest degree any of Cantor's personal entertainment spectrum on the stage. Thus the Par this week sizes as a curious laboratory for show biz to gauge the actual b.o. worth of a developed name minus alibis.

Cantor plugs his radio hour, pans Rubinoff, plugs his picture and, like a dutiful member of the Film Code Authority, heaps praise on President Roosevelt.

He rags Bob Ripa, that very good juggler. Cantor's antics undoubtedly unnerves this finished stick and ball heaver. But when Cantor does a 3-ball juggle everything's okay. Cantor does an impersonation of Mae West in a black rhinestone gown and sun hat, sings with Norman Gast, violinist and, cracks a couple of Yiddish similes. He's in and out of every turn. No blackface.

Pit under Stan Meyers overtures with some tunes familiar to the Cantor repertoire. That's a bad start because while the idea of itself may be okay but the songs Cantor made famous don't make a good overture.

Florence Desmond, blonde and good-looking with a voice that sounds like it can mimic anything, is on about the middle. Her's is for the intimate stage. The girl's accompanying gestures don't always harmonize, but that's minor. All before a mike. Cantor says she was a wow on the air with Jessel and that's easy to believe. Does Garbo, Gaynor, Dietrich and Bankhead and that Bankhead piece is a pip. For voice reproduction Miss Desmond is exceptional and the one femme mimic rating Durante commendation. But she should get an intimate style of setting and staging.

Prentice and his Punch and Judy thing showed last week at the Roxy and the week before at the Capitol. Maybe that spells something how quickly Cantor got his unit together.

Show's running time okay at 58 minutes. Usual trailers and newsreel round out plus the regular house organ duet by a boy and girl staff organists before the overture. *Shan.*

STATE, N. Y.

Six-act bill this week runs as follows: Lee Mallory and Sinclair Twins, Tito Guizar, Marty May and Jean Carroll, Songwriters on Parade, Three Ritz Brothers and Ching Ling Foo, Jr. (New Acts). With that goes Metro's 'Going Hollywood.' Regardless of relative drawing power the stage is better entertainment than the film.

Modern notions of terpischore borrowed predominately from the Harlem hotcha school marks Lee Mallory and the Sinclair Twins. This is okay. Nothing extraordinary but of current average. Man's comedy drunk on a flight of steps is distinctive.

Tito Guizar did three numbers, sidestepped encores on the plea of coryza. An agreeable voice singing numbers of solid melody, Guizar was safe all the way. Treying was May and Carroll. A nifty turn of comedy cross-fire, but they should talk at least 50% louder in houses of this size. From about the 20th row many of their lines were swallowed by the intervening ether. And in the State the 20th row is back where the ushers' heel-clicks can still be heard.

Songwriters on Parade, five of 'em, is the usual stuff offered by composers pretending to be actors. It's 17 minutes of reminiscence. Loew houses have been partial immemorially to these kind of acts and presumably the audiences share the enthusiasm. Although snail-slow in pace, the act is reasonably diverting.

Ritz Brothers—Groucho, Busto and Crusto—reared their customary edifice of hokum for strong returns. Ching Ling Foo, Jr., (New Acts) edified the pew-holders for the 12 concluding minutes.

OLYMPIA, LONDON

(MILLS' CIRCUS)

London, Dec. 22.

Bertram Mills' annual six weeks' circus season at Olympia opened Dec. 21. Of the 25 turns, 21 are new to London and only a couple have appeared in any part of England. The usual, and in some cases unusual, series of riding acts of all kinds, acrobatic turns, trapeze, aerial, flying, wild animal and comedy.

Audiences will note the exceptionally well caparisoned appearance of not only the artists but the animals. Circuses are noted for this but the Mills' outfit this year seems cleaner and more brilliant than ever.

Main weakness is the lack of comedy. Attempts of a team of Italian knockabouts, a boxing kangaroo, burlesque acrobatics, etc., hopelessly inadequate. It is the sight acts which score. Only two wild animal acts, Violette d'Argens and her six lions. She is accompanied in the cage by a man and the animals respond more readily to the man's commands than to Violette's. Trubka and six tigers follow. His cats are splendidly trained, going through a smart routine. At the finish he lines them up on a board above him, sits down with a pail of meat and tosses a piece to each of them in turn. If any impatience on their part, the cats concealed it with rare diplomacy.

On the whole ... tertainment.

PALACE, N. Y.

Better vaude layouts than the one on tap here this week are being booked nowadays into the two-bit spots. Outside of the closing act, Leon Belasco's orchestra, the bill represents an inordinately sharp dive. And the quality of the entertainment as a whole shows it. Customers that were in for Friday's supper show found the running exceptionally lifeless, poorly balanced and without color.

Carleton Emmy and his pooches took the opening inning and spread a moderate degree of good humor. Deuce frame brought Falls, Reading and Boyce, mixed trio that proved deft at unlimbering the taps, but appreciably better off when the act turned to hand-to-hand balancing. Compared with their nimbleness and finish in this line of acrobatics, the toe and heel tossing rates for the two boys as merely a by-product.

Things were let down badly by Jeannie Lang, warbler from radio. She wasn't sure of herself; nor were the three male harmony mixers with her. Latter billed themselves as the Three Rascals. Their deportment on the stage was just the other extreme. Whoever framed this act should have known better. Same goes for the booker. It wasn't ready for showing anywhere but some nabe hideaway. For the three lads the stage date must have been their first. No reason why the petite caroler couldn't entertain them across the foots in a big way, providing she got the right routining for herself and a more talented choral background.

Hal Sherman crossfired with his blonde support, Jerry King, to fair returns, but the reaction took on breadth and weight when he swung into the hoofing phase of the act. For Belasco it was a repeat showing here within a few months. Band's contributions lacked anything especially bright or novel. Belasco's warbling of Russian, French and Viennese ditties registeredly nicely, and they also liked his playing of the violin. But the standout item of his entourage were Marguerite and LeRoy, the ballroom gliders he brought with him from his present stand, the grill of the St. Moritz.

Screen fare consists in 'Bombay Mail' (U), first run, and an Amos 'n' Andy talking cartoon. Heavy downpour helped business at the supper performance. *Odec.*

TRANSLUX

(Fox News-Roxy)

At a time in the Saturday matinees when there are usually holes in the house, the Luxer is now presenting a solid front. There are even a few people always standing in the rear.

Part of this additional trade can be credited unquestionably to the dark Embassy.

While the F-H people are fighting with the Emb owners over rent, or looking around for another spot, the Luxer has its real opportunity to establish a permanent sro business, whether or no another F-H emporium ever re-opens.

Instead of letting down on their programs and remaining smug in the independence of monopoly the Luxer management should exercise more care than ever before in arranging its programs. It should spend a little more money on the shorts and it should be careful to spot big news conspicuously on the marquee as well as on the screen.

If the current program is a criterion, however, such is not the case. Not only that—the burial rites are scarcely ver when the

(Continued on page 28)

AMOS 'N' ANDY

WITH THEIR

OWN VOICES

IN ANIMATED CARTOONS

"Undisconnected wid de Fresh Air Taxicab Co. of America, Incorpulated," Andrew H. Brown, President, Andrew H. Brown, Director, Andrew H. Brown, Author, Andrew H. Brown, Cameraman and Amos Jones, Property Man, announce the first super-supreme-colossal-de luxe production of "The Great Animater Pitcher Co. of America, Incorpulated" Entitled

"THE RASSLIN' MATCH"

FIRST OF THE LONG ANTICIPATED SERIES BRINGING TO THE SCREEN FOR THE FIRST TIME "AMOS AND ANDY," THEIR FRIENDS, ASSOCIATES AND FELLOW LODGE BRETHREN, JUST AS THEIR MILLIONS OF RADIO FANS IMAGINE THEM!

RADIO'S GREATEST STARS! RECORD-BREAKERS IN PERSONAL APPEARANCES! NOW A GREAT ELECTRIC-LIGHT ATTRACTION FOR YOU IN ANIMATED CARTOONS!

PRODUCED BY THE

VAN BEUREN CORPORATION

The producers who discovered and brought KATHARINE HEPBURN *to triumphant stardom confidently offer the screen debut of a blazing new star*

FRANCIS LEDERER

DESTINED FOR GREATNESS!

PREVIEW COMMENTS:

"Stands out like an Orangeman in a St. Patrick's Day celebration."
Variety (Hollywood)

"May be well served as a promise of Nectar and Ambrosia to come from Lederer." *M. P. Daily*

☆

WORLD PREMIERE
THURSDAY, JAN. 11
RADIO CITY
MUSIC HALL

☆

FRANCIS LEDERER
ELISSA LANDI
in
"MAN OF TWO

with Henry Stephenson *J. Farrell MacDonald* *Directed by J. Walter*

R K O
RADIO
PICTURE
MERIAN C. COOPER,
EXECUTIVE PRODUCER
WORLDS"
Ruben
A Pandro S. Berman Production

IF I WERE FREE

RKO-Radio production and release. Stars Irene Dunne and Clive Brook. Directed by Elliott Nugent. From the play, 'Behold We Live,' by John Van Druten; adaptation, Dwight Taylor; photography, Edward Cronjager; recording, Gerge D. Ellis. At Music Hall, N. Y., week Jan. 4. Running time, 65 mins.

Sarah Cazenove.....Irene Dunne
Gordon Evers.....Clive Brook
Tono Cazenove.....Nils Asther
Hector Stribling..... enry Stephenson
Jewel Stribling.....Vivian Tobin
Dame Evers.....Laura Hope Crews
Mrs. Gill.....Tempe Pigott
Mrs. Eve .....Lorraine MacLean

An agreeable light programmer. But thin in texture, picture never reaches a pace that really counts.

Performances by the cast of four, Irene Dunne, Clive Brook, Nils Asther and Henry Stephenson, who virtually carry it alone, are far superior to the subject. Miss Dunne and Brook, by the capable manner in which they play, hold it together. Less skilled performers would have made 'If I Were Free' much less acceptable screen fare. Supporting are Asther and Stephenson, who also lend color.

Story is that a man and woman, each unhappily married, who reject suicide after a chance meeting in Paris and then have difficulty clearing themselves from ill-suited mates that they may marry. About the only situation in plot that arises is the sudden determination of the man's wife not to divorce him and the as sudden appearance of the heroine's husband, who had deserted her in Paris for another woman.

In between, efforts are made to discourage the friendship between the two people, and a doctor's report comes along that indicates the hero, a barrister who was wounded in the war, has only about a year to live unless taking a 100-to-1 chance on an operation. Naturally, the long shot comes in, and the barrister's wife agrees to give up her husband. No one ever learns what happens to the husband of the lady, now an interior decorator in England, who's in love with the successful counselor. Picture leaves the audience to suppose he is divorced.

Except for about one reel, the opener, picture is spotted entirely in England, with Brook as the barrister and Miss Dunne as the American girl who has married unhappily.

Recording is excellent, particularly the sequence in which music furnishes the background in a cafe scene. *Char.*

SONS OF THE DESERT

Hal Roach production and Metro-Goldwyn-Mayer release. Stars Laurel and Hardy. Directed by William A. Seiter. From Frank Craven, Byron Morgan, story and continuity; Kenneth Peach, camera; Bert Jordan, editor. Cast: Charley Chase, Mae Busch, Dorothy Christy, Lucien Littlefield. At Loew's Metropolitan, Brooklyn, week Jan. 5. Running time, 65 mins.

Announced as an original, is appears to be a blowup of a two-reel comedy, 'We Faw Down,' in which this team was seen three or four years ago. In the original the comedians used a visit to a vaudeville theatre as an alibi for their dalliance. They describe the performance at length to their wives only to be confronted with a newspaper telling of the destruction of the theatre by fire during the performance they were supposed to have witnessed. In the longer version it's a trip to a lodge convention, with a supposed voyage to Honolulu as a cover. They return home to find that the steamer on which they were supposed to have sailed, foundered and the passengers returned to the home port on another vessel.

Stretched to feature length, with no additional plot material, the story is thin to the point of attenuation but the idea is adhered to, which at least supplies a peg on which to hang the buildup. The latter chiefly belly laughs with a bit of production in the middle; pre-Code Hawaiian dance in a cafe set led by a highly personable young woman who knows it pays to advertise.

Most of this section, the part devoted to the convention, is given to a visit with Charley Chase, who's in to give movement to the more deliberate comedy of the stars. He's the exuberant practical joker, and he works hard-too hard. That is the only development for the convention episode, with a few clips of the parade. No attempt has been made to build around shots of an actual convention as has been done in the past, and better so.

Realizing the distance to be traveled and the impossibility of building on too fast a pace, the story starts slowly and seldom hits the speed limit, but it gets along well enough until the close. Climax is devoted to the old hokum of thrown crockery, falling into the rainwater barrel, getting locked out in the rain and other tried and tested, but no longer fresh, material.

About the only injection of novelty is a slick bit in which Laurel hysterically breaks down and tells the truth, which gets him a Japanese dressing gown and permission to smoke cigarets, while Hardy is on the receiving end of the family china and tinware.

Some idea of the speed may be gathered from the fact that Laurel gets a couple of minutes in which to eat a wax apple. Fine pantomime, but too much footage.

There is nothing to give offense, and the two-wearers will not be around clamoring for the excision of this or that.

Stars are about as usual with Mae Busch giving a big boost to her scenes. Ann Christie's limited in her opportunities. There's the makings here of a real comedy femme team if given material. Chase is hog-tied by the authors.

Production is elaborate; sound capital and direction generally good, but it's still a two-reeler that runs three times that long. It will get laughs but no new business and will have to be satisfied with sub-normal receipts in a majority of the important spots. *Chic.*

DAWN TO DAWN

Cameron Macpherson production and Duworld release. Features Julie Hayden, Ole M. Ness and Frank Ekloff. Directed by Josef Berne. Story by Berne and Cameron Macpherson, with music score by Macpherson. Adaptation by Seymour Stern. At Little Carnegie, N. Y., week Dec. 25. Running time 35 minutes.

As an outstanding example of the power of simplicity, here is a picture that tells much in its limited footage. The power of silence and a minimum of dialog is also one of its beauties. Running only 35 minutes, and as a lone feature at the Little Carnegie arty, a lot of shorts had to be booked around it. Picture is sure entertainment in the art houses and will hold up its end in any house which plays it.

'Dawn to Dawn' is a tragic but dramatically potent story of drab farm life out where even visitors are rare. It employs a cast of only three people—a fanatical ailing father, his daughter, and a stranger traveling across country.

The silence or the majority of the footage heightens the story of the girl who despairs of ever seeing anyone because of her father. His character is brought out carefully but with swift strokes as an invalid who is afraid his daughter drudge may marry or run away if meeting a man.

The middle of the picture deals with the sequence which has the girl, against odds, trying to till the soil. When a stranger comes upon her sleeping the lunch hour away she supposedly is compromised, and the wanderer finishes the day's plowing for her, finally showing up at the farmhouse looking for a handout.

With reluctance the girl's father permits him to sit down to dinner and to remain overnight. Early in the morning the stranger is discovered in the girl's room by the father, who has apparently and suspiciously lain awake all night.

The finish is that instead of leaving with the man, as insisting she would, the girl decides to stay because her father will, whatever else he may be. She doesn't know that after she has rebelled, announcing she is also leaving, that her father had gone back into his room and had another attack which kills him. Thus, unknown to her, she is remaining behind with a dead man while her only chance for happiness is disappearing over a hill.

The girl is unusually well played by Julie Hayden. She is certain to get attention from the majors on the strength of this performance. The other two parts are not drawn so outstandingly but are well played. Ole M. Ness plays the father and Frank Ekloff the lover. *Char.*

FIDDLIN' BUCKAROO

(WITH SONGS)

Universal production and release. Stars Ken Maynard. Features Gloria Shea, Fred Kohler, Frank Rice, Jos. W. Girard. Directed by Maynard. Nate Gatzert, story and screen play; Ted McCord, camera. Cast: Jack Rockwell, Jack Mower, Robert McKenzie. At Loew's New York, N. Y., one day on double bill. Running time, 59 minutes.

Ken Maynard works over the old trail in this release. He falls in love with the ranch owner's daughter, is arrested in complicity in a holdup, gets out of jail to get back to the gang, who kidnaps the heart menace and, after a single-handed fight against the entire mob, the faithful Tarzan, riderless, brings the posse to the rescue. Not until the heavy has fallen over the cliff in a fight, Maynard is the government official told to break up the bandits. P. S.—He gets the girl.

Maynard, who directed the production himself, has worked in a bit of suspense, but not much, and has been no more successful in jazzing things up with a crowd for the camera. It's still what it was five or 10 years ago, with such modern improvements as comedy and songs. The girl sings one, the bandits another and Maynard contributes some violin playing.

Very fair production, with plenty of movement, and Fred Kohler a help as the bandit chief. Gloria Shea figures more importantly than the average western heroine, getting what amounts almost to a big part in a regular play. Nice riding, good backgrounds, fair photography and good sound, but it's still guns and gallops. *Chic.*

Miniature Reviews

'If I Were Free' (Radio). Performance of cast, headed by Irene Dunne and Clive Brook, saves a light programmer.

'Sons of the Desert (M-G). Laurel and Hardy in an expanded version of a two-reel effort. May get by but it won't build.

'Dawn to Dawn' (Duworld). A short film story of drab farm life, played by a cast of three people. Runs 35 minutes. Julie Hayden gives an outstanding performance, picture a cinch for the art houses and will hold any audience.

'Fiddlin' Buckaroo' (U). Ken Maynard adds a fiddle to his six-gun, but still sees justice done in the wide open spaces. Strictly a western.

'In the Money' (Invincible). Fair cast lineup but too jumbled affair to rate than as a poor picture.

'Bombay Mail' (U). Effective train murder mystery. Evenly paced and deft casting with Edmund Lowe on top.

'Fog' (Col). Triple murder mystery ably directed but deficient on casting and story. Reginald Denny unbecoming as the menace. Film needs support.

'Smoky' (Fox). Entertaining western of 'Black Beauty' type with Victor Jory and Irene Bentley the romantic interest.

'Olsen's Big Moment' (Fox). Comedy feature best suited to the nabes.

'By Candlelight' (U). Landi, Lukas and Asther featured in smart screen treatment of class romance with slight farcical variations. Will please generally.

'Above the Clouds' (Col). Vigorous idea hurt by the cheap development of the story. Not for the more discriminating.

'Sensation Hunters' (1st Div.). Rowdy but good production located in the Panama cabarets. Should hold interest in the lesser houses.

'Trail Drive' (U), Well made Western, Rating above average.

'Marriage on Approval' (Monarch). Dull theme makes this a weak dual filler.

'Sagebrush Trail' (Mono.). Routine western.

MIRAGES DE PARIS

(FRENCH MADE)

(With Songs)

Pathe-Natan production and Harold Auten release in U. S. Directed by Fedor Ozep. Dialog, Rene Pujol; music, Rathaus. At Acme, N. Y., week Dec. 20. Running time, 80 mins.

Francois.....Roger Theville
Fonnerre.....Marcel Vallee
Bancroft.....Andre Gabriello
Rossignol..... Morton
Jose..... Mauri
The Cousin.....Max Lerel
Madeleine.....Jacqueline Francell
Juliette.....Colliette Darfeuil

Another case of producers and distributors not realizing full value. Picture is a funny, snappy, musical with loads of possibilities, but badly handled and in the wrong house for its American premiere. It ought to bring out the French trade, what there is of it, and with proper exploitation and publicity could maneuver considerable attention from other channels as well.

Fedor Ozep, the director, is a Russian known mostly for heavy dramas. This is a comedy and surprisingly good. Somewhat in the Rene Clair tradition, with music blended superbly, but as typically unFrench as Clair is Parisian. Nevertheless, easily acceptable to the French because so lightly handled.

Story is wound around a young girl who has stage ambitions and gets herself and friends involved in a series of jams by trying to impress the star of a musical. Lad she picks as the star is actually just an understudy, with mixups all around in the good old-fashioned manner. She ends, of course, as the star of the show.

It's not the story, though, that counts; it's the handling and acting, both of which are excellent. Some good looking girls for a change, too.

Film is presented with superimposed English titles obviously made abroad. They're in bad English, poorly spotted and hinder rather than help.

Roger Theville, who handles the lead, is about the most engaging juve in Paris and Jacqueline Francel is surprisingly good as the girl. Other performances are really caricatures but well handled. Photography and sound very good. *Kauf.*

Talking Shorts

ETHEL WATERS
'Bubbling Over'
Sketch with Musi
20 Mins.
Music Hall
Radio

One of the shorts made by Meyer Davis for A. J. Van Beuren. Starring Ethel Waters and other good colored talent, including Hamtree Harrington and The Southerners, a quartet, this is a worthy subject.

Miss Waters, screening unusually well and not a whit afraid of the camera, the lights, technicians and others who may have been standing around, does more dialog than singing. And in this instance, it works out with agreeable success. The colored singing star does a housebound slavey, the wife of a no-good husband who has a flock of relatives as worthless and helpless as himself, under the same roof.

Background for plot provides an opening for some comedy possibilities that haven't been missed. Mixed up into it all is a fake swami who learns a rich uncle is on the way and wises up to the dinging wife and her big flock. The uncle turns out to be a nut who's just out of the bughouse.

In addition to taking part in group numbers, Miss Waters has two songs, 'Taking Your Time' and 'Darkies Never Dream'. She is behind both with salesmanship. The singer's voice records happily well. The Southerners do a quartet number early in the proceedings. *Char.*

'A MODERN ZEUS'
Commercial Novelty
29 Mins.
Mayfair, N. Y.
General lectric

Rather interesting and audience-worthy commercial subject which traces the application of electricity and protective measures to the present day. Devices designed to guard against interruption of service, telephone or otherwise, as a result of storms or other emergency form the major portion of the background.

Element of advertising and public good will promotion cannot be overlooked, yet the manner in which the short brings this all out proves entertaining and should invite no squawks.

Photographic work and cutting competent. Narrative goes with the subject. *Char.*

'MICKEY'S TENT SHOW'
With Mickey McGuire
Kid Comedy
14 Mins.
Mayfair, N. Y.
Columbia

Stirs a few laughs of the kind expected from kid shorts of this kind, sometimes funny because they're cute, but on whole fails to come up to the average. And far from the best Larry Darmour has ever produced with Mickey (Himself) McGuire, as the kid is billed.

Background is that of a bunch of kids who get enough equipment to try to run a little circus of their own, that lending basis for some novelty stuff. Efforts of other kids to upset the show by one means or another provide the plot.

Often silly and slow.

'CHILDREN OF THE NILE'
Travelog
8 Mi .
Loew's New York, .
Monogram

Silent travelog with offscreen narration. One of the 'Port of Call' series shoved out by William Pizor. Scenes are in Kerdassa, Egypt. Mostly familiar, save one, the travelogs stuff and newsreels. The exceptional view is a native wedding procession against pyramid backgrounds. Disappointing that actual wedding ceremony is not viewed. Nevertheless, interesting, although as per usual the offscreen narrator narrates more than the lens has caught. Photography nothing to brag for the most part but okay. *Shan.*

'LOT IN SODOM'
Symbolic Sketch
26 Mins.
Little Carnegie, N. Y.

Symbolic treatment of the Biblical story of Sodom and its eventful ruin. A super-arty interpretation, coupled with some good but complicated angles and trickery, make it a confusing subject for any but the intellectually inclined. And they may not be able to follow it very well, either. Certainly not for the regulation trade.

Dr. John S. Watson was the producer. In some respects his subject is daringly handled, even if difficult to translate through film. For the arty mob it will impress mostly for its effects—camera work and the symbols of the dancing. Not much dialog. *Char.*

BOMBAY MAIL

Universal production and release. Directed by Edwin L. Marin. Story by L. G. Blochman; screen play, Tom Reed and L. G. Blochman; photography, Charles Stumar. At Palace, N. Y., week Jan. 4. Running time, 66 mins.

Inspector Dyke.....Edmund Lowe
Beatrice Jones.....Shirley Grey
John Hawley.....Onslow Stevens
Wm. Fenton.....Ralph Forbes
Xavier.....John Davidson
Lady Daniels.....Hedda Hopper
Civil Surgeon.....Tom Moore
Martini..... Wray
Sir Anthony Daniels..Ferdinand Gottschalk
Cuthbert Neal.....Gary Owen
Burgess.....Huntley Gordon
Edward Breeze.....Herbert Corthell
Maharajah of Zungore....Walter Armitage

This time it all happens on the crack train between Calcutta and Bombay and the top man is a British colonial governor. Universal's version of the train murder mystery genre sticks pretty closely to the pattern set down by its predecessors, but it mixes a colorful set of characters and maintains a moderately absorbing pace. For the average mystery fan 'Bombay Mail' has the stuff that should pass muster.

As the Scotland Yard sleuth who solves a brace of murders, Edmund Lowe offers a smooth performance. It's in the suave Raffles manner but he moves about with a nimbleness and certainty of direction that makes focusing of the attention easy. Story is light on the love angle, a vestige of it popping up in a couple of scenes between two of the suspects, Onslow Stevens and Shirley Grey. Skimpiness of the romantic pabula may prove disappointing to the femmes.

Governor of Bengal (Ferdinand Gottschalk) is poisoned shortly after the train pulls out of Calcutta. With the groundwork of characterizations niftily laid in preliminary shots, the motivation for the deed can be assigned to any one of a half dozen persons. Just as the CID delegate starts the unraveling, another passenger, the Maharajah of Zungore (Douglas Gerrard) is shot in the back. Involved in the web of suspicion are an India home rule agitator of the Gandhi type (Brandon Hurst), another native (John Davidson) conspiring to hornswoggle a couple of American miners out of a ruby patch, a French toxicologist (Georges Renevant), the governor's wife (Hedda Hopper) and his two secretaries, Ralph Forbes and Jameson Thomas. All do capably enough.

Much of the photography is of the process sort. *Odec.*

FOG

Columbia production and release. Features Mary Brian, Donald Cook, Reginald Denny. From magazine story by Valentine Williams and Dorothy Rice Sims. Directed by Albert Rogell. Screen play, Ethel Hill and Dore Schary; photography, Benjamin Kline. At Paramount, Brooklyn, Jan. 5. Running time, 70 mins.

Wentworth Brown.....Donal Cook
Mary Fulton.....Mary Brian
Dr. Winstay.....Reginald Denny
Alonzo Holt.....Robert McQuade
Madame Alva.....Hilda Freeman
Mrs. Jackson.....Maude Eburne

Commendably directed film, but Reginald Denny makes a poor menace. Thus, because most of the action revolves around Denny's supposed villainy, the dramatic tenor of the story screens unconvincing. Little humor and the picture is also weak on romance. It will need support.

It's a triple murder mystery aboard an ocean liner. An eccentric and aged millionaire is murdered for his money. Other characters are a fake femme medium, paramour of the millionaire, the latter's personal physician, a long lost son of the millionaire, and two slinky men servants. Anyway you puzzle these pieces together will make the story which the studio has screened. The ship is enveloped in a fog from sailing time until the conclusion of the plot.

Customers may not relish the solution. It's too accidental in what already has resolved into a panorama coincidence. A hitherto unrecorded character shows up as a stowaway and points the finger at the guilty man.

In the three murders Reginald Denny is indicated to be the culprit. He winds up by jumping overboard. There is no screen proof of how he stifles the lives of two men and a woman. Camera merely shows them being choked by glove covered hands.

The medium, played in unusually panting fashion by Helen Freeman, is mixed up with the menacing Denny. To restrain her and the ship's physician from revealing how the millionaire was murdered, Denny is supposed to have killed the two. The dialog rather than the action makes this explanation.

Making the dialog the instrument of arriving at a mystery solution is where the script takes its biggest spill.

Mary Brian is the heart interest, and from all appearances she and Donal Cook, who turns out to be the long lost son, have to take an extra two minutes at the conclusion of everything to prove their affection. Neither Miss Brian or Cook make much headway. Maude Eburne in for comedy, but never gets started. *Shan.*

SMOKY

Fox production and release. Features Victor Jory, Irene Bentley and Will James. Directed by Eugene Forbes. From novel of same name by Will James; adaptation, Stuart Anthony and Paul Perez; photography, D. B. Clark. At Mayfair, N. Y., week Dec. 30. Running time, 60 mins.

Clint ..... Victor Jory
Betty Jarvis ..... Irene Bentley
Jeff Nicks ..... rank Campeau
Buck ..... Stanley Blystone
Lefty ..... LeRoy Mason
Junkman ..... Leonid Snegoff
Smoky ..... By Himself

This is not exactly a western. Rather, it's a 'Black Beauty' type of story with western atmosphere. Picture is based on the Will James novel, 'Smoky,' a horse. Avoiding its sale as a western, 'Smoky' as a film should do pretty well. It is good entertainment.

Will James is cut into the picture as a narrator, telling portions of the story which concern the horse and its adventures. He is seated in his study, to which the action returns now and then.

Balance is in the dialog of the characters, headed by Victor Jory, the bronc-buster, who becomes closely attached to Smoky and the girl, Irene Bentley, whom he finally marries. In many respects James has written a yarn that parallels the 'Black Beauty' novel of another day, recently brought to film by one of the indie producers.

Separated from his beloved master, the only man he understands, the horse eventually winds up in the shafts of a junk wagon, and after getting too old for that, faces the slaughter house. It's here that his master, after many years, reclaims him, the picture closing on the horse's return to the open range and tender care. Black Beauty went through a similar harrowing experience.

The story as it's directed builds firmly for interest. Never does the scenario or the action go wishy-washy in endeavoring to exude the proper sympathetic flavor.

Much of the footage is given over to ranch routine, including round-ups, branding, bronc-busting, etc. It all looks authentic.

Length about right and, technically, A-1. Some pleasing comedy relief injected, and Jory and Miss Bentley do nice work. *Char.*

Olsen's Night Out

Fox production and release. Features El Brendel and Walter Catlett. Directed by Malcolm St. Clair. Story by Sidney Marshall; screen play, Henry Johnson and James Tynan; photography, L. S. O'Connell. At Academy, N. Y., three days, Jan. 2 Running time, 75 mins.

Knute Olsen ..... El Brendel
Robert Brewster, ... Walter Catlett
Jane Van Allen ..... Barbara Weeks
Virginia West ..... Susan Fleming
Harry Smith ..... John Arledge

Fact that this one gets its first run New York showing at this split week house is indicative of it. It's good nabe product and ought to do satisfactorily for itself within those limits. Apparently an inexpensive picture and cannot look for anything in class company. Title is its greatest handicap.

Fox studio still believing that El Brendel is a very funny guy, he gets the heavy type billing. But it's Walter Catlett's picture, his best and it ought to help him considerably. Catlett does a swell drunk and doesn't let up for a moment. Curiously enough, Catlett's dialog is much funnier than that of anyone else in the film, dialog generally being pretty weak, and leading to the conclusion he must have slipped in plenty himself.

Plot is a mixture of the Swedish janitor who can't get started on his night off because everybody is annoying him—the girl who's about to marry a rich drunk for his money, a gangster who is trying to keep his sister from getting mixed up with society, and several other ingredients. Not too badly mixed though the continuity is none too even.

John Arledge impresses by intentionally overacting as the juve. He seems to be headed places.

Not much femme allure present. Barbara Weeks and Susan Fleming are in for bits but hardly count. *Kauf.*

THE TUNNEL

(GERMAN MADE)
(French Version)

Paris, Dec. 20.

Vandor film, released by Cinedis. Starring Jean Gabin. From novel by B. Kellermann, French dialogue by Alexandre Arnoux. Directed by Kurt Bernhardt. At Marignan-Pathe-Natan.

Mac Allan ..... Jean Gabin
Mary ..... Madeleine Renaud
Baillers ..... Van Daele
Wood ..... G. Grundgens
Lloyd ..... Andre Nox
Ethel Lloyd ..... Raymonde Allain
Brooce ..... Le Vigan
Harryman ..... Philippe Richard
Gordon ..... Iere
Orator ..... Victor Vinu
Hobby ..... Pierre Nay

Vandor is a French concern with a studio in Munich, where this film was made in French and German versions. After the Paris opening, Friday (15), it was decided to make an English version, too.

A powerful picture. The theme is the construction by a big he-man engineer (Jean Gabin) of a tunnel under the Atlantic, from New York to Europe. It takes him 15 years to do it, fighting against the intrigues of Wood, president of the company, labor troubles, and technical difficulties. He meets many catastrophies, and his neglected wife (Madeleine Renaud) is accidentally killed. But he goes on and triumphs, despite his sorrow.

The technical shots of tunnel construction were made under the supervision of engineers of a German firm specializing in that sort of work, and are complete and convincing. Mass scenes of striking and drowning workers are extremely well done in the German manner. The sense of danger is well maintained, and the plot, though simple, carries a kick.

Acting in the French version is excellent, Madeleine Renaud making a lot of a small part and Jean Gabin doing a two-fisted job in the lead. If the projected English version has a competent cast it will be well worth watching. An English sound track can easily be fitted to the best shots. The scenes laid in New York in which the tunnel is projected will have to be remodeled a bit to come closer to fact, but that's a minor problem. The theme of the picture has an American spirit which should carry over in the United States.

HAPPY

(BRITISH MADE)

London.

British International picture, released through Wardour Films. Directed by Frederick Zelnik. In cast, Stanley Lupino, Laddie Cliff, Will Fyffe and others. Length, 7,500 feet. Running time, 80 mins. Previewed, Grosvenor House, London.

tanley Lupino, Laddie Cliff and Will Fyffe are a splendid trio of comedians. They provide the comedy for this musical melange, which has neither measuremental length nor breadth. It is formless, but who cares, it provides entertainment.

There is the usual Bohemian atmosphere. Lupino and Cliff, two musicians, reside in an attic, with Will Fyffe as the landlord. Lupino is working on an invention, a device which if attached to a motorcar which is stolen, will automatically yell for the police. The millionaire president of the insurance company is gnashing his teeth, owing to the numerous car thefts. He has a beautiful daughter who visits a cafe where Lupino is directing the band, and Laddie is the pianist. They fall in love. He is too manly to marry a rich girl, but she will marry him anyway. And so the invention becomes a great success, her father pays him millions for it and they get married.

Sounds silly, but with three such comedians as Lupino, Cliff and Fyffe, it cannot fail to get entertainment for the majority. *Jolo.*

BY CANDLELIGHT

Universal production and release. Features Elissa Landi, Paul Lukas and Nils Asther. Directed by James Whale. From play by Siegfried Geyer; adaptation, Hans Kraly, F. Hugh Herbert, Karen de Wolf and Rutb Cummings; camera, John Mescall. At Roxy, N. Y., week Jan. 5. Running time, 70 mins.

Marie ..... Elissa Landi
Josef ..... Paul Lukas
Count Von Rischenhal ..... Nils Asther
Countess Von Rischenhal ..Dorothy Revier
Count Von Rischenheim ....Lawrence Grant
Baroness Von Ballin (Louise) .....
..... Esther Ralston
Baron Von Ballin .....Warburton Gamble
Ann ..... Lois January

Not a big, but a nice little class picture that should make money all around, and probably most for Universal, as its cost looks little. Plenty of romance, s.a. (but deftly handled) and general glamour in a Viennese and Monte Carlo locale.

Nils Asther is the count, Paul Lukas his suave and well-groomed butler, who is mistaken as being royalty himself, and Elissa Landi is a personal maid who mistakes Lukas for a nobleman and who in turn is taken by him to be a grande dame. Asther's royal peccadilloes sustain the s.a. end, leaving the other featured pair to motivate the legit romance.

The four scriptists who participated in the screen adaptation of Siegried Geyer's play have enhanced it with just the proper flair of farcical treatment to lighten up the count's boudoir penchants without sacrificing romantic conviction.

Whale's direction is deft and certain, bringing out his points smartly yet not too forcefully, as befits the delicate nature of the entire structure.

The support is excellent in every respect. Dorothy Revier and Lawrence Grant are especially noteworthy as a mismated pair. Esther Ralston registers as one of the ladies in the count's life, and Warburton Gamble is comprise realistic as a suspicious husband.

Among the other technical niceties is the highly effective score which W. Franke Harling contributes.

'By Candlelight' title is derived from the boudoir routine which the count favors, that of having his butler do straight for him at the right moment, by blaming a fuse blow-out for the necessity of substituting two candelebras. This candlelight effect always gets the same fenine reaction of 'Oh, how nice!' *Abel.*

HE

('Le Rosier de Mme. Husson')
(FRENCH MADE)
(Dubbed English)

Ormudz Production dubbed into English by Astor Films. U. S. release by First Division. Directed by Bernard Deschamps. Adapted from a Guy de Maupassant short story; musical adaptation, Michel Levinc. Cast: Fernandel, Francoise Rosay, Marguerite Pierry, Coletta Darfeuil, Marcel Carpentier, Mady Perry. At the 55th St. Playhouse, N. Y., Dec. 25. Running time, 55 mins.

Some doubt about this release over here. Left alone in the original French it might have gotten by in foreign language houses, but as is it seems to fit neither those or regular American theatres. After the censors and the adaptors got through snipping it there's not enough story left to mean anything.

Yarn was pretty darling in the original but trickily handled so that, in the original language, it was inoffensive. Mostly on the strength of the story, it built to big grosses in Paris and did fairly in the French provinces. When translated into English, however, the yarn stops being spicy and becomes definitely rough.

It's about a small French town which once a year picks the most virtuous girl and crowns her with a rosier and a cash prize. They can't find a pure woman in town so they decide to pick a boy. The lad they decide upon takes the prize money, gets drunk with it and spends the night in a bordello. In English, none of that's very funny.

What makes it worse is the fact that the cutting is none too expert. Pretty nearly two reels have disappeared, making for bad continuity. Russell Spaulding has fought desperately with the dubbing and has done a fair job, considering the handicaps he was under. With one exception the voices picked in New York are well chosen.

There are a few spots that are still funny, but on the whole it's doubtful if the film will do on this side. *Kauf.*

IN THE MONEY

Invincible production and Chesterfield release. Directed by Frank Strayer. Screen play and dialog, Robert Ellis. Cast: Skeets Gallagher, Lois Wilson, Warren Hymer, Sally Starr, Arthur Hoyt, Junior Coghlan, Erin LaBissoniere, Harold Waldridge, Louise Beaver. At Loew's N. Y., one day, Jan. 5, as half double bill. Running time, 66 mins.

Despite some worthwhile names and a couple of good interiors this production is smothered by one of those hodge-podge stories and too much rambling dialog. The direction is wild and the result can be only one thing—a bad picture.

It opens with Skeets Gallagher as master of ceremonies for the cast. Not only that, he tells what each is expected to do. This is immediately repeated when a colored mammie identifies each member by his or her undies.

From there on it's too jumbled to follow. There's something about a woozy scientist who writes checks and talks to rabbits. There's a pansy in-law who repeats his pouts until they become obnoxious, and there's a boxer who does a very poor travesty on Tunney but who finally fights and retrieves the family fortune. Gallagher, Junior Coghlan and Lois Wilson have the only roles which can be deciphered. *Waly.*

ABOVE THE CLOUDS

Columbia production and release. Features Robt. Armstrong, Richard Cromwell, Dorothy Wilson. Directed by Roy William Neill. B. Seitz, story; Albert de Mond, screen play; C. C. Coleman, asst. director; John Stumar camera; Paul Johnson, sound. At Loew's, New York, one day, Dec. 28. Running time, 68 mins.

Scoop ..... Robert Armstrong
Dick ..... Richard Cromwell
Lucy ..... Dorothy Wilson
Crusty ..... Edmund Breese
Chandler ..... Morgan Wallace
Dolly ..... Dorothy Revier
Mother ..... Bessie Barriscale
Mabel ..... Geneva Mitchell
Speakeasy Owner ..... Louis Alberni
Doyle ..... Sherry Hall

Example of the futility of expecting mechanical punch to carry an improper story. Basic idea here is vigorous and could have been knitted into something with appeal, but cheapening the plot incident and a generally slovenly dialog job leaves this to those houses where audiences are not exacting.

One of the first of the newsreel cameraman cycle and plenty of virgin territory, which is not covered. Scoop Adams is making a name for himself in newsreel circles with his stuff, though the real achievements are turned in by his assistant, Dick Robinson. Scoop loses a scoop shot when he gets drunk and leaves Dick to grind on naval maneuvers. He forgot to mark a magazine as exposed, and a battleship ramming a submarine is superimposed on the supposed screen test he made of a girl.

Dick is fired, and Scoop promises to get him his job back. Instead he goes on the trial trip of a dirigible with a new helper. The latter forgets telephoto lenses and is sent back by a plane hooked to the ship. Scoop takes his place. When the dirigible cracks it is he who senses the dramatic value of the incidents and who brings back the film from the air 'ant. So Dick gets 'Scoop's' job and the girl.

That's the basis of a good story, but it is told in tawdry style with too much emphasis on the burroom angle, with the result that the interest of the more intelligent spectator is not engaged, let alone held.

Armstrong turns in a powerful performance as Scoop and young Richard Cromwell is capital as the boy. Edmund Breese is overdirected as the excitable newsreel chief and there are good bits by the minor players, all spoiled by the development of the yarn.

Studio scenes of the crackup are well handled and there is a wealth of footage from the library on naval and plane stuff, it fits in, but is too much relied upon to carry the interest. That's something only the story can do, but it isn't doing it here.

Photography is good and the sound excellent, some miniature work is cleverly handled and the newsreel clips are among the best of a large library. *Chic.*

SENSATION HUNTERS

(With Songs)

onogram production and First Division release. Stars Arline Judge and Preston Foster. Directed by Chas. Vidor. Supervised by Robert Welsh. Whitman Chambers, story; Paul Schofield, adaptation; Albert E. DeMond, dialog; Sid Hickox, camera; Bernie Grossman, Harold Lewis, music. Cast: Marion Burns, Juanita Hansen, Creighton Hale, Cyril Chadwick, Nella Walker, Harold Minjir, Finis Barton. At Loew's, New York, N. Y., one day, Jan. 5, on double bill. Running time, 74 minutes.

Not the first time that the young and innocent flower gets into a cabaret spot, and not the first even in Panama, but a smart playing gives a lift to this story, and it looms large as an independent production. Nature of the story holds it from top spots, but lower down it should find favor. Nicely built up, and building to suspense. Production is above indie average, photography excellent and sound a weak point at times, though this may be due to reproduction.

Most of the chances go to Arline Judge as the hardboiled member of Trixie Snell's girls for her Panama joint. She befriends Dale Jordan, but in the end it's Dale who is about to go on the street to get the money for her friend's convalescence. Of course, the right man turns up, and the toughie's sailor husband also shows up as a Chinese admiral. Miss Judge's assignment is the same old stencil, but she troupes it to real distinction. It's vivid and real, and she does much to carry this film along, getting some help from Marion Burns as the sweet young thing and an occasional boost from the veteran Juanita Hansen, as the owner of the resort, who contributes a number of good bits.

Dialog goes too rough at times, but generally snaps along. Worst spot is the singing, neither Miss Judge nor Miss Burns registering in this department. Best thing to be said for the picture is that it runs 14 minutes over the hour and doesn't drag. *Chic.*

TRAIL DRIVE

Universal production and release. Stars Ken Maynard. Directed by Alan James. Story, complete story and dialog, Ted McCord, camera. Cast: Cecelia Parker, Wm. Gould, Frank Rice, Bob Kortman, Fern Emmett, Jack Rockwell, Earl McKee. At Loew's New York, N. Y., one day, Jan. 2, on double bill. Running time, 59 minutes.

An effort to hoist a western by getting a story with a different slant and then spending some money on production. Doesn't boost it out of the western class but puts it near tops in its field.

Photography good and cameraman has taken some thought as to where he was going to paint his tripod. Result is that he makes the most of a cattle stampede and some fast riding. The usual fist fight and one big laugh where Key Maynard, lashed to a door by the heavy, goes out of the window, door and all, to land on the backs of three saddle horses, which promptly make a wild dash up the road. Not intended to be funny, and some one simply guessed wrong.

Story carries along with little help from Maynard, who fails to rise to the occasion. The others do well.

Story concerns a drive of cattle which have been bought with scrip. Maynard has given his word the scrip is all right, and when the issuer welshes he collects the coin for the victims. *Chic.*

Marriage on Approval

Monarch production and release. Directed by Howard Higgin. Based on novel by Priscilla Wayne, adapted by Olga Printzlau. Cast: Barbara Kent, Donald Dillaway, Phyllis Barry. At Loew's N. Y. one day, Dec. 26. Running time, 67 mins.

Strictly old-fashioned theme, weak and illogical as well. Slow moving, pointless feature, poor material even for second end of a double bill, is the result.

It's one of those pre-repeal things, with a raid, and drinking in every foot.

Couple get married while in the cups at the opening of the story. The girl isn't told until the end, which doesn't contribute toward any suspense.

A preaching minister starts and finishes the feature with sermons. *Waly.*

SAGEBRUSH TRAIL

Lone Star production, distributed by Monogram. Directed by Armund Schaefer. Story by Lindsley Parsons. In cast: Lane Chandler, Nancy Shubert, Yakima Canutt. At Loew's N. Y. one day, Dec. 26. Running time, 55 mins.

More than the usual amount of aimless gunplay in this porridge of the plains. In fact, guns go off so often and miss the mark so consistently that average audience is in a horsela tempo with the final dissolve.

All of the familiar story trappings ornament 'Brush.' The stage coach holdup, the escaped convict who turns out to be a hero, the helpful girl and that ole bang-up riding—nothing is overlooked.

It's the kind of stuff newsboys like, however. *Waly.*

Charrell's Initialer

Hollywood, Jan. 8.

First for Erle Charrell's direction at Fox will be a musical Viennese-gypsy setting. Boyer in the top spot.

Pic be under Robert Kane's supervision.

Charrell got in this week with Clifford C. Fischer, Paris agent, who is interested in Charrell's proposal to re-create 'White Horse In '

Chas. Foy State Rights

Hollywood, Jan. 8.

Charles Foy, of the Foy family, is becoming a states right picture man. He has tied up with Jimmy O'Neal to handle the Pacific Northwest rights on 'Eat 'Em Alive'.

Foy will headquarter in Seattle.

HILLYER'S JOB

Hollywood, Jan. 8.

Lambert Hillyer set by Columbia to direct 'Most Precious Thing in Life.'

Film starts when complete cast is lined up.

Spot Ada Cavell

Hollywood, Jana.

Ada Cavell has been handed a part in 'The Crime Doctor,' Richard Dix picture at Radio.

Player, signed by Radio in east, arrived here last week.

LONDON FILM NEWS

(Continued from page 11)

quietly, without special ballyhoo, and built day by day.

Its success was mainly due to word of mouth publicity. Week's gross was well over $25,000, which is enough to warrant a holdover. But picture went out. It is even suggested in some quarters that if picture were brought in as a holiday attraction, instead of hitting the pre-holiday slump, it would have been good for three weeks.

After U. S. Market

British & Dominion Films, Ltd., are bent on making at least two films per annum suitable for the American market.

They have already allocated $500,000 for that purpose. Pictures will be made under the guidance of United Artists, who in turn, will guarantee American release.

Costliest Picture

'Jew Suss,' which is just being made by Lothar Mendes for Gaumont-British, is about the most expensive this corporation has made to date. It is budgeted to cost $375,000, and is to take 12 weeks in making.

It is eight weeks since the picture started, and it looks like taking two weeks more than the schedule, with cost well over $400,000.

Immons-Belfrage Vacash

Roy Simmons, publicity director for Fox Films here, is going to have a holiday in the spring when he goes to New York for a few weeks and then on to Hollywood. He is slated to come back here.

Cedric Belfrage leaves the Sunday Express film desk about the end of January for a world tour. He doesn't know how long he will be away, but it will be about a year. He is definitely coming back to the Express in some capacity.

West Big In Eng.

No two opinions about 'I Am No Angel'. Film trade has already been booked to the extent of $500,000. Figured it matters little whether they understand the Mae West wisecracks but agree she is the most engaging personality Hollywood has sent over in a decade.

HAMBURG STUDIO

Berlin, Jan. 1.

The old Vera Film studio in Hamburg, closed down since 1930, will be rebuilt and reopened shortly. That would add a third city to German film production.

Chief shareholder of Vera Film today is the State Bank of Saxony.

ride the crest of america's whirlwind comeback with WARNER BROS. the

20,000 YEARS IN SING SING
KING'S VACATION
BUREAU OF MISSING PERSONS
THE WORLD CHANGES
KENNEL MURDER CASE
FORTY SECOND STREET
SON OF A SAILOR · I LOVED A WOMAN
HAVANA WIDOWS · THE LITTLE GIANT
LADY KILLER
HOUSE ON 56TH STREET

PICTURE SNATCHER
SILVER DOLLAR
CONVENTION CITY
GOLD DIGGERS OF 1933

VOLTAIRE
THE WORKING MAN
MARY STEVENS, M. D.
I'M A FUGITIVE FROM A CHAIN GANG
ELMER THE GREAT
GOODBYE AGAIN
FOOTLIGHT PARADE
THE MAYOR OF HELL
KAY FRANCIS
MARG. LINDSAY
MENJOU · RUBY KEELER · BETTE DAVIS
DICK POWELL · MacMAHON
O'BRIEN · AL JOLSON
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INDIES COOL TO ERPI OFFERS

Hollywood,

ERPI's wide open offer to finance 50% of the negative cost for any reputable producer isn't finding many takers in Hollywood. Indie producers to whom the ERPI money terms are satisfactory are hesitating because, as provisions of the ERPI deal, they must use Western Electric sound and shoot their pictures either on the Metropolitan or Educational lots, controlled by the electric company.

To producers who have had experience in making pictures for the indie field, the added cost of the film due to WE sound, and higher rental for space at the two lots, are looked upon as wiping out any chance for profit. Indies have been working on such a slim margin of profit that they can't see how an added cost of around $4,000 on a $20,000 to $50,000 negative can be spent and the pic return a profit.

Electric company is approaching most of the indies here and offering up to 100% financing for some, but most are waiting to see what Monogram will do about WE. Mono, on the Met lot when WE took it over, is still using Balsey and Phillips sound, but has been asked to switch.

Mono will let its exchanges decide whether they want higher cost pictures at an exchange men's meeting to be held in March.

Setting 'Crooner'

Hollywood, Jan.

Script for 'Love Life' of a Crooner' for Universal is being prepared by Herbert Fields and Scott Pembroke. Yarn is an original by William Anthony McGuire.

Picture will co-feature Russ Columbo and June Knight, Eddie Buzzell directing. Scheduled for Feb. 1.

Coleman Full-Fledged

Hollywood, Jan. 8.

Buddy Coleman, an assistant director on Frank Capra pix at Columbia, becomes a 100% director.

He'll handle Tim McCoy's next, 'Storm at Daybreak,' by Harold Shumate, starting Jan. 10.

Goldsmith's Quartet

Hollywood, Jan. 8.

Kenneth Goldsmith will produce four outdoor pix using Jackie Searl, Lobo, the wolf dog, and Bingo, the horse.

First gets away March 10.

Contestant's Lead

Hollywood, Jan. 8.

Dorothy Dell, contest winner contracted by Paramount, gets her film break as the femme lead in 'Man Who Broke His Heart.'

Picture got under way last week.

OPENING
at the
ROXY
New York
riday, January 12
SO WHAT!
RUBE WOLF

PUBLIX PARDS SEW UP GEORGIA

Arthur Lucas and William K. Jenkins, Publix partners in Georgia, take over virtual control of the whole state as the result of a deal swinging the operation of four large houses in Atlanta to these partners, the Paramount, Fox, Keith's Georgia and Capitol. Houses have formerly been under the operation of R. B. Wilby, who has been handling Atlanta through his Publix domain in Alabama and the Carolinas.

Of the Kincey & Wilby partnership, one of the largest in Publix, H. F. Kincey has handled the north (Carolinas, Va., W. Va., etc.), while Wilby has taken care of the southern part, mostly Alabama and Tennessee.

Lately Wilby was reported anxious to get out of Atlanta to confine his activities more to Alabama, Tennessee, and the balance of the Kincey & Wilby interests.

Swinging of the four Atlanta theatres to the Lucas-Jenkins team follows a recent partnership arrangement under which a 25% interest in August Amusements, controlling three houses in Augusta, was sold to Lucas and Jenkins for $25,000.

Another corporation, Publix-Lucas Theatres, is controlled 25% by Lucas and 25% by Jenkins. This company operates a house at Macon, Ga., and two at Brunswick.

The Savannah Theatres Co., which has a trio in Savannah, is owned 50% by Lucas and associates. This company also leases a fourth house, the Odeon. Additionally, the Lucas-Jenkins interests extend to United Theatre Enterprises, with 25% held by Lucas and 25% by Jenkins, controlling four theatres at Columbus, Ga., and singletons at Macon and Waycross.

Of the four houses in Atlanta shifted to the operation of the Lucas-Jenkins team in making their Georgia coverage more complete, two, Paramount and Keith Georgia, are owned 99.5% by Publix Enterprices. These are in the Atlanta Enterprises setup, while the other two, Fox and Capitol, are controlled by Valantenga Theatres, Inc., a 100% subsidiary of Publix Enterprises. As a result of the purchase of the PE assets, the control is with Famous Theatres, which worked out the new management arrangement with Lucas and Jenkins.

Deal with Lucas and Jenkins was worked out in New York with Y. Frank Freeman, president of the new Famous Theatres subsidiary. It is for a period of eight months, with Lucas and Jenkins on a salary and percentage in operation of the four Atlanta houses. Jenkins came up to close the agreement with Freeman.

FOX'S 'CIRCUS PARADE'

Hollywood, Jan. 8.

Fox is interested in Jim Tully's 'Circus Parade', which is owned partly by James Cruze, now directing on the lot.

Cruze bought the pic rights when he was producing on his own, and has always had a yen to make it.

WILL ROGERS' NEXT

Hollywood, Jan. 8.

'Merry Andrews,' novel by Lewis Beach, has been purchased for Will Rogers by Fox. Kubec Glasmon is doing the adaptation and dialog. Sol Wurtzel to produce.

Bouncing Check Jams Up Exhib; Released

Detroit, Jan. 8.

Arthur J. Cooper spent a day in jail here as an aftermath of his opening and closing in one week of the Paramount here with a State-Lake policy. House opened Dec. 23. Failure to pay off before the opening of the second week darkened it.

Max Rubin of the local operators' union had Cooper jailed for a bouncing check. Cooper was released at the request of Rubin, who stated that the cost of importing witnesses from Milwaukee would entail too much expense.

Cooper formerly operated the Hippodrome, N. Y., and more recently the Riverside, Milwaukee.

Foy's 'Strip Dancer'

Hollywood, Jan.

Bryan Foy is going to make a feature of 'Strip Dancer' with third dimension sequences as his next on the state right market. Foy is using a burly background for a semi-musical opus.

Production starts in February following Foy's return from New York, where he goes this week.

'Bad Boy' Remake

Hollywood, Jan. 8.

For Sol Lesser's proposed remake of 'Peck's Bad Boy,' which he made as a silent in 1918, he is trying to borrow Jackie Cooper from Metro. He has been talking to Eddie Cline on direction.

Pic is slated to get into production around the end of February.

Eddie Grainger's 'Bank'

Hollywood, Jan. 8.

Eddie Grainger's next pic for Universal will be Elmer Rice's 'The Left Bank' instead of 'American Scotland Yard.'

Latter to star Edmund Lowe, becomes Grainger's second.

'HIT' SUBSTITUTIONS

Hollywood, Jan. 8.

Joan Blondell draws the lead in Warners' 'Hit Me Again,' replacing Bette Davis.

Glenda Farrell, tied up in the cast of 'Merry Wives of Reno,' is also out of 'Hit Me Again,' Claire Dodd replacing. Picture started today. Robert Florey directing.

Title Changes

Hollywood, Jan. 8.

'Woman and the Law' to 'Hold That Girl,' Fox.

'No Greater Glory, once 'No Cannons Roar,' once 'Paul Street Boys,' has become 'Men of Tomorrow,' Col.

'Nick the Greek' to 'Casanova Gambles,' Chas. R. Rogers (Par).

'Man Eater,' the Malay Peninsula yarn at Fox, has been changed to 'Devil Tiger.'

Contracts

Hollywood, Jan. 8.

Will Rogers' yearly pact, Fox.

John Ford, to direct two for Fox.

Ralph Block's option picked up at Warners. Scripting 'Old Doll's House' with Doris Malloy.

Ushers Walk Out in Detroit When Trendle Switches in Femmes

Detroit, Jan. 8.

Theatre Ushers' Union started picketing all local Publix theatres when George W. Trendle, operator, replaced male ushers at the Riviera with girls.

Trendle offered to take back the boys with exception of two who were fired, result being that ushers walked in eight other Publix houses.

Readying 'Love' Pronto

An original by Roy Flannagan and Eulalie Spence, 'Ready for Love,' has been taken by Par for immediate production and release on this year's schedule.

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Dir. JOE RIVKIN
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ORIGINAL ROXY, NEW YORK, THIS WEEK (JAN. 5)
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FREDDIE BERRENS
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EXPLOITATION

By Epes W. Sargent

That Postoffice Order

Postmaster General Farley has issued an order that all carriers finding unstamped advertising matter in mail boxes must collect the same, bring to the post office and endeavor to collect postage due. The order not only applies to letter boxes, but to slots in doors provided to the receipt of mail matter. Under a strict wording of the order, the mandate goes even for circulars not enveloped.

Intended primarily to check the practice of utility companies of making personal distribution of bills, resorted to when local postage went from two to three cents, the order is broad enough to stop the distribution of theatre advertising on the house-to-house plan wherever there exists carrier service.

Managers should consult with their local office as to what steps that particular postmaster intends to take.

Lighting the Tree

N. Y. Film Guild's Little Picture House opened on a Christmas eve four years ago, and since that time, Sophie Smith, the managing director, has repeated the idea. Carols are sung and the tree lighted on the stage. This year was no exception and a special observance was given following the last performance, with admission by ticket, but tickets on application when a ticket was purchased for any regular performance the two weeks previous. Show is so timed that at midnight 'Silent Night' is sung by the gleemen, with the tree blazing into light. Most ticket holders come for the regular show, which makes good business on what is often a poor night.

Custom is also followed in providing a tree in the downstairs room on which patrons could hang gifts for those who might otherwise receive none. This year the tree was filled several times, with the children carefully selected from those known to be deserving.

Another attraction is the creche, or scene of the Nativity, the building of which forms an important episode in most German homes. It's all the theatre's treat at Christmas, but the New Year party is something else again. All of which is something for the book for next year.

Another Source

Suggestion has already been made that the jit and dime shops be visited for after-Christmas bargains, but there's another source of cheap material which most are apt to overlook. Many stores toss out their holiday decorations, intending to use new material the following year. Stuff is generally still fresh and can be used advantageously for lobby dressing. Since the drapes are to be thrown out, they can often be purchased very cheaply.

Still another source is the decorating done for the auto show, which is available only to towns having such affairs. Some years ago a theatre man got two stage sets, three set cottages, other set pieces and a trio of mechanical camels for what an auto concern had paid for one of the camels only a few weeks before. Store had made an unusually ornate display and had no further use for the material, so was glad to get it out of the way. Stuff had been written off to the advertising account and the check was regarded as velvet.

Not all displays are sold, but it doesn't cost anything to ask.

Carioca Contest

Baltimore.

For RKO's 'Flying Down to Rio,' current at the Hip, Ted Routson has dug up a natural that blends neatly with the pic. In tie-up with local Hearst rag, Routson is offering loving cup to winning team of tango dancers, contest to be held on Hipp's rostrum final nite of flick's showing. Trio of prominent tootsie-tosser teachers will act as judges.

There's a new hoof routine introduced in the 'Rio' pic, the 'carioca,' a S. A.-foxtrot. Newspaper daily allots the contest, attention is directed to the new dance, with graphs explanatory of the routine, as shown in the pix.

Good Any Time

Omaha.

For its Christmas week Kiddie Revue unit, Orpheum theatre, arranged tie-up with a local ice cream company whereby kiddies were fed Eskimo pies and ice cream cones after performances. Exceptionally warm weather first of week took a heavy toll in cream, and sponsors expected a letup when real zero weather set in Christmas Day.

But it took only one day after that for Manager Joe Rosenfield to learn that cold weather is no barometer on kids' consumption of ice cream. Consumption not only held its own but increased on colder days.

Skitch Sedan

Manager has a combination perambulator and lobby parker figured out for 'Mr. Skitch.' It's an old Ford, much the worse for wear, but still able to totter around on three wheels. He aims to pack it with all sorts of camping material, matresses, an oil stove, camp chairs, boxes and bundles of groceries and whatever he can get. Running board on each side is also loaded with tarpaulin wrapped bundles.

A few legends on the sides, in imitation of the collegiate style are to be on the sides, with such as 'We ain't goin' very fast, but we aim to make the Unique theatre by—' whatever date the picture comes.

Aimed to send the car about town with the Skitches piled in wherever they will fit, with fake breakdowns timed for the busy spots, in the good old way. Figured there'll be some breakdowns not on the schedule, but that will help, too.

Manager has picked a sedan rather than the usual open car because he figures that at this time of year he'll have to cut the weather man in, and the stuff won't be hurt in the closed car.

Sideline is a prize for the best auto tour if the contestant took such a trip as the skitches.

World's Changes

San Diego.

New Spreckels' exploitation campaign for 'The World Changes' included an extensive lobby display, tie-in with old organizations, old costume tie-up with store windows and old auto parade.

Lobby tie-ups, with several concerns contributing, exhibit first local telephone and switchboard, first edition of Vo. I, No. 1, of San Diego Union, old and new telegraph equipment, 60 years of typewriter development, period furniture and a 150-year-old beaten-copper bathtub, old and new dictaphone, pictures of old and new locomotives, models of various apparatus, a multigraph machine which turns out colored pictures and a display of photostats of historic front pages of the New York World.

Staff obtained some old costumes from Warners' studio to exhibit in store windows around town and such groups as D. A. R., G. A. R., Native Sons, etc., have been plugged with puff about how much water has flowed under the bridge since. Morning of opening day of film (14) theatre sponsored an auto parade with ancient rattletraps and latest models included, representing every agency in town. Outer lobby of theatre also has display of a 1934 Ford.

Finger Man

Des Moines.

The town has stopped talking about the forgotten man. Now it's 'the invisible man.' Hale Cavanagh, manager of the Orpheum, is responsible for the town's latest quips having to do with the invisible personality.

Starting four days preceding opening, a newspaper tie-up showed a photograph every evening taken of the usual loop Xmas shopping crowd and with the outline of a man drawn over the photograph—the 'invisible man' pointing his finger to a man, woman or child in the picture.

It announced that if the person pointed to would appear at the newspaper office on the following day between certain hours, dressed in the same clothes in which he appeared in the picture, he would be given a new five dollar bill—a Xmas gift from 'the invisible man.'

Tied up with the campaign was a fish bowl, placed in popular loop restaurant windows preceding the opening, with a card explaining that anyone able to see the 'invisible' fish in the bowl would be awarded a pass to the Orpheum to see 'The Invisible Man.'

Beautifying Town

Minneapolis.

Manager Emil Franke put over a full page newspaper spread on the inaugural of the Orpheum theatre's new illuminated front, including costly new sign and marquee. He induced 24 local firms to defray the cost of the ad in the Star, telling of the new illumination and congratulating Mort H. Singer and the Orpheum on 'its commendable contribution to the beauty of our city.'

Entire lay-out, including large cuts, as well as the cost of the page ad, was 'promoted' by Franke.

Wined and Dined

New Haven.

Erle Wright got a nice tieup with a wine distributor on some newspaper space for 'Dinner at Eight' at Poli's. Large display adv. showed a jumble of figure eights. A contest was put on with free ducats for first fifteen giving correct number of figures. Wine company got their cut on publicity with copy stating: 'When you have 'Dinner at Eight,' insist on being served ——'s wines.'

Beating the Titles

Getting discouraged over the lack of business on good plays with poor titles, a middle west manager has started a campaign of education. After patrons had complained they had learned too late that this or that picture was out of the ordinary, but they had missed it because of the title, advertising policy was changed on this type of presentation.

Manager goes to a double column 10 pt. leaded type display on such pictures with straightforward argument. He has worked it on three pictures to date, and it has clicked each time. Here's part of a sample. It's headed: 'Another bad title.'

'Next week the Grand will show 'Christopher Bean.' Unless you happen to have read that a play of that title was a hit in New York, it won't mean a thing to you. Even the new title, 'Her Sweetheart,' is misleading. Marie Dressler has no sweetheart during the time of the play. He's dead and he left a lot of paintings. Now it's discovered that he's a genius and the old paintings bring fabulous money. Lionel Barrymore tries to gyp Marie out of her rights, but it develops she is the real owner of the now valuable paintings.

'It's a brisk, well handled domestic comedy. Don't let the title keep you away from an artistic treat.'

Manager figures that if they don't come too often, a poor title may become a sales asset.

Duke Wellington's Book

The first book of its kind, a handbook on poster art, fronts, lobby designs, etc., prepared for exhibitors as well as advertising men, artists, etc., will be published in a couple of weeks by Signs of the Times, Cincinnati. Book, entitled 'The Theory and Practice of Poster Art,' has been assembled by Duke Wellington, art director for Publix for many years and builder of its fronts as well as fronts for other circuits.

Will sell for $5 a copy and includes fronts and art work on pictures collected from Paramount and other files.

Pushing Business

About the best bet devised for 'Convention City' at the N. Y. Strand was the use of wheel chairs, such as are used on the Atlantic City boardwalk, but which were borrowed from Coney Island. These perambulated the Times Sq. sector placarded with an offer of free rides to the Strand. Now and then a chair would get a passenger who didn't mind being stared at, and the gag reached its peak. Heavy snow was a help one day, passengers asking to be taken to or from the subway kiosks.

The regulation chairs are not to be had in most spots, but in a pinch any old invalid chair can be pressed into service. If possible put a canopy on it; a truck umbrella will suffice. It helps the effect.

Another good gag, just before the holiday, was a convention of Santa Clauses, held in the Strand. By and large Charlie Einfeld's bright young men were visibly on the job.

Naval Plug

Los Angeles.

The opening day of 'Son of a Sailor' at simultaneous runs of that picture at Warner Hollywood and Downtown Theatres, Warners lined up sailors from the battleships Nevada and Lexington to attend the matinee performance in the Downtown.

The tars paraded to the theatre through the business district, headed by the U. S. S. Lexington band. In the evening the sailors moved on to Hollywood and repeated the same procedure.

Snow Men

New Haven.

Ben M. Cohen, at the College, took advantage of recent blizzard for a gag on 'Sons of Desert.' Contest was run among kids for snowman most closely resembling either Laurel or Hardy. Rules required contestants to have their own photo snapped alongside their snowman, and contest was judged from pictures. One major prize given, and all contestants received one Oakley.

Real Tournament

Exhib who's playing a set of bridge shorts has added a tournament for good measure. Plays the film three days, and each evening between the night shows has a picked team play a rubber. Play is recorded by a set of large playing cards. Aims to play 12 tables, then by elimination form the final winning table and the winning pair at that last roundup. Two large prizes for the winners and smaller ones for the runners-up, not to mention the glory.

Selection is by elimination afternoons in the mezzanine, with the women coming for that in a big way. He figures that the games are bringing in more patronage than the shorts themselves. Record is made of each hand dealt and each game is written up in the local paper as seriously as are the big bridge clinches. Leading paper turned the idea down, and is now kicking itself, since the second stringer used it to put over a permanent bridge department. Not as good as that for some sections, but with bridge almost a disease it's easy to build up in almost any spot.

Co-operating

Most school gags have figured out, but here's a new angle on the old gag. All members of the kid club have been advised that during the spring term all youngsters who can show an all A report card not only get in free but are introduced from the stage to the less studious. Old stunt was for all pupils in a class, but this is limited to members.

Teachers at nearby schools are to cooperate, and they are watching with much interest the result of the offer, figuring that it will be more of an incentive to the youngsters than anything they've been able to think out. If the scheme works out as hoped for, there'll be another special at the end of the term for all who have a complete set of topnotch cards. Those studious marvels will not only get special mention on the last roundup, but will be given a small prize, possibly a medal if the decorations can be had reasonably. No promise made as yet, but in the offing.

Figured as not only helping the schools, but possibly adding to the club membership.

Circulation

Just before Christmas a small-town theatre gave in change at the box office 50 dollar tokens, the same size as a dollar and printed on 'safety' paper. It carried a promise to pay one dollar on demand, but if it was presented before Jan. 5 with endorsements showing it had passed through at least 10 hands, it also carried a free ticket.

Idea was to show how the dollars kept moving, with a side angle that it was good for a lobby display and also a newspaper write-up. Just what the result will be is still open, but the initial distribution caused sufficient comment to be worth the 50 free tickets, and the manager figures that all he gets after the holiday is velvet.

A similar scheme has been tried before, using regular bills, but the banks objected to the endorsements, and the fiat money drew much more comment. Manager now has the idea of again using regular currency, but merely noting the number of the bills. If a bill is turned into a certain store, it will win the free ticket, but it will be good only at one of the five participating stores. No one will know which are the earmarked bills, nor at which store they will carry a premium. That's enough to stir up a town of pretty fair size.

Elaborate Press Book

RCA-Victor Photophone division has prepared a presentation book for its High Fidelity system of sound reproduction that's about the last word in ornateness. It dresses up its straightforward argument for better sound with a riot of color that may not help the argument but which certainly will hold exhibitor attention to the statements made.

It talks to the exhibitor in his own language, from which angle it justifies its probably considerable cost.

Merged Stunts

Manager who had a chance to borrow an ambulance worked out a new angle on the old barking record idea. He had used the record before, but not lately, and felt it would help to give it a new dress.

Hospital had an old horse-drawn ambulance, long since superseded by the motored vehicle, but never disposed of. It was glad to loan the rig, which was powered by a seedy-looking horse. Inside a port-

(Continued on page 48)

BEHIND the KEYS

Canton, O.

G. B. Odlum, for several months manager of the Palace here, has been succeeded by A. G. Constant of Steubenville, lessee of the house.

Dick Crusiger, for several weeks manager of the Warner Bros. theatre in Sandusky, O., is in charge temporarily of the Alhambra theatre here, during the absence of J. Knox Strahn, who has been called to the bedside of his wife who is seriously ill. Crusiger before going to Sandusky was for two years manager of the local Warner Bros. house.

F. D. Krichbaum of Cincinnati has purchased the Grand theatre at Orrville, which has been operated for the past several years by Loudonville interests. He assumed charge Jan. 1.

St. Paul.

Garrick, loop dime grind which has featured the dime admish 'anytime' for kids and adults since 1931, switches over to a new price policy beginning Sunday (7). New admish schedule will be a dime for kids anytime, but the adults' ante will be kited to 15c. on Saturdays and Sundays.

Managership of Howard Dale and Bob Rydeen.

San Francisco.

J. N. Tocchini folded the State, Napa, running only the Fox for a time.

Fox-West Coast closed the UC, Berkeley, and reopened the Campus.

Henry Pincus out of Arlington at Suisun and J. Rose has taken the house and reopened it.

Nick Warner has lighted up the Regent, San Mateo.

Bernard Simon has been appointed special eastern publicity rep for 20th Century, working in conjunction with Harry Brand on the west coast. His first assignment will be on 'Gallant Lady.'

Birmingham.

Crescent Amus. Co. reopening the Delite, Decatur, closed since 1928.

N. H. Waters has disposed of the Norwood, nabe, to Joe Steed.

Fort Wayne.

Palace has reopened double film policy, Tom Ward over from Paramount assisting managing.

Ralph Fisher has released control of Broadway, handling only Maumee now.

Essex Junction, Vt.

The Colonial theatre is now serving as a ballroom.

New Orleans.

Morris Ash has leased recently closed Liberty here, reopening with first runs Jan. 5. Ash formerly treasurer old Saenger Amus. Co.

Hollywood.

Bob Poole, who has been manager for the Hollywood Pantages, takes over the publicity and advertising post succeeding Shelby Cole. With the switch, Ira Darnell has been appointed assistant manager directly responsible to Rodney Pantages, who will operate the house himself.

Pittsburgh.

Les Bowser, manager of WB's Schenley, Pittsburgh, appointed manager of Harris Amus. house in Warren, O., succeeding Ken Hohl, transferred to St. Marys, Pa. Another recent Harris managerial appointment is Bill Peacock, who goes to the Drake in Oil City.

Bradford, Vt.

The Colonial theatre has been sold by H. M. Smalley to George H. Jenkins.

Chicago.

Marks Bros. who formerly operated the nabe Granada and Marbro here, have taken over the Tivoli, Gary. Increases holdings to two, the other being the Granada, Racine, Wis.

Los Angeles.

Legal fracas between Pioneer Title Insurance & Trust Co. and Fox West Coast as to ownership of $75,000 equipment in the Fox at San Bernardino, has been transferred to the U. S. district court from the San Bernardino superior court.

F-WC has removed several truckloads of equipment before he was stopped by court order at the time the house was sold by the plaintiff as trustee for creditors.

San Francisco.

George Mann and Morgan Walsh have taken the Mission, Sacramento, from Henry Heber. Heber plans to reopen the Plaza, Sacramento, soon with burlesque.

Erwin Lee renamed the Sutter, Sacramento, the El Ray, and reopened it.

Closed are: Plaza, Oakland; Colfax, Colfax; Golden State, Sebastapool; Monterey, Monterey.

E. E. Pollock has opened the Lake, Upper Lake. Ed Franscioni, taking

(Continued on page 52)

OUT OF '33 WITH A BANG . .

FOX has the money pictures coming . . . and going strong!

Hire extra ushers . . . arrange for extra shows . . . when these three crowd-pullers reach your house. One a current key-city clean-up . . . another starting in a great big way . . . a third you'll be setting in for extra playing time. It's pleasant dreams for showmen when they date in hits like these!

WILL ROGERS
in
Mr. Skitch
with
ZASU PITTS
ROCHELLE HUDSON
FLORENCE DESMOND
HARRY GREEN
EUGENE PALLETTE
Based on Anne Cameron's story "Green Dice"
Directed by James Cruze

NOW PILING UP outstanding grosses in the: State Theatre, Los Angeles; Stuart Theatre, Lincoln; Alabama Theatre, Birmingham, Roxy Theatre, New York; Apollo Theatre, Indianapolis Fox Theatre, Detroit; Warfield Theatre, San Francisco; Orpheum Theatre, Denver everywhere. The verdict: Rogers' best in years!

Your patrons always like
FOX MOVIETONE NEWS

. . INTO '34 WITH TWO SMASHES!

STARTING OFF at a terrific pace in pre-release run at the Four-Star Theatre, Los Angeles. Smash business building daily, hourly with unparalleled word-of-mouth and newspaper raves. Management anticipates sensational four-week run.

I Am Suzanne!

with

LILIAN HARVEY

GENE RAYMOND
LESLIE BANKS

Podrecca's Piccoli Marionettes. Story and screen play by Edwin Justus Mayer and Rowland V. Lee. Directed by Rowland V. Lee.

JESSE L. LASKY Production

JANET GAYNOR
LIONEL BARRYMORE
in
"Carolina"

with

ROBERT YOUNG
RICHARD CROMWELL
HENRIETTA CROSMAN
MONA BARRIE
STEPIN FETCHIT

From "The House of Connelly" by Paul Green

Directed by Henry King

COMING UP. A cast ablaze with talent . . . a story alive with love, drama, music, laughter . . . a wisp of a girl who bursts into sleepy Carolina, upsets tradition, awakens romance, stirs up excitement everywhere. Look for "State Fair" grosses . . . or better!

Produced by FOX

CALENDAR OF CURRENT RELEASES

Harold Auten

ce: 1540 B'way, N.

Images de Paris (rench). Adventures of a girl who wants to be a star in Paris. Jacquelin Francell, Roger Theville. Dir. Fedor Ozep. 82 mins. Rel. Dec. 23.

Poil de Carotte (Red ead) (French). A story of adolescence. Robert Lynen. Dir. Julien Duvivier. 96 mins. Rel. Sept. 1. Rev. Dec. 20 and May 30.

Savage Gol Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Chesterfield

: 1540 Broadway, New York, N. Y.

Irl, Dance. Musical drama. Alan Dinehart, Evalyn Knapp, Ada May. Ir. Frank Strayer. 69 mins. Rel. Sept. 1. Rev. Oct. 31.

In the Money. A prize fighter and his affairs with women. Lois Wilson, Skeets Gallagher, Warren Hymer. Dir. Frank Strayer. Rel. Nov. 7.

Man of Sentiment. How an old man holds a family together. Marian Marsh, Owen Moore, Wm. Bakewell, Christian Rub. Dir. Rich. Thorpe. 67 mins. Rel. Sept. 15. Rev. Nov. 14.

urder on the Campus. Mystery with a college background. Charles Starrett and J. Farrel McDonald.

Rainbow Over Broadway. Musical romance. Grace Hayes, Joan Marsh, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Dec. 23. 27.

First Division

: 1600 Broadway, New York, N. Y.

Chesterfield and Monogram

Avenger, The. A district attorney seeks revenge on the gang which 'framed' him to twenty years in prison. Ralph Forbes, Adrienne Ames, Claude Gillingwater. Dir. Edward Marin. 78 mins. Rel. Sept. 15.

roken Dreams. A father's devotion to his young son. Randolph Scott, Martha Sleeper, Beryl Mercer, Buster Phelps. Dir. Robert Vignola. 68 mins. Rel. Dec. 1.

By Appointment Only. A physician couldn't make up his mind which of two women he loved the most. Lew Cody, Sally O'Neill, Marceline Day. Dir. Frank Strayer. 66 mins. Rel. Nov. 1. Rev. Nov. 14.

Dance, Girl, Dance. Musical of backstage life. A small-time vaudevillian becomes a night club star. Evalyn Knapp, Gloria Shea, Alan Dinehart, Eddie Nugent, Ada May, Mae Busch. Dir. Frank Strayer. 69 mins. Rel. Nov. 15.

Devil's Mate. A condemned man, on the verge of execution, is mysteriously murdered. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel Sept. 1.

'Em Alive. Jungle super thriller. 56 mins. Rel. Feb. 1.

itive, The. Secret service agents on the trail of a half-million dollar mail robbery. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 58 mins. Rel. Sept. 15.

He Couldn't Take It. Inside story of a process server who makes good with his summonses and gets his man. Ray Walker, Virginia Cherrill, George E. Stone. Dir. Wm. Nigh. 64 mins. Rel. Jan. 1.

I Have Lived. A Broadway stage star is faced with blackmailers on the eve of marriage to wealth and love. Anita Page, Allen Vincent, Alan Dinehart. Dir. R. Thorpe. 69 ins. Rel. Oct. 1.

In the Money. A goofy family, suddenly broke, pin their hopes on a Shakespearean-minded prize fighting champ. Skeets Gallagher, Lois Wilson, Warren Hymer, Sally Starr. Dir. Frank Strayer. 67 mins. Rel. Jan. 15.

of Sentiment. Playboy son marries a poor girl against his wealthy family's wishes. Marian Marsh, William Bakewell, Owen Moore. Dir. Richard Thoipe 68 mins. Rel. Nov. 1.

Notorious But Nice. Driven from the man she loves, a girl finds solace in a loveless marriage with the king of the underworld. Marian Marsh, Betty Compson, Donald Dillaway, Rochelle Hudson. Dir. Richard Thorpe. 7s mins. Rel. Oct. 15.

One Year Later. A young couple start their honeymoon on a train, and the following year finds them on the train under different circumstances. Mary Brian, Donald Dillaway, Russell Hopton, Will and Gladys Ahern, Jackie Searl. Dir. E. Mason Hopper. 65 mins. Rel. Aug. 25, Rev. Nov. 21.

Phantom Broadcast. A radio crooner attains phoney fame when his accomplice secretly does his singing for him. Ralph Forbes, Vivienne Osborne, Pauline Garon. Dir. Phil Rosen. 71 mins. Rel. Aug.

Rainbow Over Broadway. Musical romance of an ex-musical comedy star of twenty years before who makes a sensational, overnight comeback in a Broadway night club. Joan Marsh, Grace Hayes, Frank Albertson, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Jan. 15.

Sensation Hunters. A college girl finds herself stranded in Panama. Arline Judge, Marion Burns, Preston Foster. Dir. Charles Vidor. Rel. Sept. 15.

ixteen Fathoms Deep. Sponge diver thriller. Sally O'Neill, Creighton Chaney. Dir. Armand Schaefer. 60 mins. Rel. Nov. 17.

Skyways. Adventures of a hot-tempered aviation pilot who gets into one scrape after another. Ray Walker, Kathryn Crawford, Lucien Littlefield. Dir. Lew Collins. 72 mins. Rel. Sept. 15.

Sphinx, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. Rel. July 3.

Sweetheart of Sigma Chi. College musical comedy romance. Based on the famous campus fraternity song. Buster Crabbe, Mary Carlisle, Sally Starr, Florence Lake, Ted Flo Rito and band. Dir. Edwin L. Marin. 73 mins. Rel. Dec. 15.

Throne of the Gods. Travel in the Himalayas. 55 mins. Rev. Dec. 27.

Studios: Burbank, Calif.

First National

Offices: 321 W. 44th St., New York, N. Y.

Bedside. Comedy-drama of a women's doctor. Warren William, Jean Muir, Allen Jenkins. Dir. Robert Florey. 65 mins. Rel. Jan. 27.

ig Shakedown, The. Dramatic expose of the cut-rate drug racket. Bette Davis, Charles Farrell, Ricardo Cortez, Dir. John Francis Dillon. 64 mins. Rel. Jan. 6.

Bureau of Missing Persons. Comedy-drama based on the activities of this little known department. Bette Davis, Lewis Stone, Pat O'Brien, Allen Jenkins, Hugh Herbert. Dir. Roy del Ruth. 74 mins. Rel. Sept. 16. Rev Sept. 18.

Convention City. The hilarious lowdown on big business conventions. Adolphe Menjou, Dick Powell, Mary Astor, Guy Kibbee. Dir. Archie Mayo. 69 mins. Rel. Dec. 30. Rev. Dec. 27.

Female. A drama of a woman who does her own hunting. Ruth Chatterton, George Brent, Ruth Donnelly, Lucien Hope Crews. Dir. Michael Curtiz. 62 mins. Rel. Nov. 11. Rev. Nov. 7.

Goodbye Again. From the play. Comedy of a famous author who meets up with an old flame who is married. Warren Williams, Joan Blondell, Genevieve Tobin, Hugh Herbert. Dir. Michael Curtis. 66 mins. Rel. Sept. 9. Rev. Sept. 5.

Havana Widows. Two girls in Havana searching for suckers. Joan Blondell, Glenda Farrell, Guy Kibbee, Ruth Donnelly, Lewis Stone, Frank McHugh and Allen Jenkins. Dir. Ray Enright. 64 mins. Rel. Nov. 18, Rev. Nov. 28.

Heroes for Sale. Post war activities of American vets. Rich. Barthelmess. Loretta Young. Rel. June 17. Rev. July 25.

I Loved a Woman. Based on novel by David Karsner. Story of the affaire of an industrial leader and an operatic star. Edward G. Robinson, Kay Francis, Genevieve Tobin. Dir. Alfred E. Green. 90 mins. Rel. Sept. 23. Rev. Sept. 26.

Massacre. Drama of the modern Indian and his conflicts with the white men. Richard Barthelmess, Ann Dvorak. Dir. Allen Crosland. Rel. Jan. 13.

She Had to Say Yes. Comedy-drama of a 'customer' girl. Loretta Young, Lyle Talbot, Regis Toomey, Winnie Lightner. Dir. Busby Berkeley and George Amy. 64 mins. Rel. July 15.

Son of a Sailor. Comedy of a sailor who gets into a funny situation because of his habit of telling romantic stories about himself. Joe E. Brown, Jean Muir, Ruth Donnelly, Johnny Mack Brown and Thelma Todd. Dir. Lloyd Bacon. 70 mins. Rel. Dec. 23. Rev. Dec. 5.

Wild Boys of the Road. Drama of the 'orphans of the depression.' Frankie Darro, Dorothy Coonan, Rochelle Hudson, Ann Hovey. Dir. William A. Wellman. 66 mins. Rel. Sept. 30. Rev. Sept. 26.

World Changes, The. An epic drama of a family through four generations. Paul Muni, Aline MacMahon, Mary Astor, Donald Cook, Margaret Lindsay, Jean Muir, Patricia Ellis. Dir. Mervyn LeRoy. 95 mins. Rel Nov. 25. Rev. Oct. 31.

: Fox Hills, Hollywood, Cal.

Fox

: 444 West 56th St., New York, N Y.

Berkeley Square. From the stage play of the same title. Turn back the years type of play. Leslie Howard, Heather Angel. Dir. Frank Lloyd. 87 mins. (roadshow times). Rel. Nov. 3. Rev. Sept. 19.

Charlie Chan's Greatest Case. Another adventure of the Chinese sleuth.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, ince pictures are reviewed only in actual theatre showings.

While every effort ie made to hold this list accurate, the information supplied may not always be correct even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Kimmey Returns to S. D. To Stand Trial for Theft

R. V. Kimmey, former traveling Paramount auditor, has waived extradition and been returned to South Dakota to stand trial for larceny in the theft of a $4,000 diamond ring, taken from the safe of the local Publix theatre at Sioux Falls after gaining admission by representing himself as still with Par.

The ring, property of L. O. Daniels, Jr., manager of the theatre at that time, is being recovered in New York by C. L. Oswald, who after months of personal investigation tracked down Kimmey as the purloiner. Oswald, head of Par's auditing and investigating forces, induced Kimmey to return to South Dakota.

EMANUELS TRIPPING

Jay Emanuel, regional trade paper editor, is heading for Hollywood Friday (12). Mrs. Emanuel goes along to see that he keeps out of trouble.

It's his first trip to the coast. It's his first trip anywhere since he gave up the carefree career of an exhibitor to take over the worries of a trio of regionals.

6 Yr. Old Torcher For Pix

Oklahoma City, Jan. 8.

Rose Marie Pickens, six-year-old local torch singer is set to go to Hollywood for Hal Roach shortly.

She is related to the Pickens Sisters of radio.

Studio Placements

Carole Lombard, 'Twentieth Century,' Col, with Howard Hawks directing.

Catalina Barcena, two Spanish pix, Fox.

Lila Lee, 'Follies,' Fox.

Ben Holmes collabing with Ed Kaufman on script of 'Frat Heads,' Radio.

Guinn Williams, 'Uncle World,' Radio short.

Roger Pryor, Reginald Owen, Robert McWade, Ella Lee Ruby, John Sheehan, Mathew Betz, 'Countess of Monte Cristo,' Universal.

Mickey McGuire, David Horsley, Sumner Getchell 'It Happened One Day,' Metro.

Ruth Channing 'Men in White,' Metro.

Linda Parker 'Viva Villa,' Metro.

E. E. Horton, 'Hit Me Again,' WB.

Dorothy Tree 'Fur Coats,' WB.

Reginald Owen 'Countess of Monte Christo,' U.

Virginia Sale 'Hit Me Again,' WB.

Raymond Miland 'We're Not Dressing,' Par.

Alan Dinehart Honorable Guy,' WB.

T. Roy Barnes, Adrian Rosile, Andre Cheron, 'Rip Tide,' (M-G).

Brandon Hurst, George Irving, John Davidson, Francis X. Bushman, Jr., Herbert Prior, Emil Chautard, 'Viva Villa,' (M-G).

Don Wilson, James Burke, Alfred Delcambre, Frank Rice, Max Wagner, Russell Powell, 'Man Who Broke His Heart' (Par).

Theodore von Eltz, 'It Happened One Day' (M-G).

Henry Armetta, Hector Sarno, William von Brinken, Michael Visaroff, Paul Stanton, Adrian Rosile, 'Viva Villa' (M-G).

Alice Lake, Marie Green, Charles

(Continued on page 40)

Warner Oland, Heather Angel. Ir. Hamilton MacFadden. Rel. Sept. 15. Rev. Oct. 10.

Devil's In Love, The. Harry Hervey novel. Foreign legion yarn. Victor Jory, Loretta Young, Vivienne Osborn. Dir. Wm. Dieterle. 70 mins. Rel. July 21. Rev. Aug. 1.

Doctor Bull. From the novel, 'The Last Adam.' Will Rogers, Louise Dresser. Dir. John Ford. 76 mins. Rel. Sept. 22. Rev. Oct. 10.

F. P. 1. (British made.) Futuristic plane landing field in mid-ocean. Conrad Veidt, Leslie Fenton, Jill Esmond. Dir. Karl Hardi. 75 mins. Rel. July 28. Rev. Sept. 19.

Good Companions, The. (British made.) From the Priestly novel of an English concert troupe. Jessie Matthews. Dir. Victor Saville. Rel. Sept. 8. Rev. Oct. 17.

Hoopla. Talker version of 'The Barker,' stage play made as a silent. Clara Bow, Preston Foster, Rich. Cromwell. Dir. Frank Lloyd. 85 mins. Rel. Nov. 30. Rev. Dec. 5.

I Am Suzanne. Novelty story with puppet sequences. Lilian Harvey, Gene Raymond, Piccoli Marionettes, Yale Puppeteers. Dir. R. V. Lee. Rel. Dec. 22.

I Was a Spy. (British). Based on the story by Marthe MacKenna. Herbert Marshall, Madaleine Carroll, Conrad Veidt. Dir. Victor Saville. Rel. Dec. 15.

Jimmy and Sally. James Dunn, Rev. Dec. 19.

Last Trail, The. Zane Gray story. Geo. O'Brien, El Brendel, Cl ire Trevor. Dir. James Tinling. 60 mins. Rel. Aug. 25.

Life in the Raw. Zane Grey story Cowboy saves girl's brother from bandit gang. Geo. O'Brien, Claire Trevor, Greta Nissen. Dir. Louis King. 62 mins. Rel. July 7. Rev. Nov. 7.

Mad Game, The. Spencer Tracy, Claire Trevor. . Irving Cummings. mins. Rel. Oct. 27. Rev. Nov. 14.

Man Who Dared, The. Imaginative biography based on life of Anton Cermak. Preston Foster, Zita Johann. Dir. Hamilton McFadden. 77 mins. Rel. July 14. Rev. Sept. 12.

Mr. Skitch. From the story 'Green Dice.' Will Hudson, Harry Green, Eugene Pallette. Rev. Dec. 27.

My Lips Betray. Lilian Harvey's second U. S. release, but the first made. From the play by John Balderson. Lilian Harvey, John Boles, El Brendel. Dir. John Blystone. 70 mins. Rel. Nov. 10. Rev. Nov. 7.

My Weakness. Musical. Lilian Harvey, Lew Ayres. Dir. David Butler. mins. Rel. Sept. 29. Rev. Sept. 26.

Olsen's Big Moment. El Brendel's first feature. Barbara Weeks, Walter Catlett. Dir. Mal. St. Clair. Rel. Nov. 17.

Paddy the Next Best Thing. From the stage play. Janet Gaynor, Warn Baxter. Dir. Harry Lachman. 85 mins. Rel. Sept. 8. Rev. Aug. 22.

Pilgrimage. Mother love from a new angle. From the I. A. R. Wiley story. Henrietta Crossman, Heather Angel, Norman Foster. Marian Nixon. Dir. John Ford. 95 mins. Rel. Aug. 18. Rev. July 18.

Power and the Glory, The. Jesse Lasky's 'narratage' story. A man s career in flashbacks. Spencer Tracy, Colleen Moore. Dir. Wm. K. Howard. 87 mins. Rel. Oct. 6.

Shanghai Madness. Magazine story by F. H. Brennan. River pirates on a Chinese stream. Spencer Tracy, Fay Wray. Dir. John Blystone. 63 mins. Rel. Aug. 4. Rev. Sept. 26.

Smoky. From the novel by Will James. Victor Jory, Ford. Dir. Eugene Forde. Rel. Dec. 8.

Walls of Gold. From Kathleen Norris' novel. llers, Norman Foster. Dir. Kenneth MacKenna. Rel. Oct. 13.

Worst Woman in Paris, The. Lasky production for Fox. Title is explanatory. Benita Hume, Adolphe Menjou, Helen Chandler. Dir. Monta Bell. 75 mins. Rel. Oct. 20. Rev. Nov. 28.

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Marriage on Approval. Novel. The conflict between the old generation and the new in the realm of love and matrimony. Barbara Kent, Donald Dillaway. Dir. Howard Higgin. Rel. Nov. 20.

War of the Range. Tom Tyler western. Dir. J. P. McGowan. 60 mins. Rel. Sept. 22. Rev. Dec. 12.

When a Man Rides Alone. (Monarch.) Tom Tyler does a modern Robin Hood with a gold mine. Dir. J. P. McGowan. 55 mins. Rev. Dec. 27.

Gaumont-British

Office: 226 West 42nd St., New York.

(ITISH MADE)

Channel Crossing. Drama. Matheson Lang, Constance Cummings. Milton Rossmer. 68 mins. Rev. Oct. 31.

Falling for You. Comedy drama. Jack Hulbert, Cicely Courtneidge. Jack Hulbert. 71 mins. Rev. Aug. 4.

It's a Boy. Comedy drama. Edward Everett Horton, Leslie Henson, Albert Dracy, Heather Thatcher. Dir. Tim Whelan. 66 mins. Rev. June 27.

Orders is Orders. Comedy of American making film in British army. James Gleason, Charlotte Greenwood. Dir. Walter Forde. 70 mins. Rev. Aug. 15.

Majestic

Offices: RKO Bldg., Radio City, New York City

Charming Deceiver, The. (British made.) Romantic drama of Cinderella type. Constance Cummings and Frank Lawton. Dir. Monty Banks. Rel. Dec. 8.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. C. Aubrey Smith, Dorothy Mackaill, Paul Cavanagh. Dir. E. Mason Hopper. 72 mins. Rel. Oct. 1.

Divorce Bed, The. Divorce racket exposed. Edward Arnold, John Miljan. Dir. Hobart Henley. Rel. Jan. 15.

Morning After, The. A merry mix-up of international spy systems. Lyon and Sally Eilers. Dir. Allan Dwan. Rel. Jan. 1.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Leil Hyams. Dir. Howard Christy. 74 mins. Rel. Aug. 1.

Sin of Nora Moran, The. Woman is framed to shield the higher-ups. Zita Johann, Alan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Dec. 12. Rev. Dec. 19.

You Made Me Love You. (British made). Farce comedy of the taming of a spitfire wife. Thelma Todd and Stanley Lupino. Dir. Monty Banks. Rel. Nov. 24.

Studios: Culver City, Calif.

Metro

: 1540 Broadway, New York N. Y.

Another Language. Story of the in-laws from Rose Franken's stage hit. Helen Hayes, Robt. Montgomery, Louise Closser Hale. Dir. Edw H. Gri th. 70 mins. Rel. July 28. Rev. Aug. 8.

Beauty for Sale. Faith Baldwin's 'Beauty.' Otto Kruger, Madge Evans, Una Merkel, Alice Brady. Dir. Rich. Boleslavsky. 85 mins. Rev. Sept. 19. Rel. Sept. 1.

Bombshell. Jean Harlow as a harassed picture star with Lee Tracy her publicity man. Franchot Tone, Frank Morgan, Ted Healy, Una Merkel. Dir. Victor Fleming. 98 mins. Rel. Oct. 13.

Broadway to Hollywood. Three generations in a stage family. Alice Brady, Frank Morgan, Madge Evans, Russell Hardie, Eddie Quillan. Dir. Willard Mack. 83 mins. Rev. Sept. 5. Rel. Sept. 15.

Cat and the Fiddle, The. From the successful musical play by Jerome Kern and Otto Harbach. Ramon Novarro, Jeanette MacDonald, Frank Morgan, Charles Fierarkyon, Jean Hersholt, Vivienne Segal. Dir. William K. Howard. Rel. Dec. 8.

Chief The. Ed Wynn as a simpleton of the gay 'nineties. Dorothy Mackaill, William (Stage) Boyd, Effie Ellsler, C. Henry Gordon. Dir. Charles Riesner. 68 mins. Rel. Nov. 3. Rev. Dec. 5.

Christopher Bean. The Broadway play by Rene Fauchois and Sidney Howard. Marie Dressler, Lionel Barrymore, Helen Mack. Dir. Sam Wood. 90 mins. Rel. Nov. 17. Rev. Dec. 26.

Dancing Lady. James Warner Bellah's Saturday Evening Post story. Joan Crawford, Clark Gable, Franchot Tone, Fred Astaire, Winnie Lightner, Ted Healy. Dir. Robt. Z. Leonard. 90 mins. Rel. Nov. 24. Rev. Dec. 5.

Day of Reckoning. Based on Morris Lavine's story, 'Hall of Justice.' Richard Dix, Madge Evans, Una Merkel, Conway Tearle. Dir. Charles Brabin. 70 mins. Rel. Oct. 27. Rev. Nov. 7.

Dinner at Eight. From the stage play. All star cast headed by Marie Dressler and John Barrymore. Dir. Geo. Cukor. Roadshow length 110 mins. General release not set.

Eskimo. Love and hate in the Icelands. Native cast. Dir. W. S. Van Dyke. Roadshow length, 120 mins. Not yet released. Rev. Nov. 21.

Going Hollywood. Marion Davies chases a radio crooner to the studio. Marion Davies, Bing Crosby. Dir. Raoul Walsh. 75 mins. Rel. Dec. 22. Rev. Dec. 26.

Meet the Baron. Jack Pearl brings his radio characterization to the screen.

Jimmy Durante, Zasu Pitts, Edna May Oliver, Ted Healy and his stooges. Dir. Walter Lang. 70 mins. Rel. Oct. 20. Rev. Oct. 31.

Night Flight, The. Air story of a South American flight from the novel by Saint-Exupery. John Barrymore, Helen Hayes, Clark Gable, Lionel Barrymore, Robt. Montgomery, Myrna Loy. Dir. David O. Selznick. 89 mins. Rel. Oct. 6. Rev. Oct. 10.

Penthouse. Arthur Somers Roche Cosmopolitan serial. Warner Baxter, Myrna Loy, Mae Clark. Dir. W. S. Van Dyke. Rel. Sept. 8. Rev. Sept. 12.

rizefighter and the Lady. Max Baer, heavyweight contender, and Myrna Loy in the title roles. Primo Carnera, Jack Dempsey, Walter Huston. Dir. W. S. Van Dyke. 90 mins. Rel. Nov. 10. Rev. Nov. 14.

Should Ladies Behave. From the stage play, 'The Vinegar Tree.' Lionel Barrymore, Alice Brady. Dir. Harry Beaumont. 89 mins. Rel. Dec. 1. Rev. Dec. 19.

Solitaire Man. Crook story with plenty of punch. Herbert Marshall, May Robson, Elizabeth Allan, Ralph Forbes. Dir. Jack Conway. 62 mins. Rel. Sept. 22. Rev. Sept. 26.

tage Mother. From Bradford Ropes' novel of stage Alice Brady, Maureen O'Sullivan, Franchot Tone, Phillips Hol Dir. Chas. R. Brabin. 85 mins. Rel. Sept. 29. Rev. Oct. 3.

tranger's Return, The. Phil Stong's story of the middle western farm life. Lionel Barrymore, Miriam Hopkins, Stuart Erwin, Franchot Tone. Dir. King Vidor. 88 mins. Rel. July 21. Rev. Aug. 1.

Storm at Daybreak. Triangular story in a Serbian setting. Kay Francis, Nils Asther, Walter Huston, Phillips Holmes. Dir. Richard Boleslavsky. 78 mins. Rel. July 14. Rev. July 25.

Tugboat Annie. From the Saturday Eve. Post series. Marie Dressler, Wallace Beery. Dir. Mervyn LeRoy. 88 mins. Rel. Aug. 4. Rev. Aug. 15.

Turn Back the Clock. Story of a man who relives his past. Lee Tracy, Mae Clark, Peggy Shannon. Dir. Edgar Selwyn. 80 mins. Rel. Aug. 25. Rev. Aug. 29.

inegar Tree, The (tentative title). Based on the play by Paul Osborn. Lionel Barrymore, Alice Brady, Conway Tearle, Mary Carlisle. Dir. Harry Beaumont. Rel. Dec. 1.

When Ladies Meet. Based on Rachel Crothers' roadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. Rev. June 27.

Monogram

Studios: 6048 Sunset Blvd., Hollywood, Cal. Office: R. K. O. Building, Rockefeller Center, N.Y.C.

Avenger, The. Vengeance in prison. Ralph Forbes, Adrienne Ames. Dir. Ed. Marin. 72 mins. Rel. Aug. 25. Rev. Oct. 10.

Beggars in Er ine. Lionel Atwell, Betty Furness. Dir. Phil Rosen.

Black Beauty. Horse story. Alex Kirkland, Esther Ralston. Dir. Phil Rosen. 70 mins. Rel. Aug. 10. Rev. Aug. 29.

roken Dreams. From Olga Printzlau's story, 'Two Little Arms.' Martha Sleeper, Randolph Scott, Buster Phelps, Beryl Mercer. Dir. Robert Vignola. 68 mins. Rel. Nov. 15. Rev. Nov. 28.

Devil's Mate, The. Convicted murderer who dies in the electric chair ahead of the shock. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Aug. 15. Rev. Sept. 26.

ighting Texan. Oil country story. Rex Bell, Luana Walters. Dir. Armand Schaefer. 55 mins. Rel. Aug. 5. Rev. Aug. 1.

itive, The. A $500,000 mail robbery. Western. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 54 mins. Rel. Aug. 10. Rev. Sept. 26.

Gallant Fool, The. One ring circus in the cattle country. Bob Steele, Arletta Duncan. Dir. R. N. Bradbury. 56 mins. Rel. July 29.

Galloping Romeo. Western story. Bob Steele. Dir. R. N. Bradbury. 54 mins. Rel. Sept. 1. Rev. Oct. 31.

He Couldn't Take It. Story by Dore Scharg. Inside story of process serving racket. Ray Walker, Virginia Cherrill, George E. Stone, Dorothy Granger, Paul Porcasi. Dir. William Nigh. Rev. Dec. 11.

Mystery Liner. Noah Beery, Astrid Alwyn. Dir. William Nigh. Rel. Dec. 19. Rev. Nov. 28.

Phantom Broadcast, The. Radio crooner who sings by proxy. Ralph Forbes, Vivienne Osborne. Dir. Phil Rosen. 72 mins. Rel. July 8. Rev. Aug. 1.

Rainbow Ranch. Adventures of the welterweight champ of the Pacific fleet. Rex Bell, Cecelia Parker. Dir. Harry Fraser. 59 mins. Rel. Aug. 25.

Rangers Code. Texas cattle ranger story. Bobe Steele. Dir. R. N. Bradbury. 55 mins. Rel. Sept. 15. Rev. Sept. 26.

Return of Casey Jones, The. Railroad story. Chas. Starrett, Ruth Hall. Dir. J. P. McCarthy. 67 mins. Rel. July 25.

iders of Destiny. Western scrap about water rights, with some big flood stuff. John Wayne. Dir. R. N. Bradbury. 58 mins. Rel. Oct. 10. Rev. Dec. 12.

Sagebrush Trail, The. Lone Star western. John Wayne, Nancy Shubert. Dir. Armand Schaefer. 53 mins.

Sensation Hunters. Society high life. Arline Judge, Preston Foster. Chas. Vidor. 75 mins. Rel. Sept. 20.

ixteen Fathoms Deep. Sponge diver's romance. Sally O'Neill, Creighton Chaney, Russell Simpson, Maurice Black. Dir. Armand Schaefer. Rel. Nov. 17.

Skyway. Aviation pilot's ship-to-shore line. Ray Wal , Kathryn Crawford. Dir. Lew Collins. 67 mins. Rel. Aug. 22.

Sweetheart of Sigma Chi. College musical. Mary Carlisle, Dir. Ed. Marin. 84 mins. Rel. Oct. 1. Rev. Nov. 14.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 55 mins. Rev. June 6.

West of the Divide. Lone Star western. John Wayne, Virginia Brown Faire. Dir. R. N. Bradbury.

Woman's Man. Hollywood inside story. John Halliday, Wallace Ford, Marguerite de la Motte. Dir. Edward Luddy.

Paramount

Studios: 5851 Marathon St., Hollywood, Calif. Offices: 1501 Broadway, New York, N. Y.

lice in Wonderland. The Carroll story visualized. Charlotte Henry and most of the Par. stars. Dir. Norman McLeod. 76 mins. Rel. Dec. 22. Rev. Dec. 27.

ll of Me. From the stage play, 'Chrysalis.' Fredric March, Miriam Hopkins, Geo. Raft. Dir. Jas. Flood. Rel. Jan. 26.

ig Executive. Story of big business from Alice Duer Miller's story. Ricardo Cortez, Rich. Bennett, Elizabeth Young, Sharon Lynn. Dir. Earl C. Kenton. 70 mins. Rel. Aug. 18. Rev. Oct. 3.

le Song. Dorothea Wieck's first Hollywood production. Mother love of nun for a foundling in a Spanish convent. Evalyn Venable, Sir Guy Standing, Louise Dresser. Dir. Mitchell Leisen. 78 mins. Rel. Nov. 10. Rev. Nov. 21.

Design for Living. Adapted from Noel Coward's play. Fredric March, Gary Cooper, Miriam Hopkins, Ed. E. Horton. Dir. Ernst Lubitsch. 90 mins. Release not set. Rev. Nov. 28.

raced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Earle C. Kenton. 5740. Rel. July 7. Rev. July 8.

Duck Soup. Marx Brothers' nonsensicality. Raquel Torres, Margaret Dumont. Dir. Leo McCarey. 69 mins. Rel. Nov. 27. Rev. Nov. 28.

Eight Girls in a Boat. Love in a girl's school. Douglas Montgomery, Kay Johnson. Dir. Rich. Wallace. Rel. Jan. 5.

Four Frightened People. Mixed quartet in the jungle. Claudette Colbert, Herbert Marshall, Mary Boland, Wm. Gargan. Dir. Cecil de Mille. Rel. Jan. 16.

irl Without a Room. Americans in Paris. Chas. Farrell, Chas. Ruggles, Marguerite Churchill, Gregory Ratoff, Walter Woolf. Dir. Ralph Murphy. 72 mins. Rel. Dec. 8. Rev. Dec. 12.

Golden Harvest. Story of the middlewestern farms and Chicago wheat pit. Rich. Arlen, Chester Morris, Genevieve Tobin. Dir. Ralph Murphy. 71 mins Rel. Oct. 22. Rev. Nov. 7.

Hell and High Water. Waterfront story with a U. S. Navy backgrounding. Rich. Arlen, Judith Allen, Chas. Grapewin, Sir Guy Standing. Dir. Grover Jones and Wm. Slavens McNutt. Rel. Oct. 27. Rev. Dec. 19.

Her Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, Johnny Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21. Rev. Aug. 8.

is Double Life. (Dowling.) Light comedy. Lillian Gish, Roland Young. Dir. Arthur Hopkins. 63 mins. Rel. Jan. 12. Rev. Dec. 19.

I'm No Angel. Mae West original. Mae West in tights as a lion tamer. Cary Grant, Edw. Arnold, Ralf Harolde. Dir. Wesley Ruggles. 87 mins. Rel. Oct. 13. Rev. Oct. 17.

Last Roundup, The. Western with a Zane Grey title and a new story. Randolph Scott, Monte Blue, Barbara Adams, Fred Kohler. Dir. Henry Hathaway. Rel. Jan. 26.

Mama Loves Papa. Trials of a henpecked. Chas. Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett. Dir. Norman McLeod. Rel. July 14. Rev. July 25.

Man of the Forest. Western. Harry Carey, Randolph Scott, Verna Hillie. Dir. Henry Hathaway. Rel. July 14. Rev. Oct. 31.

Midnight Club, The. London jewel thieves. Geo. Raft, Clive Brook, Guy Standing, Alison Skipworth. Dir. Geo. Somnes and Alex Hall. Rel. July 28. Rev. Aug. 1.

iss Fane's Baby is Stolen. Farcical play. Dorothea Wieck, Alice Brady. Dir. Alex. Hall. Rel. Jan. 12.

One Sunday Afternoon. From the stage play. Loves in a small town. Gary Cooper, Fay Wray, Niel Hamilton, Frances Fuller. Dir. Louis D. Lighton. 68 mins. Rel. Sept. 1. Rev. Sept. 6.

Sitting Pretty. Backstage story smartened up. Jack Oakie, Jack Haley, Ginger Rogers, Thelma Todd, Gregory Ratoff. Dir. Harry Joe Brown. 80 mins. Rel. Nov. 24. Rev. Dec. 5.

Song of Songs. From Suderman's story and Sheldon's play. Marlene Dietrich, Brian Aherne, Lionel Atwill. Dir. Rouben Mamoulian. 70 mins. Rev. July 25.

Take a Chance. Roland & Brice production of the stage musical. Jas. Dunn, Cliff Edwards, June Knight, Lillian Roth. Dir. Lawrence Schwab. 80 mins. Rel. Oct. 27. Rev. Nov. 28.

This Day and Age. Revolt of the children against politics and gangsters. Chas. Bickford, Judith Allen. Dir. Cecil de Mille. 82 mins. Rel. Aug. 25. Rev. Aug. 29.

Three Cornered Moon. From the stage play. Domestic problems of a mil ly insane family. Claudette Colbert, Rich. Arlen, Mary Boland. Dir. Elliott Nugent. 70 mins. Rel. Aug. 4. Rev. Aug. 15.

Thundering Herd, The. Upper class western with the usual ingredients. Randolph Scott, Judith Allen, Buster Crabbe, Noah Beery, Ray Hatton. Dir. Henry Hathaway. 57 mins. Rel. Nov. 24.

Tillie and Gus. Keeper of a Chinese resort and her brother, an Alaskan bad man come back home to claim their inheritance, a battered ferry boat. W. C. Fields and Alison Skipworth handle the comedy with plenty of opportunity. Dir. Francis Martin. 57 mins. Rel. Oct. 13. Rev. Nov. 14.

Too Much Harmony. Usual backstage story. Bing Crosby, Jack Oakie, Skeets Gallagher, Harry Green, Ned Sparks, Judith Allen. Dir. Eddie Sutherland. 70 mins. Rel. Sept. 15. Rev. Sept. 26.

Torch Singer, The. Unwed mother doubles as a cabaret hotcha and a radio mother talker. Claudette Colbert, Ricardo Cortez, David Manners, Lyda Roberti. Dir. Alex Hall and Geo. Sommers. 70 mins. Rel. Sept. 8. Rev. Oct. 10.

Way to Love, The. Chevalier, incognito, finds romance with a French carnival troupe. Ann Dvorak, Ed. Everett Horton, Minna Gombell. Dir. Norman Taurog. 83 mins. Rel. Oct. 20. Rev. Nov. 14.

White Woman. Tropical story with a brutal white 'k ng' of an island colony. Chas. Laughton, Carole Lombard, Chas. ickford. Dir. Stuart Walker. 66 mins. Rel. Nov. 3. Rev. Nov. 21.

Principal

1270 Sixth Ave., New York, N. .

Jaws of Justice. (Principal.) Kazan, the dog, in a melodrama of the Northwest Mounted Police, with Richard Terry and Ruth Sullivan. 54 mins. Rel. Dec. 15.

Tarzan the Fearless. (Principal.) Feature and eight subsequent two-part chapters. Buster Crabbe, Jacqueline Wells. Dir. Robt. Hill. 60 mins. for feature. Rel. July 15. Rev. Aug. 15.

Thunder Over Mexico. (Principal). Isenstein's Mexican made picture over which there has been so much controversy. All native cast. 60 mins. Rel. Nov. 15. Rev. Sept. 26.

R.K.O. Radio

Studios: Hollywood, Calif. Office: R.K.O. Bldg., Radio City, N.Y.C.

Ace of Aces. A pacifist goes to war and becomes a great aviator with a lust for killing. Richard Dix, Elizabeth Allan, Ralph Bellamy. 78 mins. Dir. J. Walter Ruben. Rel. Oct. 20. Rev. Nov. 14.

After Tonight. A beautiful Russian spy falls in love with an Austrian spy but they place duty to their countries above love. Constance Bennett, Gilbert Roland. Dir. George Archainbaud. 72 mins. Rel. Nov. 10. Rev. Nov. 7.

Aggie Appleby, Maker of Men. A woman reforms two of the men in her life, making a gentleman of the rowdy and a rowdy of the gentleman. Wynne Gibson, Charles Farrell, William Gargan, Zasu Pitts. Dir. Mark Sandrich. 73 mins. Rel. Nov. 3. Rev. Oct. 24.

Ann Vickers. From the Sinclair Lewis novel. Irene Dunn, Walter Huston, Conrad Nagel. Dir. John Cromwell. 75 mins. Rel. Oct. 13. Rev. Oct. 3.

Bed of Roses. A girl of the streets reforms because of her love for a Mississippi boat man. Constance Bennett, Joel McCrea, Pert Kelton, John Halliday. Dir. Gregory LaCava. 67 mins. Rel. July 14. Rev. July 4.

Before Dawn. Taken from Edgar Wallace's last mystery novel. Stuart Erwin, Dorothy Wilson, Warner Oland. Dir. Irving Pichel. 61 mins. Rel. Aug. 4. Rev. Oct. 24.

Blind Adventure. Adventures in London during one foggy night. Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy. Dir. Ernest B. Schoedsack. 63 mins. Released Aug. 18. Rev. Nov. 7.

Chance at Heaven. The rich city girl who dazzles the country boy and marries him only to send him back to his small town sweetheart. Joel McCrea, Ginger Rogers, Marion Nixon. Dir. William Seiter. 72 mins. Released Oct. 27. Rev. Dec. 27.

Deluge, The. Odd story of the world after a second deluge. Peggy Shannon, Lois Wilson, Sidney Blackmer, Matt Moore. Dir. Felix E. Feist. Rel. Sept. 15. Rev. Oct. 10.

Double Harness. A girl who got her man. Ann Harding, William Powell. Dir. John Cromwell. 70 mins. Rev. July 25.

Flaming Gold. Adventures in the oil fields of Tampico. Bill Boyd, Mae Clark, Pat O'Brien. Directed by Ralph Ince. 53 mins. Released Sept. 29.

Flying Devils. Triangle in a flying circus. Arline Judge, Bruce Cabot. Dir. Russell Birdwell. 60 mins. Rel. Aug. 14. Rev. Aug. 29.

Flying Down to Rio. Musical extravaganza which takes place in the air above Rio de Janeiro. Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire, Raoul Roulien. Dir. Thornton Freeland. 89 mins. Rel. Dec. 29. Rev. Dec. 27.

Headline Shooter. Adventures of a newsreel cameraman. William Gargan, Frances Dee, Ralph Bellamy, Jack La Rue. Dir. Otto Brower. 61 mins. Rel. July 28. Rev. Oct. 24.

Goodbye Love. A butler and his master both become involved with gold diggers. Charlie Ruggles, Verree Teasdale, Mayo Methot, Sidney Blackmer, Phyllis Barry. Dir. by H. Bruce Humberstone. 66 mins. Rel. Nov. 10.

Hips, Hips, Hooray. Musical girl show. Bert Wheeler, Robert Woolsey, Ruth Etting, Dorothy Lee, Thelma Todd, George Meeker, Phyllis Barry. Dir. Mark Sandrich. Rel. Jan. 19.

If I Were Free. A modern romance of two people, disappointed in marriage, who meet and try to find happiness together in their way. Irene Dunne, Clive Brook, Nils Asther, Henry Stephenson. Dir. Elliott Nugent. 66 mins. Rel. Dec. 1.

Little Women. Talker version of the Louisa Alcott story. Katherine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna Mae Oliver. Dir. Geo. Cukor. 117 mins. Rel. Nov. 24. Rev. Nov. 21.

Lost Patrol, The. A detachment of British soldiers lost on the Mesopotamian desert are attacked by unseen Arabs with dramatic results. Boris Karloff, Victor McLaglen, Wallace Ford, Reginald Denny, Alan Hale. Dir. John Ford. Rel. Jan. 12.

Man of Two Worlds. An Eskimo, his illusions shattered by a glimpse of London civilization, returns to his own people and is brought back to reality by his infant son. Francis Lederer, Elissa Landi, Henry Stephenson, Walter Byron, Steffi Duna, J. Farrell MacDonald, Sarah Padden. Dir. J. Walter Ruben. Rel. Jan. 26.

Midshipman Jack. Annapolis story. Bruce Cabot, Frank Albertson, Arthur Lake, Betty Furness. Dir. Christy Cabanne. 70 mins. Rel. Sept. 29. Rev. Nov. 21.

Morning Glory. Backstage story of a country girl's rise and fall. Katherine Hepburn, Doug. Fairbanks, Jr., Adolphe Menjou, Mary Duncan. Ir. Lowell Sherman. 70 mins. Rel. Aug. 18. Rev. Aug. 22.

No Marriage Ties. From an unproduced play. Satire on advertising agencies. Richard Dix, Elizabeth Allen. Dir. J. Walter Ruben. 75 mins. Rel. Aug. 11. Rev. Aug. 8.

One Man's Journey. Country doctor achieves fame. Lionel Barrymore, May Robson, Joel McCrea. Dir. John Robertson. 72 mins. Rel. Sept. 8. Rev. Sept. 5.

Rafter Romance. A story of Greenwich Village. Ginger Rogers, Norman Foster, Geo. Sidney, Laura Hope Crews, Robt. Benchley. Dir. Wm. Seiter. 75 mins. Rel. Sept. 1.

Right to Romance, The. A famous woman beauty specialist decides to go on a spree and becomes involved in a series of exciting adventures. Ann Harding, Nils Asther, Sari Maritza, Irving Pichel. Dir. Alfred Santell. 67 mins. Rel. Nov. 17. Rev. Dec. 19.

Tomorrow at Seven. Novel murder mystery. orris, Vivienne Osborne, Frank McHugh. Dir. Ray Enright. Rel. June 2. Rev. July 4.

Son of Kong. Further adventures of Carl Denham, the director who brought King Kong to civilization, this time with the Son of Kong. Robert Armstrong, Helen Mack, Frank Reicher, John Marston. Directed by Ernest Schoedsack. 69 mins. Rel. Dec. 22.

Wil lrds. An orphan girl and a young boy who escaped from a reformatory fall in love and try to escape the inhuman farmer who keeps them enslaved on his farm. Jean Parker, Zasu Pitts, Tom Brown, Arthur Byron, Nydia Westman, Beulah Bondi, Willard Robertson, Emerson Treacy. Dir. Elliott Nugent. Rel. Jan. 5, 1934.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Advice to the Lovelorn. Romance and adventures of reporter who edits the agony column and eventually exposes the drug racket. Dir. Alfred Werker. Rel. Dec. 1. Rev. Dec. 19.

Bitter Sweet. (British made). Noel Coward's operetta. Romance of we English beauty who elopes to Vienna with her music teacher.

(Continued on page 27)

7 Indie Colo. Exhibs Merge For Protection

raltar Enterprises, been organized here for the express purpose of protecting certain territories against invasion either by chain or individuals. To this end, $250,000 has been subscribed and paid in cash to build theatres in cities where needed, or if not needed, to protect the territory. This money can be touched for no other purpose, and the running expenses will be met by assessments against the members according to their holdings and business done.

Those in the company are Charles R. Gilmour, recently Warner exchange manager here, president; E. J. Schulte, Casper, Wyo., v.p.; Nathan Salmon, Santa Fe., N. M., treasurer; Everett Cole, Alamosa, Colo., secretary; W. H. Ostenberg, Scottsbluff, Neb., chairman board of directors; Thos. F. Murphy, Raton, N. M., and Edward W. Ward, Silver City, N. M., directors.

Towns and houses included are Alamosa, Colo., Rialto, 590 seats; Del Norte, Colo., Princess, 420; Casper, Wyo., America, 826; Rex, 800, Rialto, 840; Raton, N. M., El Raton, 700, Schuler, 800; Santa Fe, N. M., Lensic, 1,150, Paris, 800; Scottsbluff, Neb., Egyptian, 1,046, Orpheum, 604; Silver City, N. M., Silco, 800; Wheatland Wyo., Ramona, 400. Total seats 9,746, 13 theatres. A new theatre will be built at Silver City, construction to start soon.

Properties worth $1,250,000 are affected. Every member has been in the theatre business at least 10 years and principal reason for company is to protect his territory so he can stay in at least that much longer. The holding company plans expansion, but are interested in no town unless it can be controlled 100%. Each theatre or group of houses is incorporated in its own state, with Gilmour as v.p. and director of all six companies making up the Gibraltar.

All buying and booking will be done through the Denver office. Fred L. Knill, recently with Columbia, will be booker and office manager.

Strict Interpretation of Code by Loew Houses

Word has gone out to all Loew theatre managers to stop using publicity and exploitation contests in which prizes of any sort are offered. Under no circumstances are the lads to give away anything to customers or prospective customers.

Move is a result of the NRA code. Order is signed by Oscar A. Doob on authority of Col. E. A. Schiller and informs managers that this order is to be kept in force until further notice pending possible change in interpretation of the code, but that whatever contests are now pending can be finished.

Although the Loew circuit is the first to go on the record on the give-away subject, Col. Schiller points to Part 3, Section 1 of the exhibitors' code which says that exhibitors may not 'give rebates on admission prices in the form of lotteries, prizes, coupons, reduced script books, throwaway tickets or two-for-one admissions.'

None of the other theatre departments seem to have taken this phrase to mean what the Loew office does. Paramount's interpretation is that whereas the code aims to stop the premium or cut-price evil, legitimate exploitation contests, in which skill and not lottery are involved, are free to continue.

POLI INSURANCE VERDICT

New Haven, Jan. 8.

Judgment given in favor of Poli interests in a case involving some $3,000,000 in insurance policies on Poli-New England properties.

Shortly before transfer of chain from Fox-N. E. receivers to the Poli organization, insurance for above amount was rewritten for three years on order of receivers of Fox interests. Court ruled that insurance was a personal contract that did not run with the property, hence o... were ...liged to ac... po...

Teaser Card used by Capitol, N.Y.

CONDITIONS OF CONTEST!

1. $200 in prizes for best promotion campaign on "Fugitive Lovers." 1st prize, $100; 2nd prize, $50; 3rd prize, $30; 4th prize, $20.
2. In case of ties, duplicate prizes will be awarded.
3. Campaigns must be fully documented with proofs of activities; not merely a list of them.
4. Contest ends March 5th, 1934.
5. Send your campaign to "Fugitive Lovers Contest," M-G-M, 1540 B'way, N. Y. C.
6. The judges are: "Chick" Lewis, Showmen's Round Table; A. Mike Vogel, M. P. Herald; W. R. Ferguson, M-G-M.

$200 in Prizes

for the best theatre campaigns on "Fugitive Lovers"

starring Robt. Montgomery, Madge Evans, Ted Healy

It's a whale of an entertainment. Build it up to a big opening and word of mouth will pack 'em in.—Metro-Goldwyn-Mayer Hit!

WHAT CAPITOL, N. Y. IS DOING

1— Teaser ad campaign in newspapers 8 days in advance.

2— N.Y. Daily Mirror stunt: "FIND THE FUGITIVE LOVERS."

3— Teaser tack cards, teaser 1-sheets and three sheets.

4— Special dodger for mailing and giveaway purposes.

5— Radio sketch WOR, Mon., Wed. & Fri.

6— Tie-up with Greyhound Bus Lines.

7— Special teaser 24-sheet block posters.

8— Parade of busses with banners to Capitol opening day.

9— Camera on truck perambulator looking for "Fugitive Lovers" in N. Y.

10— Special press stunts. Increased advertising budget.

CALENDAR OF CURRENT RELEASES

(Continued from page 25)

Neagle, Fernand Gravey. Dir. Herbert Wilcox. 93 mins. Rel. Sept. 22. Rev. Aug. 29.

lood Money. The bail bond racket with a love angle. Geo. Bancroft, Frances Dee. Dir. Rowland Brown. 66 mins. Rel. Nov. 17. Rev. Nov. 21.

Bowery, The. Story of the rivalry between Chuck Connors and Steve Brodie, famous Brooklyn Bridge jumper. Wallace Beery, George Raft, Jackie Cooper, Fay Wray. Dir. Raoul Walsh. Rel. Sept. 29. Rev. Oct. 10.

Broadway Through a Keyhole. Walter Winchell's story of Broadway. Constance Cummings, Russ Columbo, Paul Kelly. Dir. Lowell Sherman. 90 mins. Rel. Oct. 13. Rev. Nov. 7.

Emperor Jones. Eugene O'Neill's famous drama of a Pullman porter who becomes ruler of a West Indian island. Paul Robeson, Dudley Digges. Dir. Dudley Murphy. 80 mins. Rel. Sept. 8. Rev. Sept. 26.

Henry VIII (British made). Henry and his six wives. Chas. Laughton. Dir. Alex. Korda. 93 mins. Rel. Oct. 16. Rev. Oct. 17.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissi Landi. Dir. Richard Wallace. 75 mins. Rel. Sept. 1. Rev. Sept. 5.

Roman Scandals. Eddie Cantor, of Kansas, gets shunted back to classical Rome. Cantor, Ruth Etting, David Manners. Dir. Frank Tuttle. 92 mins. Rel. Dec. 22. Rev. Dec. 27.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Dir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Universal

Offices: 730 Fifth Ave., New York, N. Y.

Beloved. Musical. tuart. Dir. V. Schertzinger. Rel. Jan. 29.

Bombay Mail. Edmund Lowe Production. Dir. Ed Marin. Rel. Jan. 1.

By Candlelight. Sophisticated comedy-drama. Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston. Dir. James Whale. Rel. Dec. 18.

Counsellor at Law. Drama. John Barrymore, Bebe Daniels. Dir. Wm. Wyler. Rel. Dec. 25. Rev. Dec. 12.

Cross County Cruise. Comedy-drama. Lew Ayres, June Knight, Alice White. Dir. Eddie Buzzell. Rel. Jan. 15.

Don't Bet on Love. Comedy-drama. Lew Ayres, Ginger Rogers. Dir. Murray Roth. 62 mins. Rel. July 13. Rev. Aug. 1.

Fiddlin' Buckaroo. Western. Ken Maynard. Dir. Ken Maynard. Rel. July 20.

Gun Justice. Western. Ken Maynard. Rel. Dec. 18.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. . Aug. 3. Rev. Sept. 5.

Horse Play. Comedy. Summerville-Devine. ir. Ed Sedgwick. Rel. Nov. 27.

I Like It That Way. Musical. Rodger Pryor, loria Stuart. Dir. Harry Lachman. Rel. Feb. 12.

ible Man. Mystery-drama. Claude Rains, Gloria Stuart, Henry Travers, Una O'Connor. Dir. James Whale. 70 mins. Rel. Nov. 13. Rev. Nov. 21.

ing for a Night. Comedy-drama. Chester Morris, Alice White, Helen Twelvetrees. Dir. Kurt Neumann. 78 mins. Rel. Oct. 30. Rev. Dec. 12.

ing of Jazz. The. Reissue, with Paul Whiteman, John Boles. ir. John Murray Anderson. 9 reels. Rel. June 1.

Ladies Must Love. Musical. Broadway story. June Knight, Niel Hamilton, Sally O'Neil. Dir. E. A. du Pont. 60 mins. Rel. Sept. 25. Rev. Dec. 5.

, Honor and Oh, Baby. Comedy. Slim Summerville, Zasu Pitts, Lucille Gleason, Veree Teasdale, Donald Meek. Dir. Eddie Buzzell. 63 mins. Rel. Oct. 16. Rev. Oct. 31.

Madame Spy. Drama. Fay Wray, Karl Freund. Rel. Jan. 3.

Idnight. Drama. Sidney Fox, Henry Hull, P. Heggie. Dir. Chester Erskine. Rel. Jan. 22.

oonlight and Pretzels. Musical. Mary Brian, Roger Pryor, Leo Carrillo. Dir. Karl Freund. Rel. July 27. Rev. Aug. 29.

Myrt and Marge. Musical. Myrtle Vail, Donna Domerll, Eddie Foy, Jr., Ted Healy, Grace Hayes, J. Farrell MacDonald. Dir. Al Boasberg. Rel. Dec. 11.

Only Yesterday. Dramatic love story. John Boles, Margaret Sullavan, Reginald Denny, Billie Burke. Dir. John Stahl. 105 mins. Rel. Nov. 6. Rev. Nov. 14.

Saturday's Millions. Football story. Robt. Young, Leila Hyams, Johnny Mack Brown. Dir. Edw. Sedgwick. 75 mins. Rel. Oct. 9. Rev. Oct. 17.

Secret of the Blue Room, Mystery drama. Lionel Atwill, Paul Lukas, Gloria Stuart. Dir. Kurt Neumann. 61 mins. Rel. July 20. Rev. Sept. 19.

S.O.S. Iceberg. An Arctic expedition is stranded in Greenland. Rod LaRocque, Gilbert Gowland, Leni Reifenstahl Dir. Tay Garnett. 117 mins. (road-show). Rev. Sept. 26.

Strawberry Roan, The. Story of a wild horse and his conquest. Ken Maynard, Ruth Hall. Dir. Alan James. Rel. Oct. 26. Rev. Dec. 12.

Burbank, Calif.

Warner Brothers

ces: 321 W. 44th St New York, N. Y.

Captured! Behind the scenes in a German prison. Leslie Howard, Douglas Fairbanks, Jr., Paul Lukas, Margaret Lindsay. Dir. Roy del Ruth. 72 mins. Rel. Aug. 19. Rev. Aug. 22.

College Coach. A football story with a new twist. Dick Powell, Ann Dvorak, Pat O'Brien and Lyle Talbot. Dir. William A. Wellman. 77 mins. Rel. Nov. 4. Rev. Nov. 14.

Israeli. Political drama of England. George Arliss, Joan Bennett. ir. Alfred Green. 88 mins. Re-rel. Dec. 16.

Easy to Love. A frothy farce. Adolphe Menjou, Genevieve Tobin, Mary Astor, Guy Kibbee, Edward Everett Horton. Dir. William Keighley. 61 mins. Rel. Jan. 20.

Ever in My Heart. War theme story, but without conflict angle. German-American husband and an American wife. Barbara Stanwyck, Otto Kruger, Ralph Bellamy. Dir. Archie Mayo. 70 mins. Rel. Oct. 28. Rev. Oct. 17.

Finger Man. A petty gangster finally breaks away from his gang. James Cagney, Mae Clark and Leslie Fenton. Dir. Roy Del Ruth. Rel. Dec. 9.

Footlight Parade. Gala musical with backstage locale. James Cagney, Joan Blondell, Ruby Keeler, Dick Powell. Dir. Lloyd Bacon. 129 mins. Dances by Busby Berkeley. Rel. Oct. 2. Rev. Oct. 10.

From Headquarters. A crime drama with a murder committed right in headquarters. George Brent, Margaret Lindsay and Eugene Pallette. Dir. William Dieterle. 63 mins. Rel. Dec. 2. Rev. Nov. 21.

Havana Widows. Comedy of two burlesque queens on the make in Havana. Joan Blondell, Glenda Farrell. Dir. Ray Enright. 62 mins. Rel. Nov. 18.

Neille. Comedy-drama of a newspaper 'love' columnist. Paul Muni, Glenda Farrell, Kathryn Sergava. Dir. Mervyn Le Roy. Rel. Jan. 20.

House On 56th Street. Drama of a gambling lady. Kay Francis, Ricardo Cortez, Gene Raymond, Margaret Lindsay and Frank McHugh. Dir. Robert Florey. 68 mins. Rel. Dec. 23. Rev. Dec. 5.

Kennel Murder Case. A drama depicting the unusual solution of an unusual murder. William Powell, Mary Astor, Helen Vinson, Ralph Morgan and Eugene Pallette. Dir. Michael Curtiz. 75 mins. Rel. Oct. 28. Rev. Oct. 31.

Mary Stevens, M.D. Story of a woman doctor. Kay Tal- bot, Glenda Farrell. Dir. Lloyd Bacon. 71 mins. Rev. Aug. 8.

Narrow Corner, The. From the story by W. Somerset Maugham. South Sea locale. Doug Fairbanks, Jr., Patricia Ellis, Ralph Bellamy, Dudley Digges. Dir. Alfred E. Green. 67 mins. Rel. July 8. Rev. July 18.

Son of a Sailor. Comedy of a frivolous sailor. Joe Brown. Dir. Lloyd Bacon. Rel. Dec. 23.

The Man from Monterey. Western drama. John Wayne. Dir. Mack V. Wright. 57 mins. Rel. July 22. Rev. Aug.

Voltaire. Life of France's celebrated wit and philosopher. George Arliss, Doris Kenyon, Margaret Lindsay. Dir. John Adolfi. 72 mins. Rel. Aug. 5. Rev. Aug. 22.

Miscellaneous Releases

Before Morning. (Greenblatt.) From a stage play. Police official cleverly traps a murderess. Leo Carillo, Lora Baxter. Dir. Arthur Hoerl. 56 mins. Rev. Nov. 21.

ig Chance, The. (Eagle.) Prizefighter-socialite story. John Darrow, erna Kennedy. Dir. Al. Herman. 63 mins. Rev. Sept. 5.

Big Drive, The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 19. Rev. Dec. 27.

Carnival Lady. (Goldsmith-Hollywood.) Carnival background for a triple love story. Boots Mallory, Vincent Allen. Dir. Howard Higgin. 67 mins. Rev. Dec. 5.

Criminal at Large. (Helber.) Edgar Wallace mystery story, British made. British cast. 74 mins. Rev. Dec. 27.

Faithful Heart, The. (Helber.) British made. Romantic story of a faithful love. British cast. 65 mins. Rev. Aug. 22.

Film Parade, The. (State rights.) Old clips and new material assembled by J. Stuart Blackton. 53 mins. Rev. Dec. 26.

Gigolettes of Paris. (Equitable.) Gold digger story in Parisian locale. Madge Bellamy, Natalie Moorhead. Dir. Alphonse Martel. 60 mins. Rev. Oct. 24.

Hell's Holiday. (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

Her Forgotten Past. (Mayfair.) Society girl marries her chauffeur then weds a lawyer believing her first husband dead. Monte Blue, Barbara Kent. Dir. Wesley Ford. 65 mins. Rev. Nov. 7.

Her Splendid Folly (Progressive). Studio girl impersonates a star in Hollywood. Lillian Bond, Beryl Mercer, Theo. von Eltz. Dir. Ralph Black. 60 mins. Rev. Nov. 14.

Important Witness, The. (Tower.) Story with a gangster touch, but mostly done in a long distance bus. Noel Francis, Donald Dillaway. Dir. Sam Newfield. 63 mins. Rev. Sept. 26.

Laughing at Life. (Mascot.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro, Ruth Hall. Dir. Ford Beebe. 71 mins. Rev. July 18.

Mr. Broadway. (Broadway-Hollywood.) A day in the life of a B'way columnist with Ed. Sullivan taking the camera around. Big cast names in for a moment to oblige the columnist. Dir. Johnnie Walker. 59 mins. Rel. Sept. Rev. Sept. 19.

Neighbors Wives. (Syndicate.) Domestic murder problem. Dorothy Mackaill, Tom Moore. Dir. Francis Natteford. 56 mins. Rev. Oct. 17.

Police Call. (Showmen.) Ring story with an adventure angle. Nick Stuart, Merna Kennedy. Dir. Phil Whiteman. 63 mins. Rel. Aug. Rev. Aug. 29.

Secret Sinners. (Mayfair.) Chorus girls and a song writer. Sue Carroll, Nick Stuart. Dir. Wesley Ford. 58 mins. Rel. Oct. 20. Rev. Dec. 27.

Ship of Wanted Men. (Showmen.) Crew of refugees fight over a girl rescued in mid-ocean. Leon Waycoff, Gertrude Astor. Dir. Lew. Collins. 60 mins. Rev. Nov. 21.

Sleepless Nights (Remington). ritish made story on farcical lines. Polly Walker, Stanley Lupino. ir. Thos. Bentley. 68 mins. Rel. July 21. Rev. July 25.

White Face. (Helber.) British made crime story from an Edgar Wallace book. All-British cast. 65 mins. Rev. Dec. 6.

Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)
(Most of these available with English titles.)

Berlin-Alexanderplatz. (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Bettelstudent, Der. (General.) (Ger.) Operetta. Dir. Viktor Janson. 80 mins. Rel. Oct. 15.

Cinq Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Dir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Dir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

Eine Liebesnacht (German) (Capital). Farce. Harry Liedke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

Eine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Eine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. Dir. Alfred Zeisler. 66 mins. Rel. Feb. 1. Rev. Feb. 7.

En Glad Gutt (Norwegian) (Scandinavian). From Bjornson's novel. Dir. John Brunius. 80 mins. Rel. Nov. 15.

Frau Lehman's Tochter (Ger) (General). Melodrama. Hansi Dir. Karl Heinz Wolff. 82 mins. Rel. Oct. 15.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Galavorstellung, Die (Ger) (General). Mystery comedy with music. Max Adalbert, the Fratellinis. Dir. Fredrich Zelnik. 87 mins. Rel. Dec. 1.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Grosse Attraction, Die (Bavaria) (Ger.). Drama is show biz. Richard Tauber. Dir. Max Reichmann. 70 mins. Rel. Aug. 1.

Hellseher, Der (Ger) (General). Farce. Max Adalbert. Dir. Eugen Thiele. Rel. Sept. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. Dir. E. W. Emo. 80 mins. Rel. July 1.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Dir. Lev Kuleshov. 62 mins. Rel. May 10. Rev. May 16.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Glaub Nie Mehr an Eine Frau (Bavaria) (Ger.). Life of a sailor. Richard Tauber. Dir. R. Hansen. Rel. Oct. 1. Rev. Oct. 24.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Haid, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isle. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 18.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 82 mins. Rel. Feb. 1. Rev. March 7.

July 14 (Protex) (French). Sentiment to music. Annabella. Dir. Rene Clair. 75 mins. Rel. Oct. 15. Rev. Oct. 24.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

Lachende Erben (Ger.) (Ufa). Farce. Max Adalbert. Dir. Max Ophuels. 77 mins. Rel. Nov. 15.

Laubenkolonie (Ger.) (General). Farce. Dir. Max Obal. 80 mins. Rel. May 15. Rev. June 6.

Laughter Through Tears (Yiddish) Worldkino). From a Sholom Aleichem novel. Dir. G. Critcher. 78 mins. Rel. Nov. 15. Rev. Nov. 21.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Dir. Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. Dir. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 13.

Lustigen Musikanten, Die. (General) (Ger.) Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. lexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Mano a Mano (Sp) (Inter-Americas). Western with music. rero. Dir. Arcady Boytler. 60 mins. Rel. Feb. 23.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Milady (General) (French). Sequel to Three Musketeers. ir. Henri Diamant-Berger. 120 mins. Rel. Sept. 1. Rev. Sept. 12.

Mirage de Paris. See Harold Auten.

Mlle. Nitouche (French) (Protex). Char Chas. David. 90 mins. Rel. Nov. 15.

Moj Wujaszek z Ameryki (Polish) (Capital). Musical comedy. 120 mins. Rel. Oct. 15.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Namensheirat. (German.) (Foreign American.) Drama. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

On Demande Compagnon (Fr.) (Auten). Musical romance. Annabella. Dir. Joe May. 85 mins. Rel. June 1. Rev. June 6.

Paris-Begul (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Patriots, The (Russ) (Amkino). ir. 80 mins.

Poil de Carotte. See Harold Auten.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Quick, Koenig der Clowne (Ufa) (Ger). Comedy. Lilian Harvey, Hans Al Dir. Robert Siodmak. 80 mins. Rel. Dec. 1.

(Continued on page 52)

LOEW'S RETAINS 3, SHEA WAS AFTER 'EM

By paying up something like $285,000 in past due rent, Loew's nixed the chances of Mort Shea acquiring certain theatre properties in metropolitan New York. Houses were those controlled by Allied Owners, landlords who originally built the spots for Paramount before they were taken over for operation by Loew's. They are the King's and the Pitkin in Brooklyn and the Valencia in Jamaica, L. I.

Allied Owners also controls Brooklyn Paramount, as landlords, and is in on a participation of the profits of that house with Paramount. Mort Shea oversees the spot for A. O.

The three theatres run to an average weekly rental of around $5,000 each. Loew's withheld rent while talking a possible adjustment with Allied Owners on these rents, but accounts have it that none was granted.

Rents as charged stack up among the highest in the trade. In connection with the Brooklyn Paramount, Allied Owners collects its rents via a percentage of the gross. With the rents on the three Loew spots remaining as they were, the theatres have to gross a weekly average of around $19,000 and $20,000 to break.

L. A. STAGEHANDS GO TO CODE FOR RULING

Hollywood, Jan. 8.

Blocked in its negotiations with downtown theatres for acceptable wage scales for stagehands for 1934, IATSE local 33 placed the entire matter in the hands of Charles Grubbs, Regional Code Compliance Director, asking for a Government ruling on what is considered an involved situation.

The stagehands and theatre managers have failed to reach an agreement after several weeks of negotiations. Theatres claim they are willing to pay a scale of $50 for 48 hours weekly, while the local is holding out for rate of $55.50 for a 40 hour week.

Managers are willing to go for the 40 hour week basis, agreeing to pay the men the rate of $1.05 per hour.

The IATSE local, in presenting its case to Grubbs, reviewed the entire history of its case, dating back to the time Skouras Brothers assumed management operation of Fox-West Coast circuit. It claims that the Skouras asked for relief on scales as laid down in the theatre-union contract for stagehands, and the local granted a 10% reduction. This cut was spread to all other theatres using stagehands in the city.

U. A. Gets 3 in Par Pix, L. A. Legal Battle, Mebbe

Los Angeles, Jan. 8.

United Artists theatre will get the three pix it desires from the current Paramount program starting with 'I'm No Angel,' opening at the house for a two-week run Jan. 10.

Paramount theatre, which claims to have a 100% agreement with the releasing organization, threatens court proceedings as it feels entitled to pix wanted and will not relinquish any rights.

Cut Miss. Amus. Tax

Jackson, Jan. 8.

The battle exhibitors have been waging in the state against the 10% tax is bearing fruit. A bill is to be introduced in the Legislature, which convened last week, reducing the tax to the same level as all other retail merchants pay, 2%.

The Mississippi exhibitor association has led the fight against the high tax and Ed Kuykendall has also helped. If the bill is passed pennies may not be so popular around the boxoffices as exhibitor may absorb the 2% instead of passing it on to customers as now.

AL LEVINE INJURED

San Francisco, Jan. 8.

Al Levine is in St. Francis hospital with a mess of broken ribs and bruises sustained in an auto crash.

Variety House Reviews

Translux

(Continued from page 12)

Luxer begins playing ghoul. It is showing one of those 'Adventures of Cameramen' shorts which the Emb projected over a month ago.

The news program is more buxom than usual. It contains a full quota of about 28 clips, quite a few of which are good spot news, with still more in the annual and magazine classes.

By comparison the Fox program, which was caught at the Rox, shapes up as pitifully lean. It's nothing like that hour show in the Emb because it's little more than a meagre six minutes or thereabouts. And the Fox-Hearst people may realize eventually that they are letting go the finest medium of newsreel trademark exploitation. Aside from the out-towners, whether or not they go home and talk about the newsreels and ask their local exhibs why they don't play certain brands; aside from all of that—newsreel houses in Times Square have done more to make the headquarters of the industry conscious of the reels, and to dissociate them from the stepchild status of shorts, than any other exploitative means.

Where the Luxer leads off with Pathe's coverage of Roosevelt and Congress, the Roxy's streamer for the entire Fox program was just 'Picture Paragraphs.' And eight clips where there used to be 28, including Metrotone at the Emb, comprised the entire Fox program.

With the exception of some more capsized flying in California the Luxer had everything that Fox had. The others include the Columbia-Stanford game, photographed during the rain, which may account for its being poor coverage alongside comparatively minor contests; LaGuardia, Florida fashions, Miami fashions and racing, Indiana ice bathing and Lake Placid skiing.

Paramount contributes two stirring subjects. Canadian war veterans turning back their victory medals in disgust is one to linger with an intelligent fan. Views of Colorado's gas chamber and the boy who would rather hang than be the subject of experimentation, is another.

Universal's freelance in Paris must stay awake nights awaiting word of train wrecks. He got the one in which 200 were killed while the flames were high and the bodies were still being removed.

Other Luxer subjects:. Pasadena rose parade, Los Angeles flood, fog cascade at Frisco's Barbary Coast, Philadelphia slot machines in the ash heap, Babe Ruth, Al Smith, Mussolini, women endurance fliers, Brooklyn fire, Miami log rolling, New Year's eve. *Waly.*

Pantages, Hollywood

Hollywood, Jan. 4.

Any review of Al Pearce and his Gang if taken purely on the entertainment value as measured by today's picture house standards would of necessity be a pan, but no matter how hard Pearce is slammed the fact remains that this ether act has played to 1,700,000 people in picture houses on the Coast during the past year and is considered the best stage attraction on the Coast.

Pearce has been on the air for five years. First on a small local station, later on KFI, which after a few months released the program on NBC's coast network to 16 stations. During the last two weeks the Pearce hour has been released nationally on Saturdays over the NBC chain. Now there is talk of his going to New York.

Program started as one of those affairs for shut-ins and older folk. When the outfit plays in a theatre half of the audience hasn't been in a place of en tertainment for years. They are all types, the lame, halt and blind, with a sprinkling of smarties.

Deal is a straight 50-50 proposition from the first dollar in all spots. Early in his personal appearance career Pearce fell for several over the house nut deals, but discovered it costs more to operate the average theatre for a week than the President spends on National Recovery.

When Pearce first went into theatres Mike Marco had a split on the take. Marco got $30,000 in several weeks, then the deal was called off as too one-sided.

In playing theatres Pearce gives two different types of presentations. Mats are straight broadcast. Evenings are more legit. Clowning, with little rehearsal, the broadcasts are informal. If presented by anyone but Pearce and his mob they'd be run out of theatres. Age-old bits, dumb gags, screwy numbers, in fact, everything that a metropolitan audience would shy at is offered. But the mat crowds, who come to see and hear, are Pearce fans, and they love it. In the evenings show is a little more professional, with each act working as in a vaude bill, with Pearce as m.c.

Company consists of Maury Amterdam, formerly of vaude, who handles the comedy and writes most of the material. Lad is okay, manages to give sufficient laughs to all audiences and has a knack in writing for both the wise and hicks. Three Cheers, male vocal trio, and Rhythmetts, femme vocal trio, who also get together as a chorus. Mabel Todd, femme comic; Tony Romero, guitar player; Andy Anderson, comedy singer, and Jackie Archer and Earl Hatch, pianos. Everybody doubles on bits. For the Hollywood date Duci de Kerekjarto, violinist, has been added for class, and how he stands out.

There's no secret about Pearce's success. Several years ago on the Coast a similar program was offered by Captain Dobbsie which had the same success. But when Dobbsie went to New York he soured up. In the outlands he's aces; for he offers homey, informal entertainment that's good most places. Always his group contains ordinary people, stepping out in the parlor. It's doubtful if showmanship is used, for if used in this case it would kill the get-together spirit which Pearce fosters.

On his broadcasts he has four sponsors and he mentions all both on the air and stage. There's no plug for their products, just a mention. Sponsors are General Mills, Sperry Flour, Swift and Co., and Durkee Co.

Pearce and his brother were well known in the real estate business in San Francisco before California realty took a nosedive in 1926. Pair had made a profit of $500,000 alone in one deal when the crash came. They decided that radio was the next best move, set out to tackle it with a business background.

Beside the performers, Pearce carries two secretaries, a manager and two advance men. For the past year he has averaged close to $7,000 weekly for his end of his personal appearances.

Opening day at the Hollywood saw the downstairs of the house capacity, though it would not be surprising if this week is no banner engagement. Pearce has played every nabe in town and has been at the Paramount for nine consecutive weeks. That's hard to follow.

'Women in His Life' (MGM) the feature, with Universal news clips filling the bill. *Call.*

CENTURY BALTO.

Baltimore, Jan. 5.

Overall nice layout currently, five acts that well-nigh cover the vaude gamut and blend into evenly-rounded, solid-scoring 72 minutes. Enough names up on marquee to draft 'em in, and the entertainment dished inside certain to send 'em out babbling with pleasure.

Sock of bill is down at closing for staging facilitation. It's Herb Williams trouping with fundamentally same turn he's been wowing the patrons with for years. Highlighted by that piano bit and 'the bells' routine, Williams caught up the mob at entrance and carried 'em off in his vest pocket. This past-master of buffoonery and pantomimic mugging did 25 minutes and stopped proceedings half doz times. Adept backgrounding and stooging supplied by Doris Ewing, Basil and Clem Taylor.

In burg probably nationally tops among other lovin' communities Julia Sanderson and Frank Crumit, next to shut, over like Balbo's flotilla. Working both into and without mike, pair snagged audience bell with dueting pop tunes and vocal bits from their respective musical comedy successes. Turn uses full stage, plenty dressy with new drapes. Notably, Don Jewell and Lou Pelansky, who handle the dual Steinwaying, most adept accompanists caught hereabouts in long time.

Walter 'Dare' Wahl, in the trey, has considerably bettered act since last caught on same rostrum year ago. Clipped considerable chatter, reducing turn to virtual 'dumb' classification, and consequently greatly enhanced it. Wahl and partner's hoke hand-balancing, risley and acro burlesque can now be spotted near top.

Deucing, Allen and Kent, in 'one,' girl and youth hoofers on slate carpet. Pair dish several rounds of routine tapology and challenge bloc then introduce 'ma' and 'pa,' elderly duo, who swat over turn with session of old-time soft-shoeing. Not of least importance in this act's sale is apparent dignity it carries and the always effective and showmanly sentimentality.

Opener, Mickey King, girl using rings and rope. Her closer, long series of one-arm swings, over big. Brief seven minute act punched over by masterly aura of showmanship—aerialist lends work. Drew nice salvo from mob in town that rarely tumbles for such.

Program further comprised 'Blood M ney' (UA) and Metro clips. Biz fair first show opening day.

De Mille Chasing Brook

Hollywood Jan. 8.

Cecil B. DeMille is negotiating with Clive Brook to play in 'Cleopatra,' his next Paramount production.

FOX, B'KLYN

Sidney Cohen, who operates this house, is making a fancy and what looks like a longshot bid for the lion's share of the business downtown Brooklyn offers. He is out to do battle with the stage opposition existing over here, Paramount, Albee and Metropolitan. The Par plays units, the other two houses vaudeville.

There's a strong possibility Cohen will at least have the other houses scared a little, if not hurt. Much will depend on pictures, but what goes with pictures also counts with the fans of the borough, largely represented by kids who are encouraged by a low scale.

This week the Fox gets 'Son of Kong' (RKO), which should appeal to the youth of the town. RKO product ordinarily goes into the Albee, but that house currently is playing 'A Man's Castle' (Col), day and date, with the holdover of the picture at the Rialto, New York.

Effective this week the Fox, Brooklyn, offers the first of the unit shows to be staged by Alexander Oumansky, who not long ago was over at the Albee trying to dress up vaudeville with girls and scenery. Oumansky has his wife with him, who calls herself just Peggy. She is in charge of the dance routining and staging. And a clever hand at it, from all indications.

In 'Fiesta,' a Hispanic-flavored unit, her dance numbers are strikingly effective. Instead of the 16 girls formerly comprising the line, it's now 24. Also the house has installed a group of chorus men, but they have a minor assignment this week. Together with the induction of Oumansky and Peggy, the house has brought in Fred die Berrens and his orchestra, which has behind it considerable radio broadcasting and something of a following among air fans. Berrens has a melodic and capable band, one of the members of which doubles for solo work.

Show is tight, running under an hour, and contrasts markedly with the previously staged shows over here, some of which recently were badly padded. Instead of the eight acts formerly used, it's now what the unit demands call for. Currently the number is five. That's about right, counting the production numbers with the girls and the orchestral stint.

Two trios top the talent. They are Keller Sisters and Lynch, and the Mills-Kirk-Howard comedy knockabout act. The latter shows the former in the way the acts are spotted, both rating strong on entertainment. Saturday afternoon Keller Sisters and Lynch were forced to a fourth number. Mills-Kirk-Howard treble could also have encored, but had been on pretty long as it was and called it quits.

The Donola and Duano tango team brings up the close in a colorful and well-handled production number in which the girls are split into two groups, each with different costumes. In what is about No. 2 spotting the unit strikes its only drag, and that largely because Joe May and Dotty elongate their routine. It's mostly talk, some of it good, some just fair.

An appropriate and attractive Spanish set stands throughout. At one point drops to represent large iron gates are brought together ahead of the band as backing for one of the line numbers. Nina White, who's billed as direct from Radio City, here does a modernistic single. It's okay.

The ropes were up at 2 o'clock and plenty of kids on hand. *Char.*

B'ham's Weather Blah, But B.O. Biz Not Bad

Birmingham, Jan. 8.

Rain and rough weather means the radio dials will whiz. Weekly weather report doesn't sound any too good with spasmodic weather all week. 'Design for Living' and 'Invisible Man' copping the business.

If the censorship bill now proposed by the city goes through tomorrow (9) there will be plenty of gnashing of teeth. Amendment to present city amusement bill provides for special previews of any or all pictures before opening if the censor has a hunch.

Business as a whole good and there has been no after Xmas hangover. Marcus stage show at Alabama for midnight show Saturday night was a sellout at $1 a toss.

Estimates for This Week

Alabama (Wilby) (2,800; 30-35-40)—'Design for Living' (Par). If weather will clear up, $8,000. Last week 'Little Women' (RKO) a week sweet to the banker, $14,000.

Ritz (Wilby) (1,600; 25-30)—'Invisible Man' (U). Okay $3,500. Last week 'Bombshell' (MG), $3,000.

Empire (BTAC) (1,100; 25)—'Lady Killer' (WB). A lot of opposition but $2,000 looms. Last week 'Man's Castle' (Col), $2,800.

Strand (Wilby) (800; 25)—'Rafter Romance'. (RKO). Light indeed, $800. Last week 'Midshipman Jack' (RKO) and 'Cradle Song' (Par), $1,000.

Jefferson (Indie) (2,000; 15-25)—'Forbidden Company' and Owen

Cantor with 'Fog' Looks To Nice 43G, B'klyn

Brooklyn, Jan. 8.

New Year brought box office spurt in many downtown deluxers. Paramount is doing socko business with Eddie Cantor on stage. May turn trick by bringing in corking $43,000 worth of business. Cantor appearance is supplemented by 'The Fog,' mystery flicker.

Fox is picking up with 'Son of Kong' (RKO) and Freddie Berren's orchestra as new house attraction. Looks like $17,000, qualling New Year's week.

Estimates For This Week

Paramount (Shea) (4,000; 25-35-50-65)—'Fog' (Fox) and Eddie Cantor stage unit. Comedians first appearance in this borough in year. Large attendance and splendid $43,000 in offing. Last week, 'Design for Living' (Par), $31,000, okay.

Fox (F&M) (4,000; 25-35-50)—'Son of Kong' (RKO) and stage show with Freddy Berren's orchestra and Keller Sisters and Lynch. A good $17,000 or more. Last week, 'Mr. Skitch' (Fox), same.

Albee (RKO) (3,500; 25-35-50)—'Man's Castle' (RKO) and James Barton in tab version of 'Strike Me Pink'. Looks like easy $25,000. Last week, 'Right to Romance' (RKO) $20,000.

Loew's Metropolitan (Loew) (2,400; 25-35-50)—'Sons of the Desert' (MG) and vaude. Buddy Rogers heading vaude bill. About $22,000, satisfactory. Last week, 'Dinner at Eight' (MG) $27,000.

Strand (WB) (2,000; 25-35-50)—'Lady Killer' (WB) (2nd week). Okay $10,000; last week, $14,200.

SEATTLE

(Continued from page 10)

35)—'Henry Eighth' (UA) (2d week). Liked and looks to go places for anticipated $3,800, okay. Last week same film big at $6,500; week prior 'Little Women' (RKO) final week spurted toward end, reached $4,000; last 10 days were $5,500, the pix holding for four weeks and three days, to biz that made John Hamrick happy.

Coliseum (Evergreen) (1,800; 15-25)—'Too Much Harmony' (Par) and 'Kennel Murder Case' (WB) dual, Big for $4,300. Last week 'The Bowery' (UA) and 'Golden Harvest' (Par) dual, exploitation stunts helping for terrific $6,600. Week prior 'Night Flight' (MG) and 'Charley Chan' (Fox) six days, $3,300, okay.

Fifth Ave. (Evergreen) (2,400; 25-40)—'Mr. Skitch' (Fox). Will Rogers always a hit here, a corking $11,000. Last week 'Dancing Lady' (MG) great big $11,500, topping all biz here since Mae West in 'I'm No Angel.' Week prior 'Alice in Wonderland' (Par) one personal made to capacity by Charlotte Henry, with pix building at end, especially drawing the children, surprised by going to okay $7,500.

Liberty (J-vH) (1,900; 10-25)—'Plundering Herd' (Par) and 'His Private Secretary' (Showmen) dual. Expected to reach okay $4,000. Last week 'Goodbye Love' (RKO) and 'Hold the Press' (Col) fair, $3,600. Week prior, 'Strawberry Roan' (U) and 'Before Midnight' (Col) dual, okay, $3,900.

Music Box (Hamrick) (900; 25-35)—'Flying Down to Rio' (RKO) (2d week). Good for $4,000. Last week, same film went neck and neck with 'Henry VIII' (UA) across street, reaching great $6,500. Week prior 'Counsellor at Law' (U) good at $4,000.

Orpheum (Oldknow) (2,700; 25-35)—'Smoky' (Fox) and 'From Headquarters' (WB) dual, with six acts Levy vaude. 'Silver King' dog in person headlining. Plenty in the black, $7,000. Last week 'Hell and High Water' (Par) and 'Film Parade' (Prin) with vaude, big at $8,400. Week prior 'Big Brain' (RKO) and 'Lone Cowboy' (Par) dual, and stage, slow $5,700, red ink.

Paramount (Evergreen) (3,106; 25-35)—'Dancing Lady' (MG). Hot holdover from the 5th Ave., good for $2,500. Last week 'The Chief' (MG) and 'My Lips Betray' (Fox) dual, fair at $3,000. Week prior 'Son of a Sailor' (FN) and kiddie show, okay at $4,000, though hard to do much at this spot these days, it seems.

Rex (1,400; 25)—'Eat 'Em Alive' (Indie). Good, $2,500. Last week 'Road to Ruin' (Prin) dropped off to slow $1,400. Week prior, 'Narcotic' (Dawain) big at $3,800.

Roxy (J-vH) (2,300; 25-35)—'Bombay Mail' (U). Substituted for 'Beloved' (U), print not available until next week, fair $5,500. Last week 'Female' (WB) eight days, only fair, $4,000. Week prior 'Right to Romance' (RKO) with Ann Harding, big at $5,900.

Bennett stage show, $1,000. Stage show only three days and house set to drop vaudfilm and resume straight stock. Last week 'Grief Street' and Francis Renault on stage, $1,500.

Milder Weather Spells Holdover Trade in Mont'l

Montreal, Jan. 8.

Repeats in two of the main stems current week indicate that Old Man Zero was beaten and with return of milder though still cold weather prospects currently are good. Midnite shows New Year's Eve all much above 1932 figures with Loew's leading the pack.

His Majesty's playing 'Charley's Aunt' (legit) ever popular with Old Countryites here and at low admish prices should collect $6,000. Palace repeats 'Little Women' and looks like $10,000. Capitol has 'Christopher Bean,' with good chances for $11,000. Loew's trying out Bow in 'Hoopla' and six acts vaude may gross $10,000. Princess repeats 'Roman Scandals,' smash hit last week with turn-away biz and should run to $9,000. Imperial and Cinema de Paris provide French pix with usual biz.

Nabes still struggling out of with half dozen exceptions.

Estimates for This Week

His Majesty's (Ind) (1,600; 25-75) 'Charley's Aunt' (legit). Umpteenth time of showing here but still going strong. Should gross $6,000. Last week 'Women Kind' (legit), Colbourne-Jones company, was a wow and grossed $12,000.

Palace (FP) (2,700; 60) 'Little Women' (RKO) (2nd week). Topped the town last week at $15,000 and should continue currently for $10,000.

Capitol (FP) (2,700; 60) 'Chris Bean' (MG). This should go over for around $11,000. Last week 'Duck Soup' (Par) picked up a nice $13,000.

Loew's (FP) (3,200; 65) 'Hoopla' (Fox) and vaude. Bow has following here and show should gross $10,000. Last week 'Son of a Sailor' (WB) and vaude $11,000.

Princess (CT) (1,900; 50) 'Roman Scandals' (UA) and 'Master of Men' (Col). After smash week at $13,500 should gross $9,000 currently on holdover.

Imperial (France-Film) (1,600; 50) 'Pour etre aime'. Usual gross, around $1,800. Last week 'La Voie sans Disque,' $1,250.

Cinema de Paris (France-Film) (600; 50) 'Etoile de Valence.' Second week, $1,000 currently after $1,200 last week.

K. C. OK POST-HOLIDAY BIZ; 'RIO,' 'GALLANT' BIG

Kansas City, Jan. 8.

With the Christmas holidays over the theatres have settled down to regular running order with nothing to bother until Feb. 14 when the Lenten season starts. The past two weeks have been profitable ones for the first runs with the exception of the Newman which took it on the chin with 'Alice.'

This week looks good and nice grosses are expected. At the Mainstreet 'Flying Down to Rio' got off to a flying start and will hold up well.

Loew's Midland has 'Gallant Lady' and the Newman 'House on 56th Street,' both clicking nicely.

The Uptown had advertised 'I Am Suzanne,' but held 'Mr. Skitch' for the second week.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-40)—'Flying Down to Rio' (RKO). Picture has been given nice publicity campaign and opened nicely. Should hit $12,000, big. Last week 'If I Were Free' and Duke Ellington band $12,500, good. Christmas week 'Havana Widows' (FN) and Earl Carroll's 'Vanities,' $17,200, big.

Midland (Loew) (4,000; 25)—'Gallant Lady' (UA). The long lines that have been forming 'Dinner at Eight' continued for this one and a good $14,500 is expected. Last week 'Dinner' (MG) was nearly capacity at all times for $22,500, big. Christmas week 'Going Hollywood' (MG) $13,800, good.

Newman (Par) (1,800; 25-40) — 'House on 56th Street' (WB). Title didn't mean much to the early shoppers and as the news do not appear until the Sunday papers, the third day after the opening, the fans had to depend on the advance publicity, but looks like close to $7,000, pretty good. Last week 'Design for Living' (Par), helped by preceding stage showing of the play, $12,000, good. Christmas week 'Alice in Wonderland' (Par) only $4,500.

Uptown (Fox) (2,040; 25-40) — 'Mr. Skitch' (Fox). Business getting a little better here and this one will likely get about $4,000 on its second week. Last week $8,400, good. Christmas week 'Son of a Sailor' (WB) and 'Jimmie and Sally' (Fox) not so hot, $2,200.

Jr. North Scripts 'Love'

Hollywood, Jan. 8.

Edmund North, son of Robert North, Columbia a. p., is pounding a typewriter on the screen play of 'Don't Fall in Love,' a Charles Beahan-Dorothy Speare yarn.

Production is set for Feb. 15.

VIRTUES, VICES OF RADIO

KNX Group May Try to Compel U. P.-I. N. S. Radio News Service

Los Angeles, Jan. 8.

Rebellious broadcasters of the coast led by KNX have gone to their lawyers for legal questioning on the ability of United Press and International News Service to refrain from selling news service to radio if radio is willing to pay. This is part of the coast station's campaign of resistance against the network-negotiated peace treaty between press and radio whereby, in effect, the broadcasting of news is forbidden.

Admittedly the Associated Press as a membership proposition is outside the reach of radio. But the stations here that want to continue news-casting would like to set up the precedent that a public service like U. P. and I. N. S. cannot be denied one buyer and sold to all others.

Lawyers are reported to have advised the stations that they have a case albeit one that probably would have to be fought in the courts if U. P. and I. N. S. continue to take an anti-radio stance.

Coast group ring-led by KNX is determined to continue the ether purveying of news flashes despite the deeding over of that privilege by the networks in New York.

NBC TIME JAM PUTS FORD ON CBS ONLY

NBC's inability to deliver the half-hour spot Ford Motors picked on the red (WEAF) link Friday nights has resulted in the entire Ford air appropriation going to Columbia. Niche NBC figured on having available was the 10 to 10:30 stretch, but Campagna Italian Balm has elected to continue its occupancy with 'The First Nighter' program. Fred Waring show was due to make its debut on NBC for Ford Feb. 9.

Schedule segments that CBS has cleared for the car maker are from 8:30 to 9 Sunday nights starting Feb. 4 and from 9:30 to 10 p.m. Thursday, with the latter spasm becoming Ford's the same week.

Schlitz Can't Decide

Chicago, Jan. 8.

That Schlitz account is slowly driving the local network execs goofy. Has auditioned everything and anything at both networks in the last three months.

And now the gag is that it looks like the beer account won't go on at all under the out that after all the summer time is its real sales opportunity.

Oldsmobile's Start

General Motors unveils the Oldsmobile program on CBS Feb. 13. Nights assigned to this brand are Tuesday and Friday with a combo under Johnny Green, mixed chorus and a dramatic sketch framed around guest names from legit composing the entertainment.

Entry of Oldsmobile will fill the weekly quarter hour setup the auto combine has across the CBS evening board. G. M.'s other brands getting a hearing two evenings a week each are Pontiac and Buick. Supervising the latter two programs is Campbell-Ewald. Oldsmobile session will carry the Batten, Barton, Durstine & Osborne agency tag.

Art Godfrey Quits NBC

Washington, Jan. 8.

Flareup between local NBC officials and Arthur Godfrey, local announcer, has resulted in Godfrey severing connections with the network. Mikeman was responsible for building up of WMAL Breakfast Club, broadcast every morning from 7 to 9, to point where it had more than 13,000 pledged members.

Godfrey is said to have taken offense at reprimand given him by web official.

Short Column

Tacoma, Jan. 8.

Hi Green, Tacoma's oldest legit and picture critic, has been assigned another job by his sheet, News Tribune. He is now getting out the miniature radio column for the paper which is as short as he is in

He's about 3

Audience Show Ends When State Asks $400 Tax for Vaudeville

Asheville, N.

Due to tax regulations, WWNC has been forced to give up the 'Saturday Night Shindig' to which 10c admission was mountain talent used, and square-dancing allowed for not extra charge. State of North Carolina wished a $400 fee for vaudeville, so WWNC had to cease operations.

Similar program is now broadcast, managed by Wilbur Morgan, who merely takes out dance-hall license, and pays for time on the air, putting his talent on the bill as part of dance routine.

AGENCY HIRES ANNOUNCER

Louis Dean with Campbell-Ewald in Detroit

Louis Dean, CBS announcer who for the past two seasons has handled the General Motors plug copy on that network, will join the Campbell-Ewald agency in Detroit within the next two weeks. He goes in as assistant to M. A. Hollinshead, head of the agency's radio department.

Dean's makes the second addition to the C-E radio staff this season. Reginald E. Thomas was previously induced to do client contracting and script writing.

Stirling Getchell Gets Socony-Vacuum Account

Transfer of the entire Socony-Vacuum account to the J. Stirling Getchell agency won't affect the Soconyland Sketches on NBC until at least April, when the time contract on the show expires. Meanwhile, the program will continue under the supervision of Batten, Barton, Durstine & Osborne. Soconyland scripts have been on the air consecutively for over seven years with B B D & O responsible for their introduction.

Since the merger of the Socony and Vacuum petrol brands about a year ago B B D & O has been handling the radio and newspaper phases of the combination's advertising while the Blackman agency has done the balance of the print representation for Mobiloil, a Vacuum Corp. product. One faction within the merged interests favored allocating all the business to B B D & O and another held out in Blackman's behalf. Selection of Stirling Getchell as the one and only rep came as a compromise.

MJB Pushes Midwest

San Francisco, Jan. 8.

First Coast sponsor to go for mid-West stations is MJB Coffee which begins four Monday night broadcasts of its Demi-Tasse Revue during Guy Lombardo's term as guest star of the NBC show.

Added for four times are WOW, Omaha; WDAF, Kansas City, and WOC-WHO, Davenport-Des Moines. They're in addition to the Coast network. Show emanates from KFI, Los Angeles, with Lombardo's band and Tizzie Lish, and handled by Lord & Thomas.

DEBATE TEAMS POINT 'EM OUT

With Legislation Against Broadcasting Due to Come Up in Congress This Year's Debate Subject in American High Schools May Be Feeding the Fires —Thousands of High Schools Reach Large Audience

PUBLIC TASTES

Throughout present scholastic year the high schools of the United States have been engaged upon a nation-wide marathon debate of the question, 'Resolved, that the United States should adopt the essential features of the British system of radio control and operation.' It is now possible to summarize the trend of the negative and affirmative arguments as presented in high school auditoriums all over the country before cumulative audiences of several million Americans. Debate assumes some contributory propaganda importance in view of pending legislation designed to alter the status quo of American radio.

Debaters arguing in favor of the British system and against the American seem generally to stress these facts and slants:

Federal Radio Commission is a political contrivance for disguising the monopolistic nature of radio.

Radio advertising costs every ultimate consumer $1.50 a year in added cost of advertised products.

Intelligent minority has no voice in radio programs.

Educational institutions can't compete with commercial stations and tend to be eliminated as broadcasters.

Those who don't listen to or use the radio must pay the added costs of radio-advertised products.

Radio threatens to destroy the newspaper business and wipe out big investments, has already hurt music, phonograph and theatre business.

Utility companies use the radio to spread propaganda, then charge off the cost which is reflected in electrical rates, etc.

Many of the products advertised are worthless.

Besides Great Britain 30 nations operate radio on a non-advertising basis.

Pro-American Side

For the American and against the English system the debaters point out:

Long hours of silence on British radio.

Public tastes and preferences are neglected in England.

British tax on receiving sets is a nuisance and hard to collect.

Conflicting opinions are not broadcast in England.

Chartered monopoly pleases politicians rather than people.

There is no freedom of speech on British radio as witness barring of Mahatma Gandhi when in London although his speech was picked up and broadcast in America.

American system is sensitive to public criticism because advertising sponsorship makes pleasing the public the first law of broadcasting.

Feen-a-Mint May Stay

Although the 'Potash and Perlmutter' serials is slated to fold Feb. 17, Feen-a-mint figures on staying with NBC if in the meantime it can find a replacement program. Expiration date will give the dialect patter act a run of 34 weeks.

Commercial last week had one of the players in the cast ask the listeners to write, whether they wanted the 'P & P' installments to continue or otherwise.

Earl Anthony's $79,000 Claim Against NBC Up in Federal Court Jan. 22

Earl C. Anthony's $79,000 claim against NBC will be tried in the New York Federal court. On a motion by the network the action last week was transferred to the latter tribunal's jurisdiction. The complaint in which the operator of KFI, Los Angeles, charges that the web owes him that amount as a balance for the use of his station's facilities during July, August and September of last year was originally filed in the New York Supreme Court.

Anthony's resort to litigation climaxed over a year of dispute with NBC over the terms of the contract between them which has until the end of 1936 to go. In paying KFI o.t for these three months NBC disallowed various studio production charges for network programs which Anthony claims were provided for in the contract.

In granting the transfer of the case, U. S. Judge Patterson upheld NBC's contention that a diversity of citizenship exists between the defendant corporation and the plaintiff and that the proceedings requested by the network were entirely regular. By switching courts NBC has succeeded in postponing until Jan. 22 its required filing of an answer to Anthony's allegations. Had the case stayed in the Supreme court NBC's answer would have had to be on file by Dec. 15. Counsel for Anthony is Nathan Burkan.

CBS DROPS 3 MORE

Barbara Maurel, Gypsy Nina, Theo. Carle Off Sustai i

CBS has dropped three more from the network's sustaining list. Of the eliminated talent, Barbara Maurel represents the longest connection. She's been with the network for over three years. Other two checked off by the web are Theodore Carle and Gypsy Nina.

In a pruning of the sustaining list the week before CBS drew the line through the names of Gertrude Niesen, Gladys Rice and Willard Robison.

Tradeway's Squint at NBC Programs Seeks Better Sales Liaison

NBC is now trying to find out how it can operate its program department more economically and effectively. To make a study along these lines the network has retained a firm of efficiency experts, Tradeways, Inc.

Last time radeways functioned for NBC it was to determine what was wrong with the web's sales department. The efficiency coterie turned in their recommendations shortly after business again was on the upgrade.

Network's main concern with the program department inquiry is to find ways of closer co-operation between that department and the sales end and of giving the advertiser and his agency rep a service that would be more to their liking.

NBC Artist Service is slated next for a Tradeways look-in.

F. J. SCHLICK BARRED

CBS Denies Consumers Research Right of Free Speech

Philadelphia, Jan. 8.

F. J. Schlick, guiding spirit of Consumer's Research, debunker of advertising, was denied broadcasting facilities when speaking in a local hall against the NRA's alleged failure to protect the buying public. As a result, the incident is expected to add fuel to the pending Congressional backfire against the Federal Radio Commission for alleged favoritism.

Columbia, in barring Schlick, did so on the grounds that he intended an attack upon the recovery administration. This attitude was condemned as partisan censorship by commentators.

Apart from any question of Columbia not wishing to be a party to an affront to the NRA, advertising circles interpret the anti-Schlick stance as of obvious logic. Schlick has specialized in a type of propaganda most painful to the financial nerve of many advertisers.

Art and Fertilizer

Chicago, Jan.

Swift company returning to its Sunday afternoon ritz show on NBC starting Feb. 18 for its Vigoro product.

Through the local J. Walter Thompson office which has not yet decided on the talent. Will be a classical orchestra and guest singers. Also the show's former 'Master Gardener' to tell about the fertilizer.

Foreman with Young

Chicago, Jan. 8.

Edwin G. Foreman, Jr., joins the RCA Victor staff here as an associate of Bill Young who has been in charge since the studio was established in the Merchandise Mart.

Foreman comes over from the local World Broadcasting office where he had been located for the past year.

PHIL BAKER SHOW TEMPORARILY EAST

Chicago, Jan. 8.

Phil Baker radio show for Armour goes east Feb. 2 for the two-fold purpose of allowing Armour eastern dealers to share in the audience broadcast exploitation angles and to permit Baker to pick up some eastern theatrical dates.

Armour will use the big studio at Radio City. Lyons and Lyons setting theatrical dates. Baker will be away from Chicago a month or two.

Chicago Musicians Union And Stations Sign for '34

Chicago, Jan. 8.

James Petrillo, head of the American Federation of Musicians of Chicago, has just negotiated with and signed a year's contract with all the radio stations and chains to continue their 1933 agreement for another year.

Both sides compromised on demands.

Granik, Deputy D. A.

Theodore Granik, director of WOR's Sunday Forum Hour for the past four years, has been appointed by New York District Attorney William C. Dodge to his staff as a deputy assistant district attorney. He has been assigned to the appeals bureau. His new job will not interfere with his broadcasting work.

Granik established quite a name for himself in being able to get statesmen, college professors, rival political candidates and business men to debate on current topics. Before broadcasting he was with the legal department of Fox Films.

Radie Harris on WOR

Radie Harris, film commentator, starts a commercial on WOR for Pebeco, Jan. 17, 7.30-8 p.m., with Hollywood gossip, interviews and guest stars. First two will be Marguerite Churchill and George O'Brien on the initial program.

Specific proviso by Miss Harris in her commercial contract is that she will not etherize any dirt.

Radio Chatter

New York

Doesn't look now as though William S. Paley will make that contemplated trip to Hollywood and other points on the West Coast.

Networks didn't even toss a New Year's party for the New York radio eds. They passed up giving either a shindig or presents to this element Christmas. CBS and NBC agreed last year to lay off the parties and giveaways during the holidays because of exchequer conditions at the time.

Stoopnagle and Budd are making their second two-reeler for Educational under Al Christie's direction.

Charles Carlile played his first stage date at the Paradise, Bronx, Friday (5). He went back to CBS sustaining two days later.

Max Baer is asking $2,000 for a singleton on the Camel show. Got $750 for his last commercial, the Rudy Vallee-Fleischmann whirl, but that was before he became a championship contender.

Will Osborne stays on the Corn Products Corp.'s a.m. stanzas cleared through CBS.

Jack Benny is dickering with MGM on a picture making call.

Mary Barclay, Chicago socialite with WOR, Newark, her last connection, is going both network and commercial.

Joe Orlando, barytone, is set for an NBC audition Jan. 18.

WMCA, New York, has returned to its schedule Charles Martin's 'Five Star Final' 'Criminal Court.'

Leonard Joy will do the batoning for Smith Bros.' session on CBS with Scrappy Lambert and Billy Hillpot. Joy has also the Cunard Line show on WJZ.

Charles Fleischer, news commentator, formerly on WBNX, has transferred to WMCA, New York.

Benjamin David fixed Old Gold auditions for Charles Previn, Rube Goldberg, Saxon Sisters, Rollickers and Three Graces.

Jack Lavin got a slave bracelet from Paul Whiteman as a holiday gift.

Goodman Ace presented a copy of 'Anthony Adverse' to Jack Haley's month-old baby.

Metro is going on the air three times current week over WOR as a build-up for 'Fugitive Lovers.' Film opens at the Capitol Friday (12). Company has fifteen-minute periods at 6.15 Monday, Wednesday and Friday and will send out a serialized synopsis of the story on those days. First time for Metro.

CBS is grooming Ruth Cambridge, Walter Winchell's air proxy, for a commercial.

NBC's Don Hall trio like to play around with gooseneck mikes.

Sydney Mann got her ether start on WOR's 'Vitaphone Hour' service.

Harry Reser is tuning up for another commercial.

Columbia's execs are getting sensitive about references to their society proclivities.

Spencer Dean, Crime Club actor, down to Baltimore to o. o. alma mater, Johns Hopkins U.

Beauty expert on the Pond's Cream show (NBC) can't have her pen name cited because it's controlled by a magazine. Maud Adams steps into the program for a dramatic series this Friday (7).

Audition that Ruth Etting arrives for tomorrow (Wednesday) was okayed by the songress after the commercial concerned agreed to pay all her expenses from Hollywood.

Colgate is still auditioning for its roposed night time variety show.

Chicago

Dick McLughry has resigned from the local NBC continuity staff.

Ireene Wicker played to turn-away mobs on her personal invite to the kids to come up and see the 'Singing Lady.'

Ralph Atlass planning a tour to Alaska next summer.

Art Linick away on a vacation.

Clyde Lucas and Jules Stein bands will get NBC wires.

Jim Cook still dreams of raising walnuts.

Ed Bailey of NBC is a member of the Uptown Players.

Holly Shively and Hal Burnett added to the CBS-WBBM p. a. staff.

Joe Koestner last week topped his 2,000th broadcast as baton-waver.

Ed Voynow and John Ashenhurst scrammed for a flock of Bermuda sunshine.

George Kercher's frau in the cast of 'Topsy and Eva.'

Frank Wilson, Adele Starr and Jerry Marlowe start a tri-weekly series for Evana Fur over WMAQ.

Phil Porterfield back on the Red Star Yeast session after parking the appendix.

Mar-O Oil show back to WBBM with Norm Sherr, Eddie House, Dorothy Shidler and Val Sherman.

Kate Smith and her Swanee vaude units hitting the midwest theatres.

Niles Trammel and Sidney Strotz into Radio City for conferences.

East

It's okay for Tom Lewis, Robert Rissling and Chester Vedder of WGY's announcing staff to receive mash notes from femme listeners, but no dice for Billy Rose and Jim Cornell, the married men.

Norman Hapgood is back on a commercial over WGY after a lecture trip to the Middle West. In Milwaukee he broadcast over the 'Journal' station, WTMJ.

Antoinette Halstead, contralto, doing the announcing on her programs of sacred songs over WGY.

Peeping George and Tom, comedians, are the latest additions to the group of theatre acts broadcasting over WGY. Heard on an early-morning shot.

Fans of Stamford dance marthon broadcasts, remoted through WICC, Bridgeport, sent Irv Friedberg, m.c., case of rye and gin.

Pleasure Beach, Bridgeport, dwelling of Jimmy Milne, WICC announcer, and Ferd Le Jeune, band maestro, burned down.

Park burlesquerie, Bridgeport, one-timing on WICC to boost biz.

Joan Lee, WOKO, Albany, toroh singer, appearing at Capitol theatre in that town.

Central Vermont - Boston - Maine Airways are a new account on the books of WDEV, Waterbury, Vt.

Danny Winn and his Vermont Woodchoppers, Vermont radio favorites, are making personal appearances in theatres.

Kathleen Going, three years old, recently broadcast two piano solos over WDEV, Waterbury, Vt., the youngest Vermonter ever heard on the air.

Playhouse, Montpeller, the tenth theatre to join the theatrical account on WDEV, Waterbury, Vt.

The Sizzlers into the Earle, Washington, after completing a WB short this week, opening Jan. 5.

Improvements have been completed at CHNS in Halifax, N. S., where the transmitter has been rebuilt including the installation of a crystal control power amplifier circuit and the transformation of the old equipment into a power amplifier. CHNS is now 1,050 kilocycles and 500 watts. William C. Borrett is director of CHNS, and under him are John Redmond, as assistant director; Lionel Shatford, as program director; Cecil Landry, as chief operator.

Morton B. Havey has joined the executive staff of Station WABI, at Bangor. Formerly on editorial staff of a Bangor daily. Later spent four years as secretary to the former governor of state.

Permission is being asked of the Canadian Radio Commission by Yarmouth, N. S., parties, for the establishment of a 100 watts broadcasting station in Yarmouth.

Bob Cragin, associate editor of WGY's 'Farm Paper' of the air is the big man of the studio staff, standing six feet, three inches. Was a C.P.A. accountant before he went radio in 1931.

Warren Munson, former announcer-actor at WGY, said 'hello' to the boys and girls on a recent visit to Schenectady. Now an announcer for WTAM, Cleveland.

Waldo Pooler plays two of the four principal characters in, and also works on the script of, 'Joe and Eddie', WGY sketch and theatre turn.

Jack Tierney has recovered and is back announcing for WCAX, Burlington, Vt.

Extreme cold weather caused the Bar-X Cowboys to miss their regular broadcast over WDEV, Waterbury, Vt. Phonograph records were used to fill gap.

Pitt Players, dramatic organization of University of Pittsburgh, airing play excerpts regularly over WWSW, Pittsburgh.

Chatterbox, Pittsburghesque columnist of Post-Gazette, declined to audition for a Pittsburgh brewing company seeking an air program.

Dick Cook, of WCAE, Pittsburgh, town's best-dressed announcer. It's the English influence. Cook having spent several years abroad.

Ernie Holst's band leaves William Penn hotel and its KDKA, Pittsburgh, wire with no successor named yet.

Paul Benton, associate editor of the Rochester Times-Union, goes on Gannett station WHEC with twice-a-week broadcast, 'Front Page People,' as competition for Meyer Jacobstein, Hearst publisher's 'Behind the Headlines,' over WHAM.

Music lessons for radio control operators conducted at WHAM, Rochester, by Charles W. Siverson, staff musical director.

Coffee and toast cost Frank Kelly, WHAM'S p. a., $6.70. Twenty cents for the lunch and $6.50 fine for trusting a restaurant clerk and missing a 'standby' announcement by three minutes.

Helen Ankner, staff organist at WHAM, Rochester, is writing own script on 'Village Choir Rehearsal' after getting background every morning for years.

Ed Gary, tenor out of vaude, signed by WBAL, Balto, for series of 13 afternoon broadcasts.

Danny Saks, Baltimorean, returns to home town as adjunct to WFBR's Mississippi Minstrels.

Fred Huber, WBAL director, guest of Roxy during latter's Gang NBC hour last Sunday.

WCAO, Baltimore, running wires into Green Room of Century Theatre, preparatory to forthcoming backstage pick-ups.

Leon Maxwell's ork's half-hour WBAM, Baltimore, last Thurs. (4) occasioned initial instance Monumental City aired over CBS.

Mid-West

WKBB, Dubuque, Iowa, independent ether outlet, studios in Hotel Julien, Dubuque, and transmitter in East Dubuque, Ill., 1,500 kilocyles, goes off test and on regular broadcasting schedule, 7 to 10.15 mornings, midday 11.45 to 1.30, and evenings 5.30 to 9, with Sunday limited from 9 to 2, morning start.

'Plug' Kendrick, manager of WKBF, Indianapolis, to Nashville, Tenn., to visit the old folks over holidays.

Earl Lewis leaves the engineering staff of WFBM, Indianapolis, for greener pastures.

Ralph Cohen out as publicity chief at WKBF, Indianapolis.

Harriet Cruise at WFBM, Indianapolis, every evening in connection with her stage appearance at Lyric theatre.

Roy E. Blossom, station manager at WFBM, Indianapolis, to Washington, D. C., to angle for full time operating license.

Program director Frank Sharp and announcer John Holtman on the sick list at WFBM, Indianapolis.

Staff of WFBM gets 17 cases of Coca Cola for Xmas gift from James Yuncker, pres. of local bottling company.

Bill Behrman, manager of WBOW, Terre Haute, in Indianapolis on business.

WOC-WHO, Des Moines, got a letter from an Alaskan listener 38 miles from the Arctic Circle who said that after listening to he Morton Salt broadcast by the Barn Dance Frolic over that station, he had ordered Morton's salt to use on a shipment of 1,800 reindeer he was sending to the United States.

Herbie Koch, widely known theatre feature organist, lately at the Paramount, Des Moines, will be organist for station WHAS, Louisville, after Jan. 15.

'Mickey and Oliver' are back with WOC-WHO, Des Moines. 'Mickey' Gibbons is known as 'Iowa's Kate Smith,' and Oliver Scott is from the concert stage although he has been in radio work since 1921. Do a piano and song act.

Great Atlantic and Pacific Tea Co. has local show over WOC-WHO, Des Moines. Consists of recordings, weather reports, short local newsflashes furnished by A. & P. and called 'The Musical Barrage.'

Market broadcasts by WOC-WHO, Des Moines, had Stanley Holdney, formerly in dramatic stock companies, as special market announcer. Sponsored by Kester Solder Co., Chicago, and Ohsman Fur Co., Cedar Rapids, Iowa.

Standard Oil of Indiana has renewed its contract with WOC-WHO, Des Moines, for two half-hour studio shows weekly, and to feature Al Morey's 'old time' trio of Al Fenoglio, accordionist; Fred Jeske, guitar and Edgar 'Pop' Fawcett, violin.

'Pop' was for many years director of the RKO Opheum orchestra in Des Moines and Al Morey was m. c. at the Paramount theatre, Des Moines, for over two years, Vocalists are Dorothy Fay and Lon Saxon. Gene Loffler assumes the part of 'cheerful Stan.'

WOC-WHO, Des Moines, has closed an account with United Remedies for seven full hours each week, with local shows. Utilizing 'The Four Novelty Aces' on the Acidine show, 'Four Aces of Harmony' on the Kolor-bak show and Fred Jeske on the Peruna shows.

Arrangements completed between WOW, Omaha, and Department of Agriculture for daily broadcast of the department's official market reports via that station. Schedule calls for four daily broadcasts.

WOW, Omaha, new personality hunting and brought Babe Didrikson, Beverly West and Duke Ellington to the mike in a space of two days. Al Namen was chaser.

WOW's around the town party now includes four bands—Art Randall, Freddie Ebener, Harry Fisher and travelling bands at the Chermot.

Champ hard-luck story of the sudden cold spell told by Hart Jenks, KOIL studio director. Bitter cold came overnight and Jenks figured something always happens, so got up early. Plenty happened. House water pipes froze up, and director worked out on them before breakfast. Setting off to work, radiator wasn't frozen, but stiff cylinders wouldn't let car start. A half hour conquered this, but a rear flat tire held up the parade. By the time tire was fixed motor was cold again and Jenks had to push car half mile to nearest hill. At the bottom, with silent motor, he found no oil in crankcase. Oil replenished, director dragged into studio at 11 a.m. Frost bitten toes didn't worry much, but last straw came when he found studio running peacefully without him.

WOWO, Fort Wayne, has started a Barnyard Jamboree for Friday nights from 10 to 10:30 o'clock. Elldon Baker is m.c.'ing the show, which includes around 30 entertainers.

Fred Zieg is back in Fort Wayne from a holiday vacation to Lake Placid, N. Y.

Father Coughlin has added WOWO, Fort Wayne, to his list of stations for the regular Sunday afternoon program.

Johnny Yuhasz, Michigan local, has composed two numbers, 'Through the Night' and 'Nothing at All,' which have been plugged over WFDF, Flint.

Bert Stock, for the past two years musical director and announcer at Station WKBM, Youngstown, leaving January 1 to enter another line of the amusement business.

Long-expected consolidation of offices between KOIL and KFAB became effective Jan. 3. Executive and commercial staff of KOIL, Omaha studio was moved from its residence of more than two years in the Brandels Store building into the KFAB offices atop the Omaha National Bank building. Moving personnel includes John Henry Omaha manager for the Union Holding company, Isabel Dickason, manager's secretary, Walter Heald, bookkeeper, Al Namen, production, and Fhontelle Jones. Eventually, complete staff of KOIL as well as equipment will be moved into the KFAB suite, but for present announcing and production staff and equipment will remain in the KOIL studio as lease does not expire until 1935. This leaves Hart Jenks, production manager, Grace Pool Steinberg, program director, and Ray Suber, Duane Gaither, and Walter Vogt, announcers in the Brandels studios.

Art Ryberg, who has been chief operator at KOIL for the past five years, goes to WHO, Des Moines, where he will do transmitter work. He has been engaged on the technical end of radio almost since the beginning of the broadcasting business. He came to KOIL from KFNF, Shenandoah, Iowa. Successor has not yet been named.

Martin Wickett, formerly of WAAW and KAB's Omaha studio, left December 29 to become staff arranger at KMOX, St. Louis.

'Cheerful Charlie' Flagler now dividing his week between KSO and WOC-WHO, Des Moines, for Zinomaster's bread. Formerly exclusive with KSO for a year.

Pete MacArthur, program director, WOC-WHO, Des Moines, back to the studio after a serious hospitalization.

KSO, Des Moines, lists its radio program in the daily paper in old vaude style, with headliners listed at the top.

Artists and Models company, at the Paramount, Des Moines, last week, gave a 30-minute program over KSO with Don Santo m. c., and Zelaya, Darling Twins and Chick Kennedy before the mike.

Woody Woods has joined the sales staff of station KSO, Des Moines.

Announcers interviewing each other is new at WOWO, Ft. Wayne. Lester Spencer had Harry Flannery of same staff on the Question Box program to tell about the highers-ups he has met. Vice versa within near future, too.

Almee Semple McPherson had the entire WOWO staff orchestra on Shrine stage with her during the Ft. Wayne engagement.

Frank Carleton Nelson, 'The Hoosier Poet,' Sunday nighting over WOWO in Ft. Wayne.

Milo Utterback, WAAW Omaha operator, off duty a week fighting flu.

West

Vernon Duke, engineer at KOA, Denver, has returned from a two weeks' business trip to New York, where he went as representative of the employees of KOA in the business of forming a union. He inspected Radio City headquarters of NBC and several stations en route.

Walter N. Campbell, publicity and program director KOA, Denver, spent a week touring the middle west and south as far as Nashville.

President Deorbecher of Puget Sound Broadcasting Company KVI (CBS), Tacoma, in San Francisco to spend holidays with his daughters. To be gone two weeks.

Mary Mauch, KVI, Tacoma, pop. soprano, was a visitor in Portland and guest at Portland CBS station KOIN.

Erik Barnoun of Erwin-Wasey, New York, is on the coast for talent for the H-O Rangers, CBS kid serial.

Adele Burian, formerly at KPO, teams with Pat Nielson at KMTR, Hollywood, for a morning 15-minute sustainer of singing and chatter.

Tacoma radio guild presented episode in High Hat Harry series over KMO 7.30 p. m. Play concerned various experiences of London scrivener and columnist in Limehouse district.

Tacoma Shopping News carries editorial from Carl Haymond, managing director of KMO, who asks the civic and cultural organizations to participate in broadcasts in their advancement and will help publicize the work they have set out to do. Shopper is only publication to carry complete programs of local stations.

Tacoma KMO signs off each night at 9 while KVI (CBS), other local, sticks till 12.

South

WKBC, Birmingham, has taken World Broadcasting discs, says Steve Cisler, manager.

Tom Daily, WAPI, Birmingham, is back in town after his honeymoon to Chicago.

Charles Godwin, WKY, Oklahoma City staff announcer, becoming authority on women's attire since he began those Thursday morning tours of Rorabaugh-Brown's department store with Marilyn Arbee, Brown's personal shopper.

Pearl Reece, WKY, Oklahoma City, humorously estimates that her fingers have traveled 10,751 miles over the keyboard while Thelma Brown estimates her mileage at 8,331.

A. S. Hatch, of New York, auditor for the Columbia Broadcasting System, in Charlotte, N. C., on his annual tour, checking the books of station WBT.

Conference on the use of radio for educational and cultural purposes has been called to meet at the Charles hotel, Shelby, N. C. The conference is sponsored jointly by the National Committee on Education and the American Listeners Society.

Bo Norris and Boots Downing, piano-vocal duo with WSOC, Charlotte, N. C., are running an all-request program of pop tunes under a temporary arrangement with Eckerk's Drug Store. They are to be signed for a continuous program if returns justify.

Paul Norris, publicity director for WSOC, Charlotte, N. C., broadcasting radio chatter program.

Announces 'Half-Pint' Kimmell transferred to KOMA, Oklahoma City.

Hollywood Impressions, a transcription with Lu Tobin, has been sold to the Imperial theatre in Asheville, N. C., for a twice-weekly series over station WWNC. These discs are manufactured by MacGregor & Sollie, Inc., in San Francisco, and include impersonations, gossip, and hit tunes of the week, played by a number of leading orchestras and sung by a varied assortment of vocalists.

Although Bohemian and German communities are comparatively few in Oklahoma, the programs of the 'Bohemian Knights' over KOMA, Oklahoma City, each Sunday at 12.30 p. m. are among the most popular on the broadcast schedule. Directed by J. Belsky.

Homer and Walter Callahan, whose programs from Station WWNC have been quite popular, especially from the 'Saturday Night Shindig,' which consisted entirely of mountain music and square dances, have been signed by the American Record Company (New Yprk) for ten records.

News Parade, transcription of recent news events, sponsored by the Asheville Citizen and the Asheville Times, daily newspapers, has been changed from 10 a. m. to a late spot Thursday evening. Broadcasts are weekly affairs on WWNC, Asheville, N. C. Records are made by Marvin Advertising Company.

Francis Craig and his orchestra regularly aired over station WSM. Are playing the Hermitage hotel, Nashville, Tenn., for the tenth consecutive month.

Tom Dailey, of WAPI, Birmingham, took his bride to Chi on their honeymoon just in time to get in the big village for the cold weather.

Franklyn Ferguson has just been made program director for KTAT, Fort Worth, succeeding Earl Melby, who has not announced plans for the future. Ferguson has been a program director at WFAA, Dallas, for the last two years.

Milton Brown and his Musical Brownies are drawing crowds to their daily hour and a half broadcast over KTAT, Fort Worth. The station has just opened a new studio and fans sit in the dead end of it.

Harry Hoxworth, former stock director, is expected to direct for Fort Worth Little Theatre, in addition to being commercial manager of KFJZ, Fort Worth.

Richard T. Grinalds, Jr., who took on announcing at WMAZ, Macon, to fill out their NRA requirements, has transferred his affections and chatter to WRDW, Augusta.

Frank Crowther is versatile announcer, pianist and soloist for MWAZ having come to the Macon station from WSB, Atlanta.

Gold Leaf Flour, on the air daily since April 1, 1929, plans an increase in the use of WMAZ, Macon in 1934.

Chain Income from Time Sales

NBC

	1933	1932	1931	1930
Januar	$1,869,885	$2,635,447	$2,026,860	$1,418,979
Februi	1,742,784	2,571,609	1,924,778	1,347,847
March	1,997,463	2,864,783	2,164,434	1,652,629
April	1,690,177	2,649,892	1,195,880	1,574,523
May	,662,887	2,305,448	2,101,525	1,731,409
June	1,512,139	2,081,466	1,931,155	1,509,224
July		1,825,433	2,027,975	1,692,680
August		1,745,338	1,892,427	1,612,284
September		1,807,795	1,951,826	1,648,581
October		2,063,273	2,318,091	1,972,414
November		1,955,953	2,475,905	1,890,332
December		2,000,454	2,596,185	2,037,785
....	$21,452,7	26,504,891	$25,607,041	$20,088,887

CBS

	1933	1932	1931	1930
January	$941,465	$1,348,842	$692,114	$644,685
February	884,977	1,319,414	750,621	592,943
March	1,016,102	1,436,050	1,110,526	726,093
April	775,487	1,354,592	1,076,103	705,442
May	24,256	1,326,994	1,065,352	642,782
June	553,056	915,830	1,057,230	592,248
July	445,414	591,183	877,366	431,428
August	499,638	540,342	774,518	392,673
September	547,203	685,156	947,138	535,768
October	1,114,107	972,358	1,099,717	792,833
November	1,277,459	1,105,895	1,247,905	1,890,532
December	1,372,716	1,005,229	1,197,106	772,922
Total	$10,051,980	$12,601,885	$11,895,039	$7,605,211

Favoritism Charge Brings Official Revamp of CBS Orchestra Pick-Ups

schedule of sustaining band pickups is due for a general overhauling within the next two weeks. Web's higher execs have come to the conclusion that some of the combos on the remote list have been getting too much air time and others far too little, with the proportion frequently due to the personal likes and dislikes of the personnel in the program department and artists bureau.

Decision to reallocate the sustaining pickups followed the receipt of complaints from hotel and cafe bands claiming that the spots on the schedule and the number of broadcasts assigned them have been out of line with their standing in the business. Other argument voiced by this element is that if they are to go on paying commissions to the CBS artists' service they will insist the same consideration is given them as the other bands on the network's list.

Singled out by the complaining bandmen as a flagrant case in point is a recently organized band which does its broadcasting from a minor rating hotel in the Grand Central Terminal district. This band is not only plotted into the choice evening niches but gets five releases a week. Some of the better known orchestras on the CBS are limited to two quarter-hour broadcasts a week.

Alabama Resents Air Comment About Its Justice to Negroes

irmingham, Jan. 8.

Federal Radio Commission has been asked to take action against H. V. Kaltenborn, news commentator, for his remarks concerning the conviction of the Scottsboro negro trials, which have assumed national importance. Attorney General Thomas E. Knight made the request of the Radio Commission last week.

Kaltenborn, says Knight, remarked that the negroes could not obtain a fair trial in Alabama, and compared the trial of persons in Germany under Hitler with the Alabama trials.

'I am very much surprised that any broadcasting station would allow such an imputation to be made by an announcer. I am calling your attention officially to this announcement by Mr. Kaltenborn for such action as the Federal Radio Commission finds within its jurisdiction,' Knight said in his letter to Washington.

Cedric Adams, Minneapolis columnist, has been engaged as master of ceremonies on a Pure Oil company program to be staged twice a week for three months over WCCO

Moncton's Own Station Replaces Razed CRCA

St. John, N. B., Jan. 8.

A broadcasting station of 100 watts is being established in Moncton, N. B., by local interests, replacing CRCA, which was discontinued recently by the Canadian Radio Commission. A permit for the new unit has been arranged from the CRC, the city council having approved the station.

Council had complained to the CRC because of the dismantling of CRCA. Arrangements are being made to hook up the new station with larger stations and networks for hockey broadcasts this winter.

Etting Stalks New Radio Comm'l in N. Y.

Hollywood, Jan. 8.

Ruth Etting hopped into town Friday night from her Nebraska vacation and left again Saturday night for New York on a radio deal.

Says she made no audition for Old Gold program at any time recently and deal in New York is with another account.

WBT's In and Outers

Charlotte, N. C., Jan. 8.

Personnel with station WBT have been announced. W. J. Weber, commercial manager for the past several years, resigned. Gen. Mgr. W. A. Schudt has assumed direction of the commercial end of the station.

Robert Mitchell, salesman in the commercial department, also resigned. He joins Threads, Inc., one of WBT's best customers.

Announced as joining the commercial staff as salesmen to fill these vacancies, are Dewey Long, formerly commercial manager of WFBC, Greenville, S. C., and S. Hubert Hitch, formerly of the Charlotte Engraving Company.

Roach's Radioites

Hollywood, Jan. 8.

John W. Swallow, producer of Hollywood on Air NBC program, has been signed by Roach studio as technical director of 'Babes in Toyland.'

Harry Jackson orchestra, which provides NBC program music, also engaged for picture.

Dr. Ralph Richards making a series of 15-minute ether platters at the RCA Victor studios in Chicago for his 'Kamphene' product. Saucers are in the nature of astrological lectures

Himber, Molasses and Jan Form Vaude Partnership

Dick Himber's orchestra and Molasses and January may combine as an act to double around New York. Both are on the air, but separately.

Himber is the regular maestro of the Ritz Carleton hotel, N. Y. Molasses and January are on Maxwell Showboat.

Doubles for Picture Stars in Hollywood Used on WB Series

Hollywood,

Doubles for lm players ictures are not new, but doubles for picture stars for the radio are.

Warners uses screen players' voice doubles in its weekly tabloided air editions of pictures for exploiting the films while playing at local houses.

Last week the studio needed a new set of doubles, with voices that could imitate George Arliss, Edward G. Robinson, Ruth Chatterton, Ruby Keeler and others. KFWB, WB station, auditioned 450 applicants for the jobs before the 20 voice-doubles needed were chosen.

CBS DIXIE NETWORK BEING FORMULATED

irmingham, Jan. 8.

CBS is sounding out a number of southern outlets as to the feasibility of establishing a Dixie network to serve the stations in the South. Several outstanding features, especially popular in the South and especially for advertisers desiring Southern time is the aim of CBS.

Under the tentative plan programs would originate at WCAU, Philadelphia, instead of New York.

SID STROTZ SEEKS COIN RECOGNITION

Si ney Strotz, mgr. of both NBC's program department and artists service in Chicago, was in New York for several days last week. Primary purpose of Strotz's visit was to discuss with Richard C. Patterson, Jr., the network's executive v. p., the matter of a raise in salary.

Strotz went into the Chicago NBC proposition about a year ago for what was understood at the time to be show money, and he feels that his accomplishments on the job merit a revision of the bi-monthly stipend.

ON A BICYCLE

Milwaukee Interviews With Riders Broadcast

Milwaukee, Jan. .

For the first time in six-day bike races, a short wave set mounted on the back of a rider was used to broadcast direct from the track while the race was in progress.

Willie Spencer, at present promoting, carried the equipment as he whirled around next to the other riders interviewing them. A feature was a one-mile sprint participated in by Spencer and giving his side talk to the other riders as they swept by him.

Broadcast handled by WTMJ. Russ Winnie at the mike cutting in on Spencer's talk from time to time to ask questions. Feature broadcast was part of the regular Wadhams Oil sport flash.

WILL AUBREY ON AIR

San Francisco, Jan. 8.

Will Aubrey, who was in vaude when radio was in a laboratory, starts as a sustainer on NBC this week getting a buildup as a commercial possibility. He'll be on Saturday night 'Carefree Carnival across the country.

Etta Moten, sepia songstress, who came to the network two months ago, bows out this week to head for New York and stage work. Mary Wood, soprano, is back on the chain singing on Acme beer's 'Stars of the West.' The Kamarenko Russ musical ensemble is out.

John Charles Thomas this week will make two sides for Victor in Chicago

Networks' 1933 Gross $7,500,000 Under 1932 but Coming Year Looks Okay; December-January Strong

Owner Leaving Town

irmingham, Jan. 8.

Station WNRA, Muscle Shoals, Ala., is being offered on the market for the simple reason that its owner, Katie Jones, doesn't like the town.

1ST OF RADIO BILLS UP IN CONGRESS

Washington, Jan.

Legislation making broadcasting stations public utilities was proposed on the opening of Congress last week by Representative Huddleston (Dem.) of Alabam

Objective is to force stations to extend services on same terms to all comer., Huddleston explained, claiming that discrimination is exercised by operators now in such a way as to hurt business enterprises. Alabaman pointed out that advertisers frequently tie up under exclusive agreements and competitors can't get time on the air to put over their ballyhoo.

Commission, under Huddleston proposal, would prescribe rules and fix charges for services, while stations, in the category of public utilities and instrumentalities of interstate commerce, would be required to 'serve, transmit and broadcast without discrimination for all who may apply for same for a just and reasonable charge and compensation.'

Symphonic Music Gets Little Fan Mail So May Not Be Renewed

Indications are that Chesterfield will wind up with the Philadelphia Symphony series at the expiration of the cig account's current 13 week contract with CBS. Termination date of this time agreement is Feb. 24. As a mail puller the classical affair has turned out disappointing, it is admitted in Liggett & Myers circles. But even though the quantity of fan appreciation hasn't been up to expectations the tobacco firm's execs reconcile themselves with the fact that what they have received takes high rating for enthusiastic expression.

Cig account has until the last week of January to decide on whether it wants to extend its obligations for the cross country hookup beyond Feb. 24.

7½ Hours of Congress

Washington, Jan.

WJSV, local Columbia outlet, set a record by broadcasting an unbroken remote control program from same spot Saturday. vent was Congressional hearing on local liquor control bill.

Mikes were set up in caucus room in House Office Building. Program started at 10 a. m. with announcement station would stick till hearing concluded. And it lasted till 5:30 p. m.

Greig-Blair Adding

San Francisco, Jan. 8.

Greig, Blair and Spight, Inc., station representatives, have taken on KSTP, St. Paul; KWK, St. Louis; WXYZ, Detroit, and the Michigan network for exclusive representation on the Coast.

They're also representing KWK in Chicago, and WXYZ in chi and New York.

Between them 1933 NBC and Columbia grossed $31,504,000 time sales. Year before the two webs jointly garnered from this source over $39,000,000. Drop from the 1932 total represents around 20%.

Year 1933 closed with heftier takes for December than had been anticipated by either of the networks. Columbia not only shot way over the figure prevailing for the parallel month in 1932, but a record December take for itself. Facilities turnover the final month of 1933 brought CBS a gross of $1,372,716. In 1932 the December take came to $1,005,000 and for the like month of 1931 the figure was $1,197,106. ifference between the December '33 and '32 billings amounted to 36%.

With NBC the gross last month meant a tilt of 16% over the December '32 level. For the latter period the network did a facility business of $2,000,454, while the December '33 tally showed $2,324,567. In December '32 rolled up a billings total of $2,596,185.

According to the business now on the NBC and CBS books the current month's showing in the case of either web should be equal if not better than the January, 1932, level. Last January NBC did a time business of $1,839,345, while the January of '32 gave it $2,634,477, or a slide of 30%. Columbia in January '33 grossed $950,057, or 29.5% less than the previous January tally, which was $1,348,842.

350 STATIONS SHUFFLED IN EUROPE

Paris,

All sorts of clashes are expected January 15 when 350 European broadcasting stations shift wave lengths under terms of the Lucerne radio conference agreement. Functioning of Government stations on short wavelengths will bring conflicts with code broadcasts of the French navy, the air service and the station at Geneva, it is feared here.

Regardless of the hash resulting, the new wavebands will be held unchanged for the duration of the accord, two years, officials say.

Radio Paris, which is now a French Government station, will probably be rubbed by Moscow and a longwave station in Roumania. More confusion will be caused in the next two or three months by the continuance of broadcasting from the Eiffel Tower on a long wave length, but after that period this station will be eliminated.

English broadcasters are kicking, it is reported here, because too many of the stations of Europe have put between 200 and 600 meters, while new and powerful plants at Droitwich will start April 1, it is expected. Another in Germany with an aerial 210 feet high will broadcast to Japan, South America and South Africa.

Newsreel on Air

Pathe Newsreel has developed a by-product for radio which it has already introduced on KDKA, Pittsburgh; WBAL, Baltimore, and WLIT, Philadelphia. Proposition calls for the re-editing of the sound tracks that go with the news clips so that with the aid of announcer introduction they can be knit into a newsreel of the air.

Dawson, Butcher-Montagne, Inc., program producers, has the sales agency for the Pathe broadcast idea.

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Station Entertainment Average

WTIC, HARTFORD, CONN.
Reviewed Dec. 27
Hours: 6-10 p. m.

WTIC, operated by the Travelers Broadcasting Service, a subsidiary of the Travelers Insurance Co., is a 50,000-watter with a range that sends its broadcasts as far west as Australia and as far east as central Europe. Is located in an extremely advantageous spot for long-range transmission, but is limited to half-time. There are hopes, however, the Federal Radio Commission will soon give the station full time. The station has a good reputation as the training ground of network material, having broadcast the first programs of such talent as Rudy Vallee, Seth Parker, Tastyeast Jesters, Bob (Whiteman Revue) Lawrence, and others. At present it is contributing more than two hours of music each week to the WEAF wing of NBC, for it maintains a staff of 50 musicians, and evidently has the cash to do things in a big way.

6:00—Wrightsville Daily Clarion provides a neat method of cramming a number of three-minute announcements into one spot. Paul Lucas and Fred Wade, local favorites, carry on a dialog in the press-room of a hick daily, reading the ads supposed to be for tomorrow's edition. Interlarded are phonograph records, the editor believing that music helps him in his editorial duties.

6:30—Songs Without Words, pleasant string music by a house unit.

6:45—Your Folks and Mine, piped from WEEI of Boston to WTIC and other transmitters of the so-called New England Net, which includes WJAR, Providence; WTAG, Worcester, and WCSH, Portland. Your Folks is homely family stuff, with John Philbrick, musical comedy star, and Frances Demarest, old-time operettes favorite, in leading roles as Pa and Ma. New England Dressed Pork is sponsor.

7:00—Molle program from network, with Shirley Howard and the Jesters, three former WTIC boys.

7:15—Merry Madcaps, a good all-around dance combination led by Norman Cloutier. Their stuff has no individual quality, but they can do any style, and do it creditably. At present they are dedicating this half-hour to the Civilian Conservation Corps, banging out requests from the lads working in reforestation camps. The boys' tastes appear to run toward hot numbers, such as 'St. Louis Blues.'

7:45—News and Views, by Professor John S. Custer of the exclusive Avon Old Farms School, broadcast under auspices of Connecticut Council on International Relations. Good stuff for that portion of the audience which likes dope on world affairs. Custer does well, but never seeks to inject color into his commentaries.

8:00—Royal Gelatine program from network, with Bert Lahr and George Olsen's orchestra.

8:30—Electrical transcription, sponsored by Kopper's Coke, of George Frame Brown's old WOR series, Main Street. Clean and clear transcription. Main Street is the same old stuff, but has its following.

9:00—Russian Balalaika Orchestra, directed by Serge Gladilin. Fifteen minutes of string music that can shatter the nerves of a listener who doesn't adore a banjor or a guitar.

9:15—Electrical transcription of Don Bestor's band, with Ray Perkins as comedian. Very fuzzy, indistinct. Sponsored by Rheingold Beer.

9:30—Institutional program, The Travelers Hour, with 40-piece concert combination and 12-voice chorus directed by Christian Kriens. Mostly classical music, but with good variety. Kriens makes special arrangements for this half-hour. His compositions are rather heavy and slow, but they don't nettle the listener who likes to read a book beside the radio set. This Travelers Hour is split in two, one half being broadcast on Monday night, the other half on Wednesday night. Monday night program is set to a faster pace and features a 35-piece band, with some slick special arrangements by Ben Bonell, George Koenig and Carmine Cappola. The Revere Sisters were heard in this program by Paul Whiteman, who adopted them as his Rhythm Girls. The same unit, under Cloutier's baton, is broadcasting Friday afternoons over 52 stations on the WEAF-NBC chain.

10:00—From this hour until 1 a.m. WTIC takes all NBC features, consistingly mostly of dance music.

ROBERT BENCHLEY
With Howard Marsh and Andre Kostelanez
Comedy, Songs, Band
15 Mins.
COMMERCIAL
WABC, New York

For its twice weekly contribution on General Motors' setup across the CBS evening board, Buick hasn't contributed anything that the brand's dealers will likely point to with pride. It's one of those musical frames cut strictly to CBS studio pattern, with Bob Benchley slipped in to give it a touch of the lighter side. On the first two samples, Monday (25) and Friday of last week, Benchley did well by the light angle. His bits were exceptionally light of humor.

As his topic for Christmas night Benchley elected a ghost story. In support were several kid stooges, whose task it was to interrupt him with guffaws and Bronx salutes. It was a sad quality of humor. Friday night's program had him expatiating on the money question but the razzberries were missing. What he had to say may have passed muster in print but filtering out of the loudspeaker it had nothing to associate it with the fellow who through his recital of 'The Treasurer's Report' a few years ago got himself some stage and screen attention.

Arrangements piled by Andre Kostelanez as usual go in heavy for the brass while backing up Howard Marsh, tenor from legit, is the mixed chorus that a Kostelanez production is also never without. Both Kostelanez and Marsh were on General Motors' payroll last season, the former as part of th Pontiac show and Marsh as the warbling standy for Frigidaire.

Ray Collins does ably in laying down the plug barrage with its central theme stressing Buick's latest selling appendage, 'knee action wheels.' *Odec.*

ELIZABETH GUTMAN
Russian Songs
15 Mins.
Sustaining
WMCA, New York

Miss Gutman has a vibrant voice of rather low register well adapted to the Russian sort of thing. She explains in advance of rendition some details about the various numbers. Where they originate and the general nature of the story. In some instances she sings in English, but mostly in Russian. Her English is without accent. She is apparently an American who is familiar with the Soviet country.

At this time, with Russian lately recognized by Uncle Sam, the Gutman 15 minutes takes on a topical aspect susceptible of greater exploitation than presently given. *Land.*

GREGORY RATOFF
Dialect Comedian
COMMERCIAL
WEAF, New York

Ratoff, whose dialect is becoming a cherished enthusiasm of cognoscenti and an amusement of the hoi polloi, was supposed to do some chores on the ether for Eddie Cantor, but that deal fell through. No details on why. Possibly a confliction or a matter of money. Anyhow, Ratoff finally materialized on the loudspeaker under the aegis of Impresario Vallee.

For radio Ratoff is a bet with some ifs. Greatest of these would naturally be a proper radio conveyance. His gilt-edged dialect as yet hasn't been marred by self-conscious exploitation. Naturalness is the key to its charm and while an actor as canny as Ratoff knows a hundred tricks of accentuation and exaggeration there is no attempt to hoke it up. He will be well advised not to succumb to temptation.

For Vallee the routine employed was a reworking of the persistent salesman idea used in his recent personal appearances. Ratoff pesters Vallee to distraction. Every reaction of Vallee brings forth a new sales talk by Ratoff, who sells a dozen things. Finally Vallee shoots Ratoff in a fever of aggravation and Ratoff survives to attempt to sell Vallee a bullet-proof vest. *Land.*

RADIO PLAYHOUSE
Lawrence Stander, Gertrude Niesen, Ishan Jones
Comedy, Songs,
30 Mins.
COMMERCIAL
WABC, New York

Ex-Lax has replaced the Lulu McConnell portion of the Monday night event with what it describes as 'comedy dramas.' While fumbling around with the comedienne's air career the agency on the account engaged for her an elocution teacher to overcome what it thought were articulatory impediments. What the agency could use now is some one with a sense of comedy to pick the scripts for the revised program.

In selecting the first of the 'comedy dramas' it was obvious that the agency had been influenced by the success that the Eddie Cantor-Chase & Sanborn whirl has had with Russian dialecticians. Lots of dialect but nothing funny to go with it. Combined in the script was the moldiest of plots and a mess of slapstick that missed fire in every ingredient.

Gertrude Niesen is still spotted for a brace of torch numbers and Ishan Jones to serve up an occasional syncopated interlude. *Odec.*

JACK PEARL
Royal Gelatine Revue with Cliff Hall, Peter Van Steeden Orch.
Music, Gags
30 Mins.
COMMERCIAL
WEAF, New York

Jack Pearl's career for Royal Gelatine takes on added interest to the radio trade because of his quick wash-up early this year for Lucky Strike after being a big favorite for the cigaret last season. With one person's guess in radio probably as reliable as the next the question of Pearl's current standing in popular favor is an interrogation with conflicting responses. Some observers, among them G. W. Hill deem his vogue to have ebbed. Another body of opinion holds there is still plenty of coin to be extracted from Baron Munchausen.

Pearl comes under Royal Gelatine's mantle as an 8 P. M. show over NBC (WEAF) for Wednesday airing. It's a good time and a good night. And Peter Van Steeden's music is big league support. So Pearl starts with lots of advantages.

Pearl is the premier radio exponent of the question-and-answer school of comedy. In the theatre he has been largely identified with burlesque from the ranks of which Pearl graduated. Of equal importance in this technique of audience-milking is the straight man or feeder. Pearl has one of the best straight men in the business, Cliff Hall, whose support is like a sturdy steel girder.

One great liability belongs to the Jack Pearl kind of comedy. It's not funny in itself, but depends almost entirely upon delivery. Probably nobody works harder to get laughs than Pearl. His energy in performance is terrific. He must constantly fall back on mannerisms, tricks and sheer noise. He uses theatrical hydraulic pressure to lift his audience to a pitch of hysteria and then by a process of artificial stimulation keeps the muscular reflexes of laughter working. This is easily noticeable in a theatre when Pearl is on the stage. The audience is made to laugh almost automatically without knowing why.

In cold analytical inspection beside the loudspeaker Pearl's tricks are deflated. Although the studio audience came over the mike in roars of merriment the occasion or cause for the amusement was mostly lost upon the radio listener. Indeed, for the inaugural program on behalf of Royal Gelatine the material used by Pearl was conspicuously flat and insipid. A reading of the script stripped of the benefit of Pearl's personality would eloquently bear this out without a doubt. Of course, it wouldn't be quite fair as a test since the material plus the personality makes the comedian and one can scarcely be judged without the other.

Material, however, is of far more importance to radio than to the theatre. Pearl will quickly exhaust and tire his audiences if the material must always be carried by the sheer force of Pearl's vivacity and Hall's superb powers of glossing inferior gab to sound like gems of wit.

Baron Munchausen routine of exaggeration, the frequent interpolations of 'Was You There, Charlie?' and the gutturalisms are all used. It's the Lucky Strike program transferred to Standard Brands.

Advertising copy stresses the fragrance of Royal Gelatine in advance of combination with hot water, the disreputable odor at the same point in the process of preparation of their competitor's product, and the general 'dated' idea used for Standard Brands' other products, Chase & Sanborn's Coffee and Fleischmann's Yeast. In other words, Royal Gelatine tastes nice and doesn't poison the intestinal tract. *Land.*

GINGER ROGERS
Songs
COMMERCIAL
WEAF, New York

Inger Rogers, prominent as a film ingenue, appeared with Rudy Vallee's Fleischmann Varieties from Hollywood (28) as one of four film celebs during that full hour. She sang a couple of songs from recent film musicals in which she has appeared.

Radio microphone wasn't very kind to Ginger Rogers. Her voice is not basically musical so far as the testimony of the kilocycles is pertinent evidence. Something of her style and vivacity does creep across the spaces, but, lacking a view of her attractive person, the audience gets an unsatisfactory sample of the girl over the radio. *Land.*

WILLIAM SCOTTI Orchestra
With Dorothy Rotay
Hotel Montclair
15 Mins.
Sustaining
WOR, Newark

Very nice dansapation is given out by this aggregation picked up by the Newark transmitter from the Hotel Monclair, New York. It comes through at the dinner hour just as a grateful audit population is ready to scream for mercy from any more of those kid programs.

Dorothy Rotay sings engagingly with the boys. *Land.*

FRED ALLEN
Sal Hepatica Revue with Portland Hoffa, Mary McCoy, Scrappy Lambert, Songsmiths 4, Jack Smart, Ferde Grofe Orch.
Comedy, Music
30 Mins.
COMMERCIAL
WEAF, New York

In the latter, longer and better part of Fred Allen's inaugural program (3), which was typically, whoopingly and rollickingly Allenesque the laughs came fast and comic ideas tumbled over one another in rich profusion. In the opening few minutes and introductory session, getting the revue onto the air for the first time, the results were less successful. But the brilliant comedy tempo of the imaginative rubbernneck tour of New York City squared and erased the non-Allenesque beginning.

Allen's great advantage for radio is the twist he gives things. His comedy has a tinge of the intellectual about it. But never esoteric. It's the smart patter superimposed upon familiar Americana that at once renders him and his stuff capable of pleasing the cognoscenti and the hoi polloi simultaneously.

Music of Ferde Grofe is good music and the singing of the Four Songsmiths and others is good singing, but essentially the Sal Hepatica Revue is Fred Allen plus interruptions, comment, and cross-fire from Portland Hoffa. Incidentally the comely wife has developed a singing-talking style of delivery that's excellent. It has an Alice-in-Wonderlandish quality of dementia.

Some doubt as to the commercial copy. It seems a trifle too explicit and graphic. Hard to know just how a laxative can get its message over and stay within the limits of what, rightly or wrongly, the canons of refinement bar from polite discussion. Sal Hepatica doesn't bother being subtle.

Allen's type of comedy wears well and grows. Comic writes most of his own stuff and his inspiration seldom lags. His ear for droll expressions and phraseology is as acute as his genius for topsy-turvy thinking. Obviously he is the kind of comedian who has to be given a free rein. At the same time there is a minimum of need for supervision of his material because he is too clever ever to have to be off-color.

Presence of Allen and comedians of his high grade of humor on the air will gradually make it pretty tough for the phoney comics. *Land.*

ALABAMA THREE
Girl Singers
15 Mins.
Sustaining
WMCA, New York

Alto seemed to be having a bad night (28) when this trio was reviewed. Whatever the cause, the trio was offkey for entire strains.

Disciples of the modern notions in harmony, the girls were okay when keeping on the track. Probably this type of singing tends to produce the dangers of disharmony more readily than more conventional warbling. *Land.*

STROLLI
Songs
15 Mins.
COMMERCIAL
WGY, Schenectady

Strolling Tom is a deep-throated baritone heard for 15 minutes several minutes weekly via WGY's turntable. The Russell Miller Milling Company of Minneapolis, manufacturers of Occident Flour, is the sponsor.

In voice, singing style and chuckle, Strolling Tom is reminiscent of Harry Frankel. He may not be quite as sweet and as folksy as Singing Sam was on the shaving-cream shot, but otherwise he uses the same mike technique. Features old numbers, particularly ballads, and does them well. In keeping with his billing, he whistles softly for the sign-on and sign-off.

Strolling Tom handles smoothly the advertising, of which there is too much. However, these discs carry more entertainment than is usually found on morning broadcasts sponsored by flour concern. *Jaco.*

HOUSEHOLD MUSIC BOX
With Anthony Candelori Orch
Musi
15 Mins.
COMMERCIAL
WCAU, Philadelphi

These quarter-hour broadcasts, Household Music Box, coming from studios of WCAU, Philadelphia, devoted to compositions by well known writers. Excellent string ensemble (Anthony Candelori's), with male soloists alternating (Theodore Ernwood) Monday, (Enzo Alta) Wednesday. A brief resume of composer's career, tied in with musical selections. From time to time the Household Music Box pianists (Charles Linton and Clay Boland) do swell special arrangements.

Some of the melody makers covered to date have been George M. Cohan, Cole Porter, Jimmie McHugh, Lou Gensler, Irving Berlin, Noel Coward, George Gershwin, Jerome Kern and Jimmie Handley.

Interesting program, with good commercial angle. *Waters.*

BABE RUTH
Club for Boys
Radio Disc
15 Mins.
COMMERCIAL
WOR, Newark

This program might be described, without undue harshness or sarcasm, as a gigantic conspiracy to hornswoggle the boys of America by an elaborate arrangement of bait in combination with clever stalling. Program is in 15 minutes unfoldment, most of it explanatory talk that doesn't explain, and is an amusing study in modern advertising and merchandising for those who can or will read between the lines. Indeed, the script of the first installment would be worth printing verbatim.

Main objective of the program is to use Babe Ruth to obtain a wide audience among the baseball-worshipping lads and then to turn those kids into a regimented avalanche of pressure against their parents and all automobile-driving adults in general. For to become members of Babe Ruth's Club the kids must either drive or ride in an automobile into an Esso gasoline station.

This qualification on the terms of membership is followed by a whole elaborate rigamarole, all designed, logically enough, to increase the patronage of Esso gas stations. Fact that the boy must show up with an adult and cannot write or obtain the necessary documents for membership in the club except by driving into the station rules out all poor kids and others not in a position to contribute to the further enrichment of Esso. Obviously it is figured that an adult will probably buy petrol and lubrication when stopping, get the Babe Ruth Club newspaper and other printed material, without which the delights of mythical fraternity with the Sultan of Swat is not available to young America.

Autographed photographs, autographed baseballs and baseball gloves are the prizes of the contest. And named in that order they represent the probabilities of reward. For a grand inducement and kid-exciter there is promised for 50 kids from all over the nation free trips to Babe Ruth's training camp this season. No details on the date, duration or style of these trips are given over the air.

Ruth, who talks like Al Smith in a heavy, foggy voice, is represented as in attendance at a session of the Babe Ruth Club. There are various kid characters—Biff, Pat and Fat—who presumably are to be a stock company for the meetings. All sorts of excitement of athletic nature is promised. Ruth speaks sentimentally of the public-spirited business men (Esso) making all these blessings possible. He also alludes to his great fondness for kids.

It need hardly be stated that Babe Ruth, that legendary hero, is as fine a juvenile drawing name any commercial could place on the air. He guarantees an audience. Program is probably just complicated enough to please boys at the age when anything partaking of the secret society or high adventure nature is irresistible. As for the ultimate merit of the trade between Esso and the growing generation, in terms of future good will of those who win nothing for their efforts but a machine-autographed photo, is, like foreign debts, not for mere strap-hangers to worry about. *Land.*

GILLETTE BLUESTREAK Dramas
Radio Disc
60 Seconds
COMMERCIAL
WOR, Newark.

Gillette has made a series of 26 brief discs for spot broadcasting. This is presumably a typical sample. J. H. Neebs of Detroit, is the agency and World Broadcasting the waxetcher.

In the paltry one-minute interlude there is a signature, a blurb, a dramatic incident, another blurb, and a signoff. To have done all thi and avoided creating a jumbled, unintelligible mass of noise is a victory in itself. One-minute discs are apt to hit a pretty low average from the listeners standpoint with only the brevity excusing them at all.

Dramatic incident in this case was the comment on the smoothness of Bill's cheek as revealed to the person who was 'it' in a game of blind man's bluff. Bill's cheek is as soft as down because he uses Gillette bluestreak razor blades. *Lan*

KOPPERS KOKE
With Clarence Fuhrmann, Mary Quigley, Pete Woolery, Ruth Carhart, Carlotta Dale, Larry Tate
Music, Specialties
COMMERCIAL
WCAU, Philadelphia

This new program, appropriately titled Housewarming,' premiered New Year's eve on stage of WCAU Studio Auditorium. Nicely constructed, tuneful half hour, though in tough spot, following the Old Gold broadcast, more than holds its own, and is sure to get plenty of listeners. Clarence Furhmann's orchestra (25 pieces), with male and femme singing ensemble, did some grand arrangements, credited to Lyn

(Continued on page 35)

Air Line News

By Nellie Revell

Sigourney Thayer has joined WMCA in a consultant's position with the dramatic department. Thayer is a quondam legit producer. This addition is a further indication that the station will not live up to its recent pronouncement ending all dramatic sketches on its kilocycles. Two dramatic programs have been returned since the edict first came down, both shows being written by Charles Martin, WMCA dramatic director, who is under contract.

Dramatic actors let out by WMCA did considerable kicking. Notice was issued Dec. 22, to be effective two days later and as most of them observed, was a swell holiday gift. The principal kick, however, was that many of those let out had worked four weeks for nothing in order to cement themselves into jobs. When they did go on the payroll the salaries were small.

Gossip

Cadillac is going to continue playing opera on its NBC programs.... Paul Dumont has returned to the NBC fold and is in the production department....Harry Horlick's men gave him a complete Gorham silver service for Xmas....Charlie Carlisle, CBS tenor, is booked at Loew's State, Valencia and Metropolitan, as named, after a week at the Paradise Jan. 5....Three bands carrying Abe Lyman's name start ballroom tours this month. Lyman continues at the New Yorker....'Voice of America' program on CBS is auditioning for a new comic....Alonzo Deen Cole of WOR's 'Witches Tale' has been off the air two weeks, Show returns Jan. 8....Ethel Shutta is making a short at Warner's Brooklyn lot.... Montagu Love and Judith Anderson auditioned a dramatic sketch for an agency last week....'Wizard of Oz' renewed for 13 more weeks on NBC ....Donald Novis opens at the Paradise Cabaret Jan. 19....White Owl cigars will renew Guy Lombardo and his orchestra for another year.... Montagu Glass is making a vaude sketch of his 'Potash and Perlmutter' show. Dan Jarrett will stage it and Milt Lewis probably fill book it.... Etta Moten, colored singer and dancer in 'Flying Down to Rio' comes east to try radio Jan. 15. Ed Scheuing is making arrangements for auditions.

Stand By

Harry Reser auditioning this week for NBC with a 26 piece orchestra and 10 vocalists....Merle Johnston celebrates his first year on WOR this week. Gets a new spot soon....A 'Yacht Club Boys Folio' with several original compositions by that quartette will be on music stands shortly....Fred Waring gave his men wrist watches for Xmas....Add 'Old Gold' auditions Charlie Previn and an orchestra with Rube Goldberg....Raymond Paige replaces Lenny Hayton on the Woodbury commercial....Van Heusen Collars renewed with WOR for the 'Blubber' Bergman show for 13 weeks....Howard Marsh managed the Phi Gamma Delta fraternity's national convention in Washington from Thursday to Sunday of last week....Ted Husing and H. E. Kaltenborn are making recordings for RCA Victor....William Rainey, NBC production manager, is in the hospital recovering from operation.

Short Shots

Louise McNamara, now playing Loew time, is a WRNY graduate.... Dickens Clubs throughout the country deluged CBS with protests over Alexander Woolcott's presentation of Dickens' 'Christmas Carol'. They objected to Alec's liberties with the story....'Evening in Paris' CBS show bucking the Eddie Cantor Sunday NBC time has renewed for 13 weeks.... len Gray doesn't lead the Casa Loma orchestra during rehearsals....Job of rehearsing the Radio Guild at NBC while Vernon Radcliffe is absent is being divided among the various production men ....Redfern Hollingshead and Delia Baker start a light opera series on WOR soon....Howard Wiley is latest addition to NBC's production staff ....Don McLoughlin, of the CBS artists' bureau, has boil trouble.... Ionel Stander, in the Ex Lax program, opened in the legit play 'Wooden Slipper' yesterday....Bob Grant leaves WMCA this week, opening at the Beach and Tennis Club, Miami, Jan. 10....Irva Giles, one of radio's earliest names, returns to the ether on WOR Jan. 8, with Daniel Wolf.

Scrambled Notes

Lehn and Fink, drug company, have bought time on WOR. No talent set yet....Ted Husing and H. E. Kaltenborn are making recordings for RCA Victor....Pat Barnes, Chicago radio veteran, came east last week to audition for several commercials....Best Hirsch now concertmaster on the Showboat hour....Cliff Hall is as nervous as an amateur before every broadcast....Albert Spaulding speaks for the first time on the air Jan. 14 on Bob Taplinger's 'Meet the Artist'....Will Osborne gets his second commercial for Pebeco toothpaste on WOR beginning Jan. 17. Jack Arthur and Audrey Marsh vocalists but will be announced only as the Song Twins....Erno Rapee has added six violinists to the Linit Seven Star Show. Now has 50 musicians in his orchestra....Roger Wolfe Kahn about set on a new commercial....Sidney Strotz, program manager for NBC's Chicago studios, is in New York....James Kirkwood auditioned for a tobacco company last week....Marjory Logan, formerly in 'Hot-Cha,' now singing with Enric Madriguera.

Not Confidential

NBC, starting with 55 page boys at Radio City, now has 150. When lined up they look like a junior Squadron A....Leon Belasco has signed his new vocalist, Roberta Wells, for two years....Eileen Bronson, Mrs. Joe Lauriet, Jr., auditioned for an agency, last week....George Damroth, dramatic director at WBNX, holds radio rights to several hundred old time classics, among which are 'Bertha, the Sewing Machine Girl'.... Walter O'Keefe is auditioning a new idea with his wife, Roberta Robinson....Vivien Ruth making transcriptions....Jack Berger's broadcasts over WOR will be shifted shortly to WJZ....Dana Merriman back ith the NBC music department....Harry Vonzel will probably replace Louis Dean as announcer on the Stoopnagle Pontiac fracas....Louis McNamara, now playing Loew time, is a WRNY graduate....Trixie Friganza is in New York and auditioned for a 30-minute musical commercial starting in April....Kate Smith contracted laryngitis last week while at Loew's Valencia and is now in Lake Placid for a week's rest, necessitating the cancellation of her Milwaukee engagement. Her vaude dates start again in Minneapolis, Jan. 12. Her band, led by Jack Miller, is being offered to several commercial sponsors.

Radio

Conductor Zoel Parenteau was manager of a musical bureau in Pittsburgh.

Jacques Renard was a violinist for Ann Pavlowa.

Bob Grant was Tex Guinan's first orchestra leader.

Sydney Mann was in vaudeville, a member of the sister team of Mann and Ingray.

'Pee Wee' Hunt of Casa Loma, was a vacuum cleaner salesman.

Ace Brigode was a plate glass maker.

Post Scripts

Marion Parsonet has resigned as head of CBS dramatic department and has joined Dave Friedman's combination to handle commercial productions. Courtney Savage succeeds him in the CBS dramatic department....The Julian Streets, Jr., are planning to make Frank Vanderlip a grandfather in April....Chamberlain Brown legit stock company at the Roerich museum starts a WOR sustaining Jan. 14. thel Barrymore Colt and Ada Ward in the cast....Phil Carlin has lost 40 pounds.... Anna Roosevelt Dahl, through B. B. D. & O. is dickering with a tea company for a commercial....Eddie East and Ralph Dumke expect to sign a commercial contract within two weeks.

WLW Starts Toying With Those 500,000 Watts

Cincinnati, Jan. 8.

Test programs on WLW's increased power to 500,000 watts are under way in the early morning hours. Station has W8XO as temporary call letters, pending okay by F.R.C. Initial tryout of a full-hour program was New Year's Eve, Mary Aicott, singing 'Auld Lang Syne,' having the first spot. It pulled fan puffs by wire and cable from Honolulu, Australia and Alaska.

Regular use of the 500,000 watts by WLW is expected to be under way by the end of February.

New Climalene Show

icago, Jan.

Climalene flakes will send a new cast into its NBC show this week. Going in as the new crew are the Harold Stokes orchestra, Gil Page, King's Jesters and Frank Hazzard. Shapes as a bigger and fuller musical lineup than previous setup.

Those who started the carnival and are out are Cheri McKay, the three McMichael brothers, Dick Teela and the four-man Ori inalities musical group.

Harry Shaw Confirmed

Dubuque, Jan. 8.

Appointment of Harry Shaw, owner radio station WMT, Waterloo, Iowa, as a government representative in formulating the radio broadcasting code, has been approved by President Roosevelt.

First meeting to be held in the Capital on Jan. 15.

Inside Stuff—Radio

KHJ officials deny they have completely severed their connections with the Los Angeles Times, but that the paper in tying with KMTR is merely an extension of its service.

KHJ will continue to use two news broadcasts a day from the Times, although these will follow similar news periods from the Times over KMTR.

Jack Benny is reported to have won an altercation with Detroit over conduct of the Chevrolet program. Following a change of command in Chevrolet that firm is said to have favored the use of slow and classical music, although it is a well known truism of show business that bright music is necessary for the proper backgrounding of comedy.

After some quibbling, and an announced willingness by Benny to take a walk on the show, the matter was patched and Benny got his peppy music back.

Literary Digest poll of radio likes and islikes which brought forth 16,400 replies from subscribers who clipped coupons printed in the weekly for that purpose has occasioned some comment as to whether the poll is more an index to the type of the Digest's readers rather than a cross-section of public opinion on radio programs.

Both the expressed prejudices and the avowed favorites of the 16,400 Digest voters are notably contrary to the generally accepted notions of popular fancy. But very much the sort of thing that school teachers and those dedicated to uplift would be apt to endorse or condemn.

irst fiction magazine with radio as a subject is due to make its appearance shortly. Called The Broadcast. Some non-fiction matter on the various branches of amusements, notably radio, of course, will also be carried. But all fiction will have a radio angle. Publication of The Broadcast will be weekly.

Ralph G. Farnum is doing most of the picture name casting for Rudy Vallee's Fleishmann Yeast variety show emanating from Hollywood during Vallee's engagement on the Fox lot for 'Scandals'. Farnum so far has set Dick Powell, Ginger Rogers, Juan Aguilar's Marimba orchestra, Gregory Ratoff, Charles Irwin, Hugh Herbert, Carmel Myers and Sterling Holloway.

Length of Gus Arnheim's stay on the Woodbury soap stanza (CBS) depends on Bing Crosby. In the event the warbler moves east to play theatre dates the Arnheim contract becomes automatically null and void.

OFFICE OF

BENJAMIN DAVID

INC.

A Business Service was rendered to the following during the past year.

MUSIC — Leo Reisman, Al Goodman, Eddy Duchin, Meyer Davis, Emil Coleman, Charles Previn, Harold Stern, Pauline Alpert, Jules Lande, Joe Moss, Milton Schwarzwald, Joseph Littau, Waldo Mayo, Irvin Talbot, Max Meth.

VOICES — Vivien Ruth, Gypsy Nina, Greta Keller, Margaret Schilling, Beatrice Belkin, Sally Singer, Sargent and Ross, Don Hall Trio, Rollickers, The Leaders, Bachellors, Three Graces, Madhatters, Arthur Wright, Harry Stockwell, Milton Douglas, Howard Philips, Brooke Allan, Philip Steele, Jesse Jaffey, Rosalie Wolfe, Mari Silveira, Nicolas Cosenti Mona Lowe, Del Charner, Romany Rose, Richard Dennis, John Griffin, Kremlin Art Ensemble.

FEATURES — Walker Whiteside, Leo Donnelly, Queenie Smith, Fay Marbe, Brennan and Rogers, Aleen Bronson, Clifford and Mari , Patsy Flick, Wally Sullivan, Lew Hearn, Sam Bernard 2d, Jack Major, Valerie Bergere, Charles Olcott, George Moreno.

SCRIPTS (Available except those under option to sponsors) — Mickey and Speed, Famous Sea Trials, Hero of the Week, Master of Ballantrae, Variety Shows (2), Hop o' My Thumb, Tatters O'Toole, Beauty and Cosmetic Show, Beer Program, Hosiery and Silk Program, Harlem on Parade, Sophie, Rufus and Hattie.

30 ROCKEFELLER PLAZA CIRCLE 7-1815 NEW YORK CITY

COMMERCIALS

WEEK OF JANUARY 8

This Department lists sponsored programs on both networks, arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); (Thursday); F (Friday); Sa (Saturday).

ACME LEAD
6:30-Su-WABC
Ed McConnell
*Henri, H-Mc

AFFILIATED PD'S
(Louis Philippe)
1-Tu-WABC
rincess Marie
lackett

AMER ROLLING
10-F-WJZ
'The Iron Master'
*B., B., D. & O.

AMER TOBACCO
(Lucky Strike)
9-Sa-WEAF
Metropolitan Opera
'Tristan-Isolde'
Lauritz Melchior
Gertrude Kappel
Arturo Bodanzky
Frederich Schoor
Arnold Gabor
Karin Branzell
Hans Clemeirs
James Wolfe
*Lord & Thomas

AMERICAN OIL
7-Su-WABC
Ethel Waters
Jack Denny
*Jos. Katz

ARMOUR
9:30-F-WJZ
Phil Baker
H McNaughton
Mabel Albertson
Roy Shield
Merrie-Men
Neil Sisters
*N. W. Ayer

. S. BOYLE
(Floor Wax)
1:30-Su-WABC
'Lazy Dan'
Irving Kaufman
* lackett

BARBASOL
8:30-M-Tu-Th-F-
WABC
Edwin C. Hill
*Erwin Wasey

BATTLE CREEK
1:45-Tu-W-Th-F
WABC
'Fainted Dreams'
Irma Phillips
Ireene Wicker
*Ewin-Masey

BAYER
9:30-Su-WEAF
Frank Munn
Virginia Rea
Ohman & Arden
Bert Hirsch
Haenschen Orc
*Blackett

BEECH-NUT
8:45-M-W-F-WJZ
'Red Davis'
Jack Roseleigh
Curtiss Arnall
Marion Barney
Elizabeth Wragge
Eunice Howard
Peggy Allenby
Johnny Kane
*McC-Eric

BISODOL
2-Su-WABC
Helen Morgan
Albert Bartlett
*Blackett

BOURJOIS
8-Su-WABC
'Evening in Paris'
Kath Carrington
Milt Watson
Claire Majette
Nat Shilkret
*Redfield

BORDEN
10:45-Tu-WJZ
'Magic Moments'
Voe Lawnhurst
Muriel Pollock
Marcella Sheilds
Walter Scanlon
Jane Ellison
*Young & Rubicam

BRISTOL-MYERS
9-W-WEAF
(Ipana)
Ipana Troubadours
*Pedlar & Ryan
9:30-W-WEAF
(Sal Hepatica)
Fred Allen
Paula Hoffa
Jack Smart
Mary McCoy
Ferde Grofe Orc
*Benton & Bowles

CALIF. PACKING
9:30-M-WEAF
H Barrett Dobbs
Doric & Kn'bocker
Quartets
M Wilson Orc
*Thompson

CALSODENT CO.
4:15-Tu-WEAF
Marley R Sherris
*Thompson

CAMPAGNA
5:30-Su-WJZ
'Grand Hotel'
Ann Seymour
Art Jacobson
Don Ameche
Betty Winkl
Gene Rouse
10-F-WEAF
'First Nighter'
June Meredith
Don Ameche
Carlton Brickert
Cliff Soubier
E Sagenquist's Orc
*Aubrey Moore

CARBORUNDUM
9:30-Sa-WABC
Edward d'Anna
Francis Bowman
*F. H. Greene

CARLET'N-HOVEY
(Father John)
7:15-W-WJZ
Muriel Wilson
John Herrick
H Sanford's Orc
*Cecil Warwick

CARNATION MILK
10-M-WEAF
Gene Arnold
Lullaby Lady
M L Eastman
Jean Paul King
*Erwin Wasey

CENTAUR
(Fletcher's)
8:30-W-WABC
Albert Spalding
*Young & Rubicam

CHAPPEL BROS.
7:45-Sa-WABC
'Rin Tin Tin'
Don Ameche
Bob White
Virginia Ware
Johnny Goss
Jack Daly
*Rogers & Smith

CITIES SERVICE
8-F-WEAF
Grantland Rice
Jessica Dragonette
Cavaliers
*Lord & Thomas

CLIMALINE
12-Tu-Th-WEAF
Harold Stokes
Gil Page
King's Jesters
Frank Hazzard
*W. S. Hill

CUTEX
9-F-WJZ
Phil Harris
Leah Ray
*J. Walt. Thomp.

REX COLE
7-Tu-Su-WEAF
R Cole M'taineers
*Maxon

COLGATE-PALM
(Super Suds)
10:15-daily-WJZ
'Clara Lu & Em'
Louise Starkey
Isabelle Carothers
Helen King
*Lord & Thomas

CRAZY CRYSTALS
2-Su-WEAF and
12 daily
Gene Arnold
*McC-Eric

R. B. DAVIS
(Baking Powd.)
10-W-F-WEAF
'Mystery Chef'
John McPherson
9:45-Tu-Th-WABC
John McPherson
'Mystery Chef'
6-M-Tu-W-Th-
WABC
'Buck Rogers'
Curtis Arnall
Adele Ronson
Edgar Stelhi
Joe Granby
Walter Tetley
Allan Devitt
Georgia Backeu
Elaine Melchoir
Adele Klein
Bill Shelley
Henry Gurvey
Harry Swan
Lionel Stander
Emmet Gowan
Beatrice Allen
*Ruthrauff & R.

D-L & W COAL
9:45-Tu-Th-WABC
'Little Italy'
Hiram Brown
Ruth Yorke
Rose Keane
Alfred Corn
Ned Wever
Joe Meighan
*Ruthrauff-Ryan

CONT. BAKING
8-M-W-F-WABC
Scrappy Lambert
Frank Luther
*E. B., D. & O.

CORN PRODUCTS
10:45-M-W-F-
WABC
(Kremel. Etc.)
Will Osborne
Pedro de Cordoba
9-Sa-WABC
(Linit)
Jane Froman
Erno Rapee
Nino Martini
Julius Tannen
*Hellwig

CREAM WHEAT
10-Su-WABC
Angelo Patri
*J. Walt. Thomp.

EX-LAX
9:30-M-WABC
'The Big Show'
Gertrude Niesen
Isham Jones
*Katz

FIRESTONE
8:30-M-WEAF
H. Firestone, Jr.
Richard Crooks
Lawrence Tibbett
Wm. Daly Orch.
*Sweeny-James

FITCH
7:45-Su-WEAF
Wendell Hall
*K. W. Ramsey

FORD DEALERS
7:30-Su-WEAF
'Lum & Abner'
Chester Lauck
Norris Goff
*Critchfield

FRIGIDAIRE
10-Tu-WEAF
'Seth Parker'
Phillips Lord
*Geyer

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
*B., B., D. & O.

GENERAL CIGAR
9:30-W-WABC
Guy Lombardo
Burns & Allen
*J. Walt. Thomp.

GENERAL FOODS
11:45-Tu-WEAF
Frances Lee Barton
*Young & Rubicam
5:45-M-W-F-WEAF
(Jello)
'Wizard of Oz'
Nancy Kelly
Jack Smart
Junius Mathews
William Benham
*Young & Rubicam
9-Th-WEAF
(Maxwell)
Chas Winninger
Lanny Ross
Anette Hanshaw
Conrad Thibault
Muriel Wilson
'Molasses 'n' Jan'ry
Gus Haenschen
*Benton-Bowles
10-Sa-WABC
'Byrd Expedition'
*Young & Rubicam

GENERAL MILLS
5:30-Daily-WABC
'Jack Armstrong, All American Boy'
4-Daily-WJZ
'Betty & Bob'
Betty Churchill
Don Ameche
Betty Winkler
Art Jacobson
Carl Brickert
Louie Roen
*Blackett

GENERAL MOTOR
(Buick)
9:15-M-F-WABC
Robert Benchley
Howard Marsh
Andre Kostelanez
*Camp-Ewald
(Chevrolet)
10-Su-WEAF
Jack Benny
Frank Black
Mary Livingstone
*Camp-Ewald
(Pontiac)
9:15-Tu-Sa-WABC
Stoopnagle-Budd
Vera Van
Jacques Renard
*Camp-Ewald

GULF
9-Su-WJZ
Will Rogers
Revelers
Emil Coleman
*Cecil Warwick

HEALTH PROD'TS
(White Cod)
2-Su-WJZ
'Bar X Ranch'
Carson Robison
Buckaroos
7:30-M-W-F-WJZ
(Feenamint)
'Pot & Pearl'
Joseph Greenwald
Lou Welch
*McC.-Erick.

HECKER H-O
6:15-M-W-Th-
WABC
'H-Bar-O Rangers'
Bobby Benson
Neil O'Malley
Florence Hallan
Billy Hallop
John Barthe
*Erwin-Wasey

EDNA HOPPER
2:15-M-Th-F-
WABC
'Helen Trent'
Lester Tremayne
Virginia Clark
Karl Hcube
Dolores Gillen
Jack Doty
*Blackett

H. J. HEINZ CO.
10-M-W-F-WJZ
Josephine Gibson
*Maxon

HOOVER
4:30-Su-WEAF
Edward Davies
Chicago a Capella
Joe Koestner
*Erwin-Wasey

HORLICK
8:30-Tu-Th-WJZ
Dr H Bundesen
*Lord & Thomas

HOUSEHOLD
8-Tu-WJZ
Edgar A Guest
Alice Mock
Jos Koestner's Orc
*C. D. Frey

HUDSON MOTORS
10-Sa-WEAF
'Sat Night Party'
B A Rolfe Orc
Bob Ripley
Lew White
*Blackman

HUMPHREYS
(Remedies)
10:15 A. M.-M-W-F-
12:15-Su-WEAF
Morning Home C
Fob Emery

JEDDO COAL
7:15-Th-F-S-WJZ
3 Musketeers
John Brewster
Wilbert Seagram
Mark Smith
Allen Devitt
Louie Hector
Helen Dumas
Leigh Lovell
*N. W. Ayer

JERGEN'S
9:30-Su-WJZ
Walt. Winchell
*J. Walt. Thomp.

JOHNSON & SON
(Floor Wax)
11:30-M-Th-WABC
Tony Wons
Keenan & Phillips
*Needham, L. & B.

KELLOGG
5:30-Daily-WJZ
The Singing Lady
Irene Wicker
Allan Grant
*N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
P Whiteman Orc
Deems Taylor
Ramona
Peggy Healy
Jack Fulton
*J. Walt. Thomp.

KOLYNOS
7:15-M-Th-F-WABC
Just Plain Bill
Arthur Hughes
*Blackett

LADY ESTHER
10-M-WABC
Wayne-King Orc
*Stack-Goble
3-Su-WEAF
Wayne King's Orc

LAMONT-CORLISS
(Pond's)
9:30-F-WEAF
Made Adams
Lee Wiley
Victor Young Orc
(Nestles)
8-F-WJZ
Ethel Shutta
Walter O'Keefe
Don Bestor Orc
*J. Walt. Thomp.

LARUS
(Edgeworth)
10-W-WEAF
Corn Cob Pipe Club
of Virginia
*BBD&O

LEHN & FINK
(Hind's Cream)
10:30-Su-WEAF
Lily Pons
Nat Shilkret
*Ruthrauff & R

LIGGETT-MYERS
(Chesterfield)
9-Daily-WABC
Phila Symph

LUXOR
(Armour)
1:30-Su-WEAF
'Talkie Pic Time'
June Meredith
John Goldsworthy
John Stanford
Gilbert Douglas
Murray Forbes
*N. W. Ayer

LORILLARD
(Old Gold)
10-W-WABC
Fred Waring
*Lennon & M.

LOUDEN P'CKING
(Doggie Dinner)
5:45-Th-WABC
'Stamp Adventures'
Reginald Knorr
Carl Boyer
*Matteson, F. G.

MALTEX
1:30-Su-WEAF
Dale Carnegie
Harold Sanford Orc
*Sam'l Croot

MET. LIFE CO.
6:45-Daily-WEAF
Arthur Bagley

DR. MILES LAB'S
(Alka-Seltzer)
11-Sa-WJZ
WLS Barn Dance
Ridge Runners
Mac & Bob
Clarence Wheeler
*Wade

MOLLE CO.
7:30-M-W-Th-
WEAF
Roxanne Wallace
William Edmonson
Shirley Howard
Guy Bonham
Wamp Carlson
Dwight Latham
*Stack-Goble

BENJ. MOORE
11:30-W-WEAF
Betty Moore
Lew White

MUELLER CO.
10:45-M-W-F-
WABC
'Bill & Ginger'
Virginia Baker
Lyn Murray
*Hellwig

NAT'L SUGAR
9:30-M-WJZ
Melody Singers
Joseph Pasternack
*Gotham

OXOL
10-W-F-WABC
Dave, Bunny & G
Bunny Coughlin
Dave Grant
Gordon Graham
*J. L. Prescott

OXYDOL
(Proct'r & Gamble)
3-daily-WEAF
'Ma Perkins'
Virginia Dayne
Margery Hannon
Karl Hubel
Will Fornum
Chas. Eggleston
*Blackett

PACIFIC BORAX
9:30-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Joseph Bell
Edwin W Whitney
Lonesome Cowboy
Joseph Bonime Orc
*McC.Erick.

PEPSODENT
7-Daily-WJZ
Amos 'n' Andy
Charles Correl
Freeman Gosden
('Rise of Gold')
8-Daily-WJZ
Gertrude Berg
James Waters
9:30-Tu-Th-F-WJZ
Eddie Duchin
*Lord & Thomas

PHILCO
7:45 daily ex. Sa-
Su-WABC
Boake Carter
*F. W. Armstrong

PHILIP MORRIS
8-Tu-WEAF
Leo Reisman's Orc
Phil Duey
*Blow

PILLSBURY
10:30-Daily-WJZ
Bess Flynn
Kay Chase
Alice Hill
Mary Afflick
*Hutchinson
11-M-W-F-WABC
'Cooking Close Ups'
*Hutchinson

PABST
9-Tu-WEAF
Ben Bernie Orc
*Matt-Fogarty

PLOUGH, INC.
10-W-WJZ
Benny Meroff
Vincent Lopez
King's Jesters
Adele Starr
Tony Cabooch
*Lake-Spiro-C

RALST'N PURINA
8:30-M-W-F-WEAF
'Adventures of
Tom Mix'
Artells Dixon
Percy Hemus
Winifred Toomey
Andrew Donnelly
10:30-Tu-WEAF
Mme Sylvia of
Hollywood
*Gardner

REAL SILK
7-Su-WJZ
Ted Weems Orch.
Lawrence Gray
Charles Lyons
*Erwin-Wasey

RED STAR YEAST
11-Tu-Th-S-WEAF
Edna Odell
Phil Porterfield
Irma Glen
Earl Lawrence

REMINGTON
8:30-F-WABC
'March of Time'
*B., B., D. & O.

R. J. REYNOLDS
(Camels)
10-Tu-Thu-WABC
Casa Loma
Irene Taylor
Kenny Sargent
Do-Re-Mi
*Wm. Esty

RITCHIE
(Scott's Emul)
7:30-F-S-WEAF
Jack Rosleigh
Wally Maher
Elizabeth Council
Bruce Evans
Frank Wilson
Ernest Whiteman
Edward Reese
John MacBryde
(Eno Salts)
8-Tu-W-WJZ
'Eno Crime Club'
Spencer Dean
*N. W. Ayer

RICHFIELD OIL
10-M-WJZ
Grantland Rice
Mary McCoy
Betty Barthell
Leith Stevens
Jack Golden's Orc

SEALED POWER
6-M-WJZ
Cliff Soubier
Morin Sisters
King's Jesters
Harold Stoke's Orc
*Grace & Halliday

SILVER DUST
7:30-Tu-Th-Sa-
WABC
Phil Cook
*B. B. D. & O.

SINCLAIR
9-M-WJZ
Gene Arnold
Bill Childs
Mac McCloud
Joe Parsons
Cliff Soubier
Harry Kogen
*Erwin-Wasey

SMITH BROS.
:45-Su-WJZ
Billy Hillpot
Scrappy Lambert
Nat Shilkret's Orc
*Homans-Tarcher

SPRATT'S PAT.
7:45-Tu-WJZ
Don Carney's Dog
Stories
*Paris & Peart

STAND. BRANDS
(Chase & Sanborn)
8-Su-WEAF
Eddie Cantor
Rubinoff
(Baker's)
7:30-Su-WJZ
Joe Penner
Harriet Hilliard
Ozzie Nelson Orc
8-W-WEAF
(Royal Gel)
Jack Pearl
Cliff Hall
Peter Van Steeden
8-Th-WEAF
(Fleischmann)
Rudy Vallee and
His Conn. Yanks
*J. Walt. Thomp.

STD. OIL (N. Y.)
8-M-WEAF
Socony Sketches
Arthur Allen
Parker Fennelly
Kate McComb
Isabelle Winlocke
Ruth Russell
Robert Strauss
*B., B., D. & O.

STERLING PROD
8:30-W-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Frank Munn
5 daily ex. Sa-Su
WABC
'Skippy'
*Blackett

SUN OIL
6:45-Daily-WJZ
Lowell Thomas
*Roche-Williams

SWIFT
(Butterfield)
10-F-WABC
Olsen & Johnson
King's Jesters
Harry Sosnick
*J. Walt. Thomp.

TASTYEAST
12:15-Su-WJZ
Baby Rose Marie
*Stack-Goble

TEXAS CO.
9:30-Tu-WEAF
Ed Wynn
Graham McNamee
Don Voorhees
*Hanff-Metzger

TIDEWATER
(Tydol)
7:30-M-WABC
Jimmy Kemper
Hummingbirds
Robert Ambruster
*Lennon-Mitch

UNDERWOOD
8:30-Th-WABC
Alex Woollcott
Nat Shilkret
Cal Tinney
Alexander Grey
*Marchand

U. S. TOBACCO
(Dill's Best)
7-Sa-WEAF
'Half H'r for Men'
J C Nugent
Premiere Quar
*McC.-Erick.

UNION CENTRAL
5-Su-WABC
'Roses & Drums'
Elizabeth Love
George Gaul
Robt J Haines
Blaine Cordner
*J. Walt. Thomp.

VADSCO SALES
7:30-Th-WJZ
(Djer Kiss)
Michael Bartlett
*L. H. Hartman

VINCE
9:30-W-WJZ
John McCormack
Wm M Daly
*Cecil Warwick

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Allan Baruck
Henrietta Tedro
Ed Sprague
Stanley Andrews
Shirley Pell
*Blackett

WM. R. WARNER
9-W-WJZ
Warden Lawes
*Cecil, Warwick

WASEY PROD.
12-M-W-Th-F-
WABC
8:30-Tu-WABC
Voice of Exp'rience
*Erwin Wasey

B. L. WATKINS
9-Su-WJZ
Tamara
Davis Percy
Gene Rodemich
Men About Town
*Blackett

WELCH GRAPE
:45-W-3:15-Su-WJZ
Irene Rich
*Kastor

WHEATENA
7:15-Daily-WEAF
'Billy Bachelor'
Raymond Knight
Alice Davenport
6:45-S-WABC
4:45-M-Tu-W-Th-
WABC
Happy Minstrel
*McKee-Albright

WILDROOT
4:15-Su-WEAF
Voe Lawnhurst
John Segal
*B., B., D. & O.

WOODBURY
8:30-M-WABC
Bing Crosby
Lennie Hayton
Mills Bros
Kay Thompson
*Lennon & M.
8:30-W-F-WJZ
'D'ngero'us P'r'dise'
Elsie Hitz
Nick Dawson

WYETH CHEM.
(Jad Salts)
1:30-Tu-W-Th-F-
WABC
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
*Blackett

WRIGLEY
7-M-Th-F-WABC
'Myrte & Marge'
Myrte Vail
Donna Dameral
Eleanor Rella
Vincent Coleman
Karl Huebl
Helena Ray
Ray Hedge
Dorothy Day
Gene Kretzinger
Reginald Knorr
Karl Way
*Frances Hooper

WORCESTER
6:45-F-WABC
Zoel Parenteau's O
Carl Van Amberg
*Fuller & Smith

YEASTFOAM
2:30-Su-WJZ
Jan Garber Orc
*Hays McFarland

RADIO EXPLOITATION

(In this Department 'Variety' will collate each week news items of possible value to Radio Stations, Advertising Agencies and Advertisers on the merchandising end. Special stunts of all kinds will be reported, these items being turned in by 'Variety' staff men and not written by the station.)

A Parisian Stunt

Paris.

Music pulled out of bottles, of water, old hat boxes, zinc washtubs, stones, and wrapping paper by children of 7 to 14 years was broadcast to North and South America, Indo-China and Australia from Radio Colonial, local shortwave station.

Trick orchestra was composed of 21 French kids, conducted by Albert Jeanneret, who worked up the stunt as a development of the Jacques Dalcroze rhythmic system of education. Cheapness of instruments is a depression argument for the scheme.

Actual tunes were extracted by the kids, whose tools included iron pipes and pieces of metal. The washtub played bass drum, and the hatbox was a snare. A genuine xylophone and a triangle completed the band.

Telephone for Details

Oklahoma City.

KOMA roadcasts 15-minute program daily at 10:15 a. m., listed as The Adcaster.' Commercial announcements, limited to 25 words, and designated as adcasts rather than announcements, form the entire program. Given in rapid-fire fashion in the same manner as a news flash, one adcast follows another, with a sharp gong intervening between each. Continuity is carefully planned for each adcast, and the program is presented as a unified whole.

As additional service a copy of each adcast made on the programs is filed at KOMA's information desk, and listeners are invited to call the station for additional details on any adcast made during the program.

Lieut.-Gov. Opens Vats

Seattle.

New local beer maker, Century Brewing Co., shoves its product, Rhinelander Beer, on the market and on the air in a big way Jan. 11. Through room after room, past beer vat after beer vat, in the brewery, KJR, Seattle, and KEX, Portland, will take their listeners-in during an hour's broadcast of the affair. A complete batch of beer, from start to finish, up to the aging process, will be followed through via radio.

Dance is that of Vic Meyers, the state's lieutenant-governor.

Down in Portland the company plans a parade to advertise the product and the time of the special opening broadcast.

Convict Follies

Minneapolis.

KSTP (NBC) staged an unusual broadcast from Stillwater prison New Year's day, with the prisoners, including the penitentiary band, furnishing the entertainment. The program created considerable comment.

Several of the inmates displayed real talent.

For War Veterans

Des Moines.

WOC-WHO's new Veterans of Foreign Wars program is building a good following. Programs are prepared by Eddie Biegeild, national rehabilitation officer for the Disabled American War Veterans.

Idea is a rapid-fire question-and-answer period during the broadcast, answering inquiries which veterans write the station.

Talented Police Chief

Portland, Ore.

'Hoot Owls,' 10-year-old sustaining feature of KGW, was revived for three Friday night performances, to raise funds for Christmas charity. Talent was auctioned over the air. Police Chief Lawson sang the 'Prisoner's Song,' and Mayor Joe Carson warbled 'Mile. from Armentieres.' Station collected about $1,500 for charity.

ARTHUR BORAN

Broadcasting to the Members of the Profession

Radio's Favorite Mimi

A Happy New Year

And thank the following National Broadcasting Co., Hellman's Mayonnaise Co., RCA Victor, Buick-General Motors Corp., Chase and Sanborn, Ruppert Beer Co., Kraft Phenix Cheese Corp., for the opportunity of coming into fifty million American homes in 1933.

RUBY NORTON
JACK CURTIS
CURTI
Palace Theatre Bldg, New York

"TODAY'S CHILDREN"
Written by Irna Phillips
Sponsored by
Pillsbury Flour Mills Co.
NBC—WJZ 10:30 A.M.
WENR :15 A.M. Daily

Joe Parsons
Radio's Low Voice
AS 'EDELWEISS JOE'
Monday, 9:30-10 P. M. WMAQ
Wednesday, 9-9:30 P. M.
SINCLAIR MINSTREL
Every Mon., 8 P.M., N.B.C.
CHICAGO

LEO ZOLLO
and HIS ORCHESTRA
WEAF OVER NBC BLUE NETWORK
EVERY WEDNESDAY from 2-2:30 E.S.T.
PLAYING NIGHTLY BENJAMIN FRANKLIN HOTEL, PHILADELPHIA

JACK BENNY
WEAF
10-10:30 P. M.
EVERY SUNDAY
CHEVROLET
PROGRAM

JOHN FOGARTY
THE IRISH-AMERICAN TENOR
Jack Frost Sugar Hour
NBC Network
Personal Direction
James F. Gillespie
1560 B'way, N. Y.

Isham Jones Orchestra
COMMODORE HOTEL, N.
The big show sponsored by EX LAX every Monday, 9:30-10 P.M. Sustaining—Tuesdays, Thursdays and Fridays, 11:30-12 P.M.; Saturdays, 11-11:15 P.M., coast to coast, WABC
Direction
Columbia Broadcasting System

GEORGE
BURNS
and
GRACIE
ALLEN
WHITE OWL
Every Wednesday
Evening at 9:30 P.M.
WABC
Direction WM. MORRIS AGENCY

New Business

TACOMA

Carstens Packing Co., 15 minutes of Max Frolic's (former RKO pit leader) and his band over KVI (CBS), 11:30 to 11:45 p. m. daily. Announcing meat products between each number; to run three months. One broadcast daily in afternoon, also, on contract by big meat concern.

People's Department Store, 8:45 to 8:30 a.m. daily. 'Style Hints of the Day,' with Louise Receconl and Herb Ford, soloists. One radio item and notes from social calendar. KVI.

Radio Groceryman, 8.30 to 8:45. Music and radio grocery and meat specials. KVI.

American Motors, Chrysler and Plymouth, 6:45 to 7 p.m. daily, except Sunday, 'Sam and Sally.' KMO.

Rhodes Bros. Dept. Store, 4 to 4:30 daily, Junior Broadcast. KMO.

Weisfield & Goldberg, chain jewelers. Time signals daily. KMO.

Carstens Packing Co., 15 institutional announcements daily. KMO.

Aristocrat Angora Products, 7 to 8 a.m. daily. KMO.

Klopfensteins,' fight broadcasts, 9 10 p.m., Thursday. KMO.

OMAHA

Chrysler, Detroit. 100 one minute announcements beginning Jan. 4. Through Stanley Getchell, Detroit. WOW.

Chevrolet. One minute announcements. Placed through local G. M. manager. WOW.

Crazy Water Crystals. Two one-half hour broadcasts daily for one year. Renewal. WOW.

Omaha Von Co. Two minute announcement daily during January. Placed through Bozell & Jacobs, local agency. WAAW.

Texas Crystal Co. daily periods totalling forty- minutes. One year. WAAW.

Capitol School of Beauty. Two announcements daily for one year. WAAW. Renewal.

Dresher Brothers, cleaners. Fifteen minute news review daily. Renewed till June 15, 1934. WAAW.

N. P. Dodge Co., Hillcrest Memorial Cemetery. Sunday half hour sacred concert. Indefinite contract. WAAW.

Omaha Standard Body Co. Daily one minute announcements through January with renewal option. Walter Hughes agency. WAAW.

Ralph's Rat Kill. Contract renowned for three months on a new basis of three fifteen-minute broadcasts per week. WAAW.

L. L. Coryell Co., gas and oil. Daily one minute announcements. Renewal. Contract indefinite. WAAW.

Interstate Transit Lines, bus transportation. Daily one minute announcement. Renewal. Contract indefinite. WAAW.

Sterling Casualty Co., insurance, Chicago. Fifteen minute broadcasts, three times per week. Placed through First United Broadcasters, Chicago. WAAW.

WINSTON-SALEM, C.

Anchor Department Store, renewal 15-minute morning broadcast from floor of store for January. Placed locally. WSJS.

Quality Bakery, renewal contract of Three Belles, femme trio, for sixteen daily fifteen-minute program. Placed locally. WSJS.

Centenary Methodist Church, signed for one-year Sunday morning services 11 to 12 o'clock. Placed locally. WSJS.

Pepper's Tobacco Warehouse, renewal five-minute daily broadcast of tobacco prices for duration of tobacco selling season. Placed locally. WSJS.

Hines Shoe Store, renew contract for time signal at 8 p. m. daily for six months. Placed locally. WSJS.

Chevrolet, contract signed for 26 spot disc announcements daily awaiting release date. Campbell-Ewald Company. WSJS.

ATLANTA

Sal Hepatica, weekly half hour, NBC, WSB.

Bulova Watch, spots for eleven months, beginning in February. WSB.

Buick Motor Company, one-minute spots. WSB.

Chevrolet Motor Company, one-minute spots. WSB.

Plymouth Motors, one-minute spots. WSB.

Philip Morris, weekly half hour, NBC. WSB.

Stanback, headache remedy, 300 one-minute spots. WSB.

LOS ANGELES

Crazy Water Co., KNX, Thur. 7:15 to 7:30 p. m. Chico de Verdi and gypsy orchestra. (Tom Wallace Agency.)

Rosicrucian Order, KNX, Mon., 8.15 to 8:30 p. m. Instrumental quartet. (Rankin Agency.)

Thinc Products Co., KNX, Wed.-Fri., 9:40 to 9:45 a. m. Discs. (Scott, Howe Bowen, Inc.)

Chevrolet Motor Co., KNX. Spot records. (Campbell-Ewald.)

Protective Diet League, KNX, Tue., 11:15 to 11:30 a. m.; Thur., 9:15 to 9:30 a. m. Kelfood discs. (J. Eccleston.)

Health Foundation, KNX, Mon., Tue., Wed., Thur., 4:45 to 5 p. m. Disc continuity. (Lockwood-Shackelford.)

Koch Brewing Co., KMTR, Sat., 8 to 9 p.m., vaude show; station talent and some picture names.

CHICAGO

Lavena Products, 15 minutes three times weekly, 26 weeks. Lord and Thomas agency. WBBM.

S. O. S. Co., five-minute discs on Martha Crane's Homemaker's Hour, three times weekly. Henri Hurst and McDonald agency. WLS.

Atlas Brewing Co. has another series of 'Headlines of Other Days,' 15 minutes six times weekly with Quin Ryan. WGN.

Larson's Baby Food, three times weekly. Talks by doctors. WGN.

PORTLAND,

Gillette Safety Razor, 100 one minute transcriptions; through Ruthrauff and Ryan Agency. KGW.

Dr. Painless Parker. One year program service; daily 15 minutes; Dental Clinic Talks; local account. KGW.

Star Furniture Company. One year program service; announcements, Al Pearce and Gang; local account. KGW.

Gevurtz Furniture Company. One year half-hour program dramatic feature, 'Covered Wagon Days,' Wednesday nites; local account. KGW.

Gill Bros. Seed Company. 15 minute talks, Sundays; 15 times; local account. KGW.

Portland Gas an *ipany*.

SPEAKING OF THE SIZZLERS

RUDY VALLEE SAYS

"TO ME THEY ARE THE MOST PERFECT TRIO I HAVE EVER HEARD AT ANY TIME."

For Further Information:
HAROLD KEMP, NBC Artist Bureau
Radio City, New York City
Personal Direction, CHARLES A. BAYHA

SID GARY
Radio's Versatile Baritone
CUNARD HOUR
10-10:30 P.M. Every Tuesday
WJZ
Direction
FRANK PRESBY AGENCY

LEON BELASCO
WABC
Sat., 11.30 P.M.—Mon., Fri., 12.30 P.M.
Jan. 5, PALACE, NEW YORK, NIGHTLY
MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

MORIN SISTERS
on the
SEALEDPOWER SIDE SHOW
Every Mon., 7-7:30 P.M. CST
9-9:30 P.M. PCT

NOW TOURING
WLS BARN DANCE
and MERRY-GO-ROUND CREW
Making the Money for the Theatres and Entertaining the Public
RADIO STATION WLS, CHICAGO

Renewals

Woodbury Co. prolonged the run of the 'Dangerous Paradise' serial on NBC-WJZ for a second 13 weeks, effective Jan. 24.

Colgate-Palmolive-Peet extended the Clara Lu ' ' Em act on NBC-WJZ on the basis of 52 weeks. Renewal through Benton & Bowles agency.

Gulf Refining Co. put itself down for an additional 26 week run on NBC-WEAF, effective Jan. 7. Involved the Sunday night half hour and a hookup of 27 stations.

P. Lorillard Co. the Wednesday night half hour on CBS, effective Feb. 7, for 13 weeks. Renewal date unveils the Ted FioRita combo.

Wheatena Corp. making another 13 weeks for the 'Old Man Sunshine' show over CBS outlets in New York, Boston, Hartford and Providence. Quarter hour spot daily except Friday and Sunday.

Orbach's Affiliated Stores renewed for 23 weeks starting Jan 9. Tuesday night show, 'Radio Vanities,' WOR, Newark.

Sealed Power, piston ring company, has contracted for another 13 weeks on the NBC blue. One weekly 30 minute show known as 'Sealed Power Sideshow.'

Announcement service; 30 times. KGW.

Christian Science Committee. One year program service on group feature, 'Friedly Chat. KGW.

Pendleton Woolen Mills; sponsoring local wrestling matches; Monday nites, until further notice; through Gerber and Crossley agency. KEX.

Crazy Water Crystals. 6 months program service; 5 minutes. KEX.

North Coast Electric Company. One year weekly, Circus Court of the Air, half-hour Tuesday ites. KEX.

NEWARK, .

Metro-Goldwyn-Mayer. Series of dramatizations based on picture, 'Fugitive Lovers,' from Jan. 8 to 13. WOR.

United States School of Music. Renewed for 10 weeks more, effective Jan. 20; script show, 'True Story Programs.' WOR.

Stanco, Inc. 13 weeks, five minutes daily Monday to Friday inclusive, recorded talks by Dr. Royal S. Copeland. WOR.

Gillette Safety Razor Co. Renewed for 26 broadcasts, 'The Blue Steaks' series, Monday to Saturday inclusive. WOR.

College Food Inn Products. 13 weeks, beginning Jan. 15, Monday, Wednesday and Friday. WOR.

Lehn & Fink. 26 weeks, starting Jan. 17, Wednesday night half hour, with Will Osborne, Song Twins and interviews conducted by Radie Harris. WOR.

SEATTLE

Golden Balm. 15 minutes each Monday. Over KOL.

Peck & Hills Furniture Co. Remote auction, 4 afternoons and 5 evenings weekly. KOL.

F. J. Marontate. 26 announcements, one a week, on KOMO, and 20, one a week, on KJR; starts Jan. 16.

Crone Storage Co. Series 60 daily spots over KOMO.

J. D. Mathews Co. One month contract for daily 15-minute finance talks. KJR.

Hopper-Kelley Music Co. 35-word spot each Sunday starting Jan. 7 to run indefinitely. KJR.

Jokelp Co. Series of 26 five-minute discs over KJR.

Gillette Safety Razor. Series of 26 one-minute discs over KJR.

Nash. Six one-minute discs between Jan. 8 and 19, over KOMO.

Stanco. Renewal, series of 55 five-minute Dr. Royal Copeland health talks; starts Jan. 8. KOMO.

Chrysler. Year's contract for 100 announcements over KOMO.

Laundrene Soap. Series of 6 announcements between Jan. 8 and 13 over KOMO.

Ben Tipp. Four 15-minute afternoon programs per week, starting Jan. 8. KOMO.

Household Adds Discs

Chicago, Jan. 8.

Household Finance ready to run off another series of radio platters to supplement NBC 'Household Memories' ride.

Through the Charles Daniel Frey agency here with the RCA Victor studios on the recording. Tom, Dick and Harry vocal trio as talent. First batch will be 13 at 15 minutes each. Expect to hit the other late this month.

Radio Reports

(Continued from e 32)

Murray, a Philadelphia boy, who is going to be heard from.

Soloists included Mary Quigley, Pete Wooler, Ruth Carhart, Carlotta Dale and Larry Tate. The latter sounds like big-time calibre. Act directed by Graham S. Mason of the N. W. Ayer Co., who did a good job.

One of the programs in some time. *Waters.*

ARTHUR PRYOR,
With Emily Post
Talk
COMMERCIAL
WOR, Newark

Rather an unusual 'guest' for a radio program is a radio program builder. Pryor, son of the bandsman, brother of Roger, the actor, is identified with a wide assortment of air shows. Emily Post names and he discusses specifically only the 'March of Time.' That air show is a boasting-point i radio, representing smart, zippy production and long a favorite with the more discriminating minority of the radio public.

Pryor speaks well, sounds superficially a littl like Rudy Vallee. He made an interesting interviewee. For illustration he revealed a couple of typical radio sound effects. Explaining the mike's inability to handle heavy volume and the necessity for tricking sound effects the BBD&O Belasco crunched a match box before the mike as radio's way of tearing down a house.

This was the usual Salada Tea program at 10 a.m. *Land.*

HELEN TWELVETREES
With Douglas Wood
'Within the Law'
Excerpt
COMMERCIAL
WEAF, New York

Bayard Veiller's good old-fashioned dramatic fireworks from the 20-year-old play, 'Within the Law,' served admirably for Helen Twelvetrees to toss off an eight-minute specimen of high voltage emoting. It occurred during Rudy Vallee's hour (28) and with Douglas Wood the wealthy department store owner toward whom the about-to-be-jailed shopgirl delivers her tirade on the subject of trying to keep body, soul and chastity together on $6 a week.

A young actress of considerable native sensitivity and capacity for the more strenuous types of playacting, Miss Twelvetrees did very nicely in what seems to have been her radio baptism on a commercial program.

Douglas Wood rendered intelligent support. *Land.*

WILLIAM S.
Recitation
COMMERCIAL
WEAF, New York

Long identified prior to retirement as the stern cinematic moralist of the cow country, William S. Hart is probably not known to the general public as a graduate of the dramatic stage. That's a long way back. He was then mostly a heavy, and a good one. This public appearance through the medium of Rudy Vallee's show from Hollywood took the form of a lengthy poem, self-written, about a much-loved cow pony named Pinto Ben. It probably served as well as anything.

Hart's radio acting had light and shade and he probably touched plenty of sentimental hearts with the glorification of the loving nag. As a name for Vallee it was a cinch bet with strong human interest angles. Hart has several times been mentioned for a commercial radio series in the past, but the coin question always stalled negotiations. This is apparently his number one commercial appearance. *Land.*

FRANCES ALDA
Singer
Waldorf-Astori
30 Mins.
Sustaining
WEAF, New York

This is the former opera diva. Like Reinald Werrenrath and some others, time may have dimmed the vocal power for operatic purposes, but the essential quality of the trained voice remains and it well adapted for radio, vaudeville, etc.

Madame Alda participates once weekly from the Waldorf-Astoria and with that tavern's tango orchestra. She sings several numbers during the 30 minutes of Argentine dance music. Her voice comes over the kilocycles excellently within the register suggested. *Land.*

WALTER CRAIG
RADIO COUNSELOR and PROGRAM BUILDER
(Formerly Director of Programs World Broadcasting System)
Now Serving
The Grey Advertising Service, Inc. (Men of Daring—A. Hollander & Son; Happy Days—Welsbrod & Hess Rheingold Beer). Ruthrauff & Ryan, Inc. (Gillette Blue Streak Dramas; Dodge Front Page News). World Broadcasting System (Love Making, Inc.—Barbey's Sunshine Beer.)
1 University Place GRamercy 7-4999

Ether Slants

Waring's Pennsylvanians arrangements on Old Gold continue among the most outstanding on the air. It evidences the great seriousness with which the band attacks its weekly chores.

It also points to the general idea that if a band could receive enough from the air alone without necessity of doubling to round out th income, it might be a very worthwhile investment for the sponsors.

Gabriel Heattor, news commentator for WOR, was in rattling good form when handing out lilies and slams for the year 1933. On his poison list were such personages as Governor Rolph, Lloyd George, Henry L. Mencken, Bernard Shaw, the bankers, and the lawyers who rely upon the Supreme Court scuttle the NRA.

He heaped laurels on Roosevelt and many a bigwig Democrat. Heattor qualified as an enlightened and courageous commentator by his lists and by the reasons he gave for the choices he made.

Stoopnagle and Budd revived their buffoonery anent the falling off of business at the 72d street subway station as part, and the best part, of Columbia's so-called 'Kaleidoscope of 1933,' a hashing over of the radio (CBS) highlights of the year. In this sample of nonsense the dialog is between Mr. Tunnel, superintendent of the subway, and the branch manager for 72d street. It's inspired lunacy.

New Year's eve was a psychologically good time for Eddie Cantor to inaugurate the every-so-often plug for Chase & Sanborn coffee which seems to be the new sales spiel idea. Cantor will do the act about every three or four weeks; not weekly but occasionally as the convincer.

It was convincing enough as first tried. For one thing, Cantor, who is meticulous about his personal life, didn't want to be caught endorsing the coffee from personal taste, as he doesn't drink coffee of any kind. But he mentions that Ida and the five little Cantors do use C&S coffee in the Cantor home, and enlisted a showmanly simile by comparing a strong finish to an act to a strong finish for a meal, and how it's always a sure-fire click for the Cantor dinners, especially when the Old Man brings home a flock of stooges unexpectedly.

CONRAD THIBAULT
Wednesday, 8:30-9 P.M.
WABC
Thursday, 9-10 P.M.
WEAF

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC
SUNDAY, 2:30 p. m.-3 p. m.
WEAF
WED., 8:30 p. m.
9 p. m.

THE GREEK AMBASSADOR OF GOOD WILL
GEORGE GIVOT
NIGHTLY
CASINO DE PAREE
In preparation
WARNER SHORTS
Week Jan. 19—Start tour with condensed version "New Yorkers"
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

High Court Holds Victor Not Liable For 3,000,000 Discs of 'Old 97'

Victor Talking Machine Co. was last week adjudged as having no obligation royalties to David Graves George on a recording it made of the hillbilly lament, 'Wreck of the Old 97.' U. S. Court of Appeals of New Jersey in reversing a decision granted George by a lower court held that the latter was not the author of the Victor's waxed version. Had George's claim been sustained he would have collected several hundred thousand dollars. The recording had sold over 3,000,000 copies.

In a 4,000-word decision, the Jersey appellate tribunal traced the history of the song, which was founded on a crash that took place on the Southern Railway from Washington to Atlanta September 27, 1903. Of the score of bards that undertook to commemorate the event the decision gave especial emphasis to the versions accredited to Henry Whittier and Vernon Dalhart. The latter recorded his piece for Edison Talking Machine in 1924. It was the higher court's finding that Dalhart had founed his verses on the Whittier poem and that George in the version he submitted as his in claiming royalties three years later had been copied largely from Dalhart's rendition.

George had contended that he had written the song without any thought of melody in mind, and when he completed it the verses exactly fitted the music of 'The Ship That Never Returned.' The higher court's opinion questioned the ability of a person of George's experience and training to make so close a fit. George was formerly a railroad detective.

I. D. Levy conducted the appeal for Victor.

Regan-MG Confab

Hollywood, Jan. 8.

Phil Regan, radio and record singer, is confabbing with Metro on a contract.

He's playing with Guy Lombardo's band at the Bev-Wilshire.

TRACY GOES VICTOR

Street Singer (Arthur Tracy) has started recording for Victor.

This is another ex-Brunswick artists gone Victor, although Brunswick in turn has been taking over some Victor artists.

MAL HALLETT UNDER MILLS MANAGEMENT

Deal is on for Mal Hallett and his personal manager, Charlie Shribman, extensive New England ballroom manager, to both go under the direction of Irving Mills. Hallett's orchestra, currently in Louisville, on a hotel date, is to be handled by Mills for theatres, etc.

Shribman, if the deal consummates, is to assume charge of Mills office's ballroom department. Formerly F. C. (Cork) O'Keefe handled the dance hall dates until O'Keefe shifted over with Tommy Rockwell when Mills-Rockwell split up their business.

GERUN'S BAND CUT DOWN

San Francisco, Jan. 8.

Bal Tabarin has retrenched, cutting five men from Tom Gerun's band and letting the Foster Sisters, chanting trio, out.

Kay Kyser's band due to return to the Bal shortly, although definite date hasn't been set. Gerun, partner of the Bal, will head East again.

ARNHEIM TO HONOLULU

Los Angeles, Jan. 8.

Gus Arnheim is disbanding his band temporarily and vacations in Honolulu for six weeks.

Jimmy Grier succeeds Arnheim at the Bev-Wilsh after which Carol Lofner comes in for an indefinite engagement. Lofner is now at the Cosmopolitan hotel in Denver.

AUSTIN IN HOLLYWOOD

Hollywood, Jan. 8.

Gene Austin goes to the Clover Club Wednesday (10) for an indefinite run.

Carries in Candy and Cocoa, his accompanists.

N. O.'s NEW NITERY

New Orleans, Jan. 8.

Roosevelt hotel opened finest downtown nightery here New Year's eve. Jay Castle orchestra and floor show.

Ralph Rainger and Leo Robin writing the tunes for Paramount's 'Come On Marines.'

Mills' New Band

New colored combination opened this week at the Cotton Club, New York, succeeding Cab Calloway, who essays a brief tour prior to sailing for Europe. Unit is Jimmy Lundsford's band, hailing from Buffalo, and will NBC three times weekly from the Harlem cabaret (twice WEAF and once via WJZ) in addition to seven times weekly over WMCA.

Lundsford is new to New York. He is also set for Victor recordings. Irving Mills handling Lundsford.

SCREEN BALLY SLANT FOR PIC SONGS

A new means of creating fan interest in pictures which contain music has been evolved by Paramount in connection with publication of numbers from such productions. Instead of using the back page of sheet music for portions of old numbers, an ancient practice in tin pan alley, Par is getting its publishers to turn over the space to fan material or biographies on its stars.

It virtually amounts to an ad for not only Paramount but the stars of the picture from which the sheet music is taken. Lou Diamond, of the Par organization, created the idea and is carrying it through with the publishers, with the publicity department supplying the cuts and material to go on sheet music back pages.

With a Mae West picture, a blog of Miss West takes up the back cover, while with such a picture as 'Sitting Pretty,' the space is devoted to several people in the cast, plus the composing team of Gordon and Revel.

A definite favorable reaction, both from fans and in the sale of the sheet music, is reported. Publishers are agreeable to the departure in the belief that fan matter with music helps sell the songs, many stores displaying both the front and the back of the sheet in encouraging purchases. Par was also instrumental in filling a Bing Crosby dance folio with cuts from pictures in which the crooner has appeared for Par.

Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBC chain, and WABC, key station of CBS), along with the total of plugs on New York's two most important independent stations—WOR and WMCA. Data obtained from 'Radio Log' compiled by Accurate Reporting Service.

Title	WEAF WJZ WABC	WOR WMCA	Total
'Everything I Have Is Yours'	22	15	38
'Smoke Gets Into Your Eyes'	31	6	37
'Old Spinning Wheel'	17	18	35
'Goodnight Little Girl'	16	14	30
'One Minute to One'	12	15	27
'On the Wrong Side of the Road'	10	16	26
'Throw Another Log on the Fire'	12	12	24
'You've Taken My Heart'	13	10	23
'Puddin' Head Jones'	12	11	23
'Alice in Wonderland'	9	13	22
'It's Only a Paper Moon'	14		20
'You're Gonna Lose Your Girl'	12		20

NIGHT CLUB REVIEWS

Biltmore Hotel, N. Y.

(CASINO BLEU)

New York, Jan. 4.

Supper room of the swank Hotel Biltmore is now the Casino Bleu, redecorated for the return of Paul Whiteman with his entire organization. Whiteman is back under fancy guaranteed terms, much different from a modest $1,000 guarantee previously accorded him although he received a generous percentage split on all food and beverages so that his yield was adequate.

Now, instead of the hotels electing to accord such terms which heretofore entailed an element of chance in that the attraction had to gamble, and collected only if it drew, the hotel would much rather pay a fixed stipend. Chances otherwise for Whiteman walking out every week with more than the hotel are too great.

And the answer, of course, to all this change in the scheme of things is obviously repeal. Hotels can well afford to guarantee their attractions when champagne is at the rate of $9.50 a quart.

Seemingly, according to recent trends, the steppers-outters would rather buy on the premises than tote their own. What's more, corkages and mineral waters are so scaled as to discourage that.

None but the Biltmore could underwrite a Whiteman with his miniature road show of Ramona, Jack Fulton, Peggy Healy, Roy Bargy, Goldie, et al. The opening night Mildred Bailey was in the room and was enlisted.

Whiteman is a swell bet for a swank spot like the Biltmore and only the snooty Bowman chain of hostelries could serve as the nth setting for the Whiteman brand of dansapation which requires little further commentary. *Abel.*

Chapeau Rouge, N. Y.

New York, Jan. 4.

Peppy's Chapean Rouge is the billing of this spot, last the El Garron, nee Peter's Blue Hour, situated above Peter's regular restaurant. As the El Garron, it was operated by Rosita and Ramon who had Peter Anselmo, who owns the property, and Ralf Alevi, as associates. R. & R. are out as nite life entrepreneurs but Alevi, Peter and Peppy d'Albrew are operating this swank room which has been completely done over to resemble a street scene in Marseilles.

It is deftly lighted, artistically fetching and sponsored in a manner which a $2 and $3 couvert patronage demands, with wine not obligatory but almost universal at $10 a quart.

Peppy is the conferencier and personality greeter. With him are Renee and Antonio DeMarco, among the tops as terps exponents, who somehow show off to ne plus ultra advantage in this environment. There's also George Marechal, Parisian chanteur, who is likewise very much for this room, and Dick Gasparre's compelling dansapation.

Peppy's Chapeau Rouge, is the answer to the survival of certain exclusive niteries even amidst the boom hey-hey of the hotels. It has a license 'n' everything, doesn't aspire to pseudo-snobbery through a membership gag or anything of the sort, and yet by the nature of the enterprise and its environment achieves all of that without putting on the dog too flagrantly, for it's certainly not a room which the New Yorker hotel type of patronage would go for. *Abel.*

Wivel Restaurant, N. Y.

New York, Jan.

This Swedish restaurant on West 54th next door to the Casino de Paree has suddenly come on the map in tie-ups with the department stores such as Gimbel's which elected the Wivel chef and Svensk style of cuisine as demonstration for the proper wines to serve with that type of food. Piece-de-resistance of the Wivel, patterned after the famous Wivel in Stockholm, are those Swedish hors d'ouvres which run on forever.

It's basement cafe with character on the Continental order, operated by Svend Jorgenson, offering dance music, a couple of acts and lots of atmosphere for a $1.50 club dinner. The acts are changed periodically with Amy Atkinsan, Jack Wick and the LaSalle orchestra as the more or less permanent mainstays. The other acts are booked in around 'em. *Abel.*

SILVER GARDENS

Canton, O., Jan. 2.

Tops any night club within 50 miles and nothing like it closer than Cleveland, but Silver Gardens has experienced hard going due mostly to lack of promotion. Spot held plenty of promise when opened a few months ago but has been slipping because of laxity in catering to the right clientele. Interior decorative scheme in silver and black gives the spot a real flash. Band stand to one end, with table accomodations for better than 300.

Holiday floor show offering was only fair. Several numbers presented by members of the defunct 'Words and Music'—musical tab which folded here recently. Best was a dance team offering by George and Eloise. Other turns included Gladys Astor and 'Toots' Lawrence, dancers and a line of six girls who appearance twice during the show which ran about 30 minutes. Vernon Craig, continues as m.c. and is vocalizing with the band.

Troy Singer's Night Owls, colored combo is the only popular draw of the spot and patrons have been enjoying their dance tunes now for several months. Singer has a better than usual colored band, which plays sweet music that is danceable, while there are several of the boys who can sing creditably.

CHARLES PREVIN

Has the honor to announce his association with

GEORGE GERSHWIN

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(Jan. 14-Feb.10)

(Conducting for Leo Reisman)

Thanks to Boris Morros for granting a leave of absence from the Paramount Theatre, New York

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CHICAGO

N. Y. Hotel Wants to Bar Song Pluggers and Doesn't Mince Words

Rule now prevailing at the Hotel Pierre, New York, bars the orchestra leader from conversing with any of the song plugger patrons. Management pulls no punches in letting the publisher contactees know how it feels about their presence in the dining room. So intense has this resentment become that last Wednesday night (3) a member of the maitre d'hotel's staff insulted a guest that he had mistaken for a song plugger.

Object of the abuse was Ed Vine, Joe Morrison's manager. Vine had just completed his dinner and was on his way to the checkroom for his togs when the hotel attache wanted to know 'what the hell' he was doing there. Apologies for the mistaken identity were later extended but Vine refused to accept them.

ASCAP Revises Cafe Tax on Repeal Basis

Hotel and cafe licenses of the American Composers, A... are due for a r... fees as soon as the performing rights combine has ...nced its new system of taxation. Rescaling will be in an upward direction with the music men feeling that these sources should have no reason for a squawk.

While prohibition hampered the legitimate dining out industry the Society claims it sympathized by keeping the fees dow... Now that repeal has changed this situation, according to ASCAP's view, music is entitled to something of a tilt in usage remuneration.

Also slated for an upping of the Society's tax are the picture houses. ... now under consideration by ASCAP's tax committee would have this fee boosted from 10c. to 20c. per seat.

Lombardo to Hold Over Until April at Grove

Hollywood, Jan. 8.

Guy Lombardo came into the Ambassador hotel's Cocoanut Grove for a four week's stay and made an overnight hit, with the result the hotel expects him to remain until April.

Has been doing sellout business every night since start.

MUSIC NOTES

Saul Bornstein of Irving Berlin, Inc., sailed for London Saturday (30) on the Champlain.

Though purpose of the trip is primarily pleasure, Bornstein, while on the other side, will attempt to adjust with Bert Feldman the royalty jam on the Irving Berlin compositions which are part of the Waterson, Berlin & Snyder catalog.

Charlie Davis band played the Cotillion club Christmas dance at Burlington, N. C.

Gustave Schirmer was given a dinner by the Music Publishers Protective Association board at the Roosevelt hotel Wednesday (27) in recognition of his services in settling the 'bootleg' seat suit brought by the publishers against ERPI. MPPA sued for $1,250,000 and collected $825,000.

Pancho and his unit bow into the Grill room of the Ambassador this Friday (5). Jeno Bartal will do the concerting between the dinner and supper hours.

Macy's put on last week its first window music display in years. Exploited were the numbers from the 'Roman Scandals' score.

Sid Kornheiser has joined Famous Music's professional staff. He was formerly with Keit-Engel.

Claude Lapham, who used to arrange them for Tin Pan Alley, leaves Frisco Jan. 11 for a tour of the Orient with Henry Bellit's vaude troupe. Lapham will do the act's musical directing.

Jack Kapp, who has just returned from London, estimates that the British disk sales on 'The Last Roundup' will go over 1,000,000 copies.

Max Dreyfus feeling better and back at his T. B. Harms calling.

Vocco and Larry Spier going on that Florida trek with Ben Bernie and George Olsen to make bridge foursome.

Jack Robbins and Mrs. Robbins travel south the middle of January. They plan to make Europe in the spring.

Lester and Agnes Santly are back together again.

Scotty's Rhythm ings, recently at the Embassy Club in Buffalo, now playing at the New Powell Inn, Colonie, N. Y. Latter spot also has a line of girls.

Barney Rapp band held over an additional four weeks at the Club Forest, New Orleans.

Bobby Meeker band goes into the Claridge hotel, Memphis, Jan. 25.

Jimmy Lunceford's band taken over by Irving Mills. Unit opened at the Cotton club Friday (5).

Cab Calloway will play three weeks for Loew, before sailing with the band for the four week stay at the Paladium, London, and a possible tour of the continent.

J. Oliver ieihl, who recently joined WSM as a production man, has for the past few days been confined to a sick bed caused from a very heavy cold.

Ramon and Rosita have been loaned for eight weeks by the Waldorf-Astoria, N. Y., to the Palmer House, Chi, where they open Jan. 12.

Carol Lofner orchestra replaces Jimmie Grier at the Beverly-Wilshire Gold Room, Los Angeles, on Thursday (11).

Eric Peterson's ork leaves tomorrow (10) for Auby's Lagoon, Miami Beach, Fla., after season at Rhineland Gardens, Armonk, N. Y. Band, whose home is in Bridgeport, Conn., returns north late in March for spring opening at Westchester spot.

Help From NRA Delays Union's Rotating Plan

Denver, Jan. 8.

Because of the CWA project using a large number of unemployed musicians to give free concerts at the municipal auditorium and the Broadway theatre, the local union has temporarily delayed putting into effect the staggering of musicians at theatres. Officials indicated the move would be made by Feb. 1.

At their annual election last week the local re-elected Michael Muro president; G. A. Forter, v.-p.; J. Leiboid, recording secrtary, and John Herr, treasurer. On the executive board will be James H. Burke, L. G. Burton, Charles Keys, Walter E. Light, Sam Leschel and Frank Spiegl.

Dutch Music Monopoly's Demand For Higher Fees Creates Storm Of Protests from All Amus. Mgrs.

The Hague, Jan. 1.

When Dutch government decided to squeeze out the French musical copyright bureau, SACEM, and hand the monopoly to the native BUMA bureau, many protests were raised, as BUMA never was popular, because it practiced the saying: 'The fault of the Dutch is giving too little and asking too much.' On Jan. 1, 1934, the BUMA monopoly takes effect, and alread BUMA is asking 'too much.' It has involved itself in a real hornet's nest of tangles. First of all, it already started action against soundfilms, demanding copyright fees on soundfilm tunes. Cinema interests refused, on argument that musical authors were already paid copyright by film producers and this would mean a double copyright fee. They also argued that in soundfilm, vision and sound compound an indivisible unity.

International Federation of Film Producers take this stand and are pat; so are the Dutch cinema interests. Whereupon BUMA started a test lawsuit, and until this is fought out up to the highest Court of Appeal they refuse to pay BUMA a cent on this claim.

An even more serious matter that BUMA has raised fees on music by orchestras for copyright during cinema performances fivefold, this coming into force Jan. 1. It also affects tunes played during vaudeville acts in cinemas.

The cinema managers have joined forces and decided unanimously that they refuse to pay higher fees, which for whole cinema trade of Holland would run up to a yearly payment (apart from soundfilm controversy) of $120,000, where formerly they paid only $24,000. They offered to enter into a collective agreement based on total payment of $28,000.

Cinema Association took immediate action, and all musicians in cinemas have been given notice for the new year, which throws 300 artists out of jobs. Besides, managers decided to cut out all vaudeville acts after Dec. 31.

Dutch Association of Musicians has sent telegrams to Ministers of Justice and Social Affairs, requesting them to take steps that not so many artists are made jobless, where unemployment of such artists is already on high scale. All interests involved are awaiting anxiously what the government will do, especially all vaudeville artists.

The threatened lockout of musical and vaudeville artists which was to take place on New Year's Day has been temporarily suspended. The notice, given by cinema's to affected artists (to take effect on Jan. 1) has been withdrawn. BUMA has given in and for time being will not claim extra copyright from those cinemas which will keep on the artists.

BUMA, however, can pull out of this at a month's notice, so it is evident that the government tipped off BUMA to climb down and probably some compromise will be reached within the near future.

PAINE IN CAPITOL FOR ROGERS TALKS

John G. Paine, chairman of the Music Publishers Protective Association, is slated huddle with Professor Lindsey Rogers and NRA Administrator Hugh Johnson in Washington Tuesday (9) the popular music code. Main purpose of the get-together is for the setting of a hearing on the latter document, which has in its revised shape been in the hands of the code authority since early November.

Paine will also discuss with the two NRA headmen the matter of putting through the pop code as quickly as possible even if it has to have a limited date of effectiveness attached to it. Under the plan Paine has in mind the pop music covenant would become embodied in the general code for the entire publishing industry and the period of effectiveness made to conform with that of the blanket document.

Marden After Elaborate Show Idea for Palais

Abe Lastfogel (William Morris agency) helped smooth over a situation by shifting Jeanne Aubert into Peppy's Chapeau Rouge, New York nitery, thus taking up the slack on the balance of her $1,000-a-week contract at Ben Marden's Pavilion Royal, where she was originally set for four weeks. She remained only two and cancelled mutually thereafter.

Fred Keating is also out of the Palais, as are the Charles Weidmann Dancers. Boswell Sisters and the Yacht Club Boys, with Emil Coleman's orchestra, remaining.

Marden is flirting with somebody like Earl Carroll to come in and stage an elaborate floor show, with the value of the Carroll name included for bally.

Inside Stuff—Music

Illy Hill, writer of 'The Last Round Up,' has another tune heading the best seller list. It's 'The Old Spinning Wheel,' also a Shapiro-Bernstein release, with the turnover three weeks ago through the Music Dealers Service, Inc., ranging between 7,500 and 10,000 copies a day. Retailer call for the ditty a week later amounted to close to 10,000 sheets Monday, 9,200 Tuesday, 7,500 Wednesday, 8,700 Thursday and 9,400 Friday. 'The Last Round Up' during the same week slipped over into the 400,000 ranks, the first song to achieve this sales level since 'Shanty in Old Shantytown' (summer of 1932).

'Did You Ever See a Dream Walking?' (DeSylva) was still holding up in a big way the same week around distributing sources. Dealer demand had this tune from 'Sitting Pretty' (Par) only a few hundred a day behind 'Spinning Wheel.' Next two best sellers and in that order were 'Good Night Little Girl' (Morris) and 'Annie Doesn't Live Here Anymore' (Berlin).

Publication of song numbers of Buddy De Sylva's filmusical for Fox, 'Bottoms Up', will be split between Movietone Music Corp. and the Irving Berlin company.

Berlin's will publish the songs by Burton Lane and Harold Adamson, who are under contract to that firm. The Richard Whiting and Gus Kahn melodies go through the Movietone Music Corp.

Deal turning over the Marlo Music Co.'s catalog to Jack Mills was closed last week. Settlement worked out through Ted C. Gurean, trustee for the Marlo assets, allowed the creditors around 20c on the dollar with Mills assuming all such obligations.

Mills also took over the responsibility for the balance due the writer of 'Home', the Marlo catalog's lead ex-hit.

Large salaries being paid many of its members is responsible for the disbanding of a pop dance orchestra by its leader. High paid players had been with the orch for years until their wages were boosted so high the leader didn't want to stand the tariff any longer.

He let the whole group go and, after he vacations, will organize another orchestra at less money.

An echo of a 1929 film-music deal which Campbell-Connelly & Co., Ltd., had with Tiffany Pictures was the levying of a $3,750 attachment suit on Julian T. Abeles, attorney for and v.p. of Campbell-Connelly, Inc., which is the American subsid of C-C. Since the British company has no assets here—everything is in the name of the American company —Attorney Abeles is opposing the attachment proceedings which are brought in the name of Gertrude F. Massey, assignee of Tiffany.

Action dates back to a $15,000 deal which the music pubs were to have paid Tiffany. All but the $3,750 was paid although Campbell-Connelly further aver it received no song material from any of the Tiff pix owing to the company encountering financial and reorganization difficulties at the time.

'Don't Sue,' Mills Cables Hylton

Requests English Bandsman Defer Litigation for Amicable Adjustment

Chicago, Jan. 8.

Jack Hylton has been requested by Irving Mills, American manager of Duke Ellington and Cab Calloway, not to take any legal steps until he (Mills) gets over March 5 to open at the Palladium for four weeks with Cab Calloway. Hylton previously represented Mills on the London and Continental tour of Duke Ellington. This time Mills is bringing over Calloway booked through the Foster agency. At $5,000 a week plus transportation and other expenses which averages some $7,000 weekly booking represents an unprecedented sum.

Hylton's understanding was an exclusive foreign representation for all of Mills' acts, but the latter has written and cabled Hylton at length that certain extenuating circumstances figured and that he will thresh it out in person when they get over here. Mills, Calloway, et al. are due to sail Feb. 23 on the Majestic from New York.

Irving Mills, here with the Duke Ellington orchestra to supervise recordings at the local Victor plant, continues to the coast with Ellington on a quickie to set the band on the Paramount lot for an interpolated specialty in the filming of 'Murder at the Vanities.' Mills will not prolong his coast stay, leaving Ellington as is, but hops back to New York to wind up his affairs prior to sailing to London with Calloway.

After Ellington finishes the Par picture he has some six weeks of the coast and Rocky Mt. Skouras houses to break the jump back east.

Mills admits the misunderstanding with Hylton, adding that Hylton meantime has made offers to import Fletcher Henderson to London first, to beat in the Calloway band. Instead, Henderson's combo may align with the Mills office and be sent over to England later on. However, Mills adds, he hopes to adjust his differences with Hylton upon reaching Londo

Theatres Put Bands Beyond Hotels' Reach

Chicago, Jan. 8.

Hotels are starting to yowl about the tough bidding competition from the theatres as the stages swipe band after band from the hotel ballrooms and cafes. Inns which had hoped for big money with the coming of repeal are trying desperately to get name orchestras, but are finding themselves outbid at every turn by the theatres.

Situation at the College Inn of the Hotel Sherman is a case in point. It is unable to compete against comparatively small theatres when it comes to price.

About the top price for a band in a hotel is $3,500-$4,000. Hotels with just a night play can't hope to gross enough to pay bands over that $4,000 figure.

Ether Angle

Only chance hotels see for a crack at name bands are those orchestras which are on the air or those which want to get on the ether. Air bands can't go moving around very easily or if they are looking for a job on the ether. In most cases this brings the bands down to air headquarters cities such as New York, Chicago, Los Angeles and San Francisco. Hotels in these towns get a break in band prices as the result, the orchestras working for less in these towns because of the likelihood of doubling to air accounts. But outside of these four key towns the hotels are on the outside looking in as far as name orchestras are concerned.

NEW ACTS

DORIS KENYON (2)
Songs
14 Mins.; Two
Earle, Washington

Doris Kenyon picked the ideal spot for her first try at vaudeville. Washington is one of best musical towns on the circuit, and her act is an out-and-out concert.

Reaction, however, even here is a little uncertain. She's billed as a big Hollywood film star. First appearance is made in buxom blue and pink gown to back up her opening number, 'Alice Blue Gown.' Then she goes into another semi-classic, 'If I Love Again.'

Act is staged in a shallow stage, with piano only prop. Star walks through back drop and goes right into her songs. Continuing strictly concert atmosphere, she announces that her accompanist will play 'Rhapsody in Blue' while I change my costume.' Winds up with 'Hungarian Flower Song,' done in embroidered foreign dress and high-top red leather boots.

Act is still being worked on by local WB officials. With her looks and her singing ability, it's perfectly possible that she could be shaped into a real headliner. What she needs is at least one number which the audience would recognize. They presumably would like to see her in a bona fide modern evening dress. And to talk.

CHING LING FOO, JR. (9)
Chinese Stunts
12 Mins.; Full (spec)
State, N. Y.

Ching Ling Foo, the elder, was a magician of considerable renown. VARIETY's new ac. files make no mention of him subsequent to 1912. When he returned to China. His heirs and assignees are nine sons and daughters of Confuscius whose talents are acrobatic and equilibristic rather than magical. Act appears to have but recently hit these shores.

As a sample of backbone-twisting, ear-balancing and saucer-twirling this turn is good. It holds comparison with the better, if not the best, of this group. What it lacks is the more incredible accomplishments of the Chinese race. In other words, when you're Chinese you have to defy all the laws of nature as a matter of course and then be taken for granted unless you're super-miraculous. It's a terrible fate.

Ching Ling Foo, Jr., ought to find plenty of bookings in the U. S. A. If what's left of bookings over here still qualifies that 'plenty.' *Land.*

ROMEROS and DUCLAY (2)
Dancers
21 Mins.; One and Full (Special)
Orpheum, New York

Three men and a blonde. May be okay for the minors, but lack polish. The four appear in the opening number but only the girl dances. Boys with fiddles under arms are atmosphere.

Costumed all the way and in a couple of the numbers the boys wear Fauntleroy collars and ties. They try two numbers in 'one' and quickly prove the fiddles just props, so that the reaction swings offside.

Comedy attempts call for one to cause the front of his Tyrolean pants to unbutton. Crude. *Shan.*

REGGIE CHILDS ORCH.
Band, Specialties
17 Mins.; Full (Special)
Academy of Music

Entertaining orchestra delivering its main punch in the staging of 'Three Little Pigs' as completely as a theatre floor with its limitations will permit adaptation of the Walt Disney cartoon.

The 'Pigs' thing is saved for the close. With small reproductions of the houses of the three porkers set up on the stage, characters of the playful swine appear. Music and dialog are carried out effectively as in the cartoon. The wolf later comes on and while the blowing away of the two houses is not so well accomplished, the whole idea is very entertaining.

Orchestra of 12 men, nicely set, carries a dance team and a male soloist. They are not billed and the announcement of their names from the stage by Childs doesn't help much.

Mixed dance twain have two numbers, both well done. First is a rumba as buildup for the 'Cuban Cabaret' number by the ork, the other a dance modernistic. In the latter the girl is on her toes while the man includes for the routine some slick acrobatics. Soloist is on twice, using 'Did You Ever See a Dream Walking' and 'Last Round-up.' He's there on both.

In appearance the Childs offering is dressy. The bandsmen are in tux, Childs and his soloist in cutaways. Dance combination also appears to nice advantage, girl's costumes inviting the eye. *Char.*

CHARLIE MEYERS & CO. (7)
Dancing, Songs
14 Mins., Special in Three
Orpheum, N. Y.

This song and dance melange has all the aspects of a recent merger. The last time that Josephine Sabel was trying to relive the glories of '98 with a booming of 'There'll Be a Hot Time in the Old Town Tonight' the personnel setup of the act was limited to three persons. Still with her here is her gray-haired partner, who resurrects something he tags 'the cartwheel jag,' but the east of youngsters has been spread out to number three lads and two girls. Like practically all other turns of the youth and age combination the Charlie Meyers thing is strictly of nabe calibre. Act when reviewed found the Yorkville element a push-over.

Stepping by the younger faction makes a sprightly mixture. One youth shows a nifty flair for the Hal LeRoy style of shuffling, another routines a contortion along inebriate lines and makes it diverting, while a third wears a pair of webbed shoes and lays down an acceptable eccentric. Of the girl two-some one contributes a passable song of taps and the other a Victor Herbert medley. The latter touts one of those 'silver bell' sopranos that can occasionally be heard over the din of the pit aggregation. *Odec.*

JARI, RENEE and VIC
Aerial Novelty
7 Mins.; Full
Academy of usic

A right clever opening act of three girls who have appearance, youth and verve to go with their acrobatic and aerial work.

Majority of the routine, along novel lines, is in the air on rings and trapezes. Some endurance figures with one of the girls sustaining the other two in various fashions.

An iron jaw bit has the girl nearest the stage floor spinning around in a little different fashion, supported by a belt around her waist. This member of the trio, in between aerial stunts, has acrobatic routines on the floor which are neatly executed. All three girls in neck spins closes. *Char.*

Tarrant and Dacita, dancers, with Enrico Bianco's Argentine orchestra.

CONRAD THIBAULT
HELD OVER TWO WEEKS
PARAMOUNT, New York
(Dec. 29th-Jan. 5th)

FRED SANBORN
After fighting with the French Language in Paris is now back again to pick up his ENGLISH—dates.

SEASON'S GREETINGS
JACK MASON and HELEN FAYE
(KNOWN AS JACK AND JANE BLAIR)
With BENNY DAVIS' REVUE
Proctor's, Newark, This Week (Jan. 5)

Saranac Lake

By HAPPY BENWAY

Ethel Jones arrived at the lodge for a siege of ozoning.

The mother and father of Maurice Cohen are bed-siding with him.

Robert Merrick, newcomer, is taking the cure on the okay side.

Start the new year by writing to those that you know in Saranac.

Gertrude Broderick, who is ozoning up here, the sister of John Broderick, the New York detective.

Bide-a-Wee Rest, Harry Lauder's cottage, is still maintained by Mrs. William Morris at Camp Intermission.

Leonard Grotte, former Loew's Fairmount manager, all puffed up over X-ray and general medical report.

The brother of the late George 'Honey Boy' Evans is a successful farmer up here. Sells fresh eggs and chickens to the health seekers.

Xela (Madcap) Edwards, who has seen a mess of out-of-the-san ozoning, is reported in the pink of good health. She New Yorked it for the holidays.

Mrs. Francis Robbins, superintendent of the Northwoods sanatorium, was Xmassed by the many patients that she has mothered during the past year.

The smartest dress shop in the Adirondacks is owned by Bill, Jr., and Ruth Morris. Every time that Bill or Ruth books a big act dresses go down 10%. Oh, yeah?

Fred 'Bones' Bachman, that Chicago cyclone, who is strictly a bed artist, gets up about once a month, and maybe that boy doesn't get a kick out of that little get up.

Russ Kelly, who left here some time ago to try Atlantic City and Strathmore, Pa., ozoning, is back here emceeing at the Floridel club, telling gags between cure periods.

Danny Murphy, the 'Jack Pearl of the Mountains,' is brother-in-lawed to death. Every week there is a new one visiting him. Danny is gaining weight on that contented feeling.

Dan Astella, the boy who made operations famous, was successfully cut open by Dr. Wariner Woodruff, 'King of Knife Throwers.' Dan's third cut in two years. He now looks like an old Pantages contract.

Mrs. William Morris, Ruth Morris and Aunt Ella are all at Camp Intermission for the holidays. Within an hour of her arrival in Saranac Mrs. Morris, Saranac's mother, was on the go visiting her 'children.' Santa Claus has nothing on her.

George Harmon niftied that 'Christmas was that bad, even Ben Schaffer didn't show a profit'... Tommy Vicks left for Boston to home it for three weeks...Thanks, Joseph Vaughey, for the Xmas thought...Leo Massimo gets the nice, big O.K. report from the medico. He can drive a truck, but they are a little skeptic about him playing the bull fiddle...Betty Hunting-ton, ex-Saranacer who is Liberty, N. Y., ozoning, reports herself on the nice side of the ledger, so there. ...Eugene Powers of the dramatic stage and executive of the Equity, is doing his bit of airing at Liberty. ...Books for the lodge library received from Mrs. A. Heimlich, highly appreciated...Mannie Levy's rib op successful...Chris Hagedorn's, too. Fred Rith home on vacash... Edith Cohen exercising on the gain side...Mr. and Mrs. A. J. Balaban are Camp Intermissioning for the holidays...A vote of Yuletide thanks to Russ Kelly, Carroll Pagana and Delbbotah Ledger, who entertained the bed patients at the lodge Xmas day...Gus Barrett, Boston vaudeville agent, Xmased his daughter via the bedside greetings. ...Grace Harvard also helloing her little girl, Dorothy...George Vogelle, holding hands with his frau, Kitty, who is one of our strictly abed gals...Santa Claus gifted Joseph Parker with a radio...Mostly every boy curer in the san received a Japanese token from Harry Namba...While stethoscoping Jack Nicoll the medico told him that he could hear rattles. 'Guess I must have eaten a Ford,' snapped Jack... Season's greetings to all.

DOWNEY FOR ST. PAUL

St. Paul, Jan. 8.

Mort Downey with Frank and Milt Britton, booked through the Megley office, to show at the local RKO Orpheum Feb. 6-8.

As in the case of 'Fifty Million Frenchmen' unit, Rust is bringing Downey here before he appears across the river in Minneapolis.

JANET MAY
Aerial Act
7 Mins. in Two
State, N. Y.

Personable woman in a mild routine on the webbing, the rings and finally 60 one-arm swings, easier than the roliup but just as showy for audience use. Latter section is the act, the earlier work being filler for the regulation seven-minute turn.

Good for an opener. Over nicely here with applause for the swings. *Chic.*

Freeman Asks 20-Week Options on All Units Booked for Interstate

F&M-ARTHUR TO TAKE OVER FOX, ST. LOUIS

St. Louis, Jan. 8.

Already operating the St. Louis theatre here, Fanchon & Marco and Harry Arthur are understood to have virtually completed negotiations for taking over the Fox also. Latter house is in hands of receivers, who must approve the deal.

If it goes through, understanding is Fox will be converted into straight picture house, perhaps playing two features, leaving the St. Louis for vaudfilm.

Two weeks' notice to Fox employes was given Dec. 28 but no announcement has been made. Al Lyons, m.c. at the Fox for the last three years, has signed with F&M for its house in Denver.

BANDS HEYDAY AGAIN WITH REPEAL

Band prices are upping, especially in the more popular hostelries, with repeal the wherefore and whyfore of it all.

Where a big New York hotel couldn't go over $1,600 in recent years, they're now underwriting eight weeks' minimum at $2,500 per, and more.

The musikers are in for more than the casual break also with the big hotels now utilizing more than one dance band. The Waldorf-Astoria employs no less than seven combos, for concert, tea dance, dinner and supper.

Hotels all are bullish on the cocktail hour dansants which necessitates a combo other than the regular nightly dance attraction.

Savo Music Set

Hollywood,

Oliver Wallace has written a complete musical score on 'Girl in the Case,' starring Jimmy Savo at Metropolitan.

Dr. Eugene Franke, husband of Dorothea Wieck, produced the pic.

COLD, BUT IT'S 3 DAYS

Barre, Vt., Jan. 8.

Three acts have been added to the Opera House for first halves.

Only theatre in northern section of state now playing vaude.

Freeman will ask 20-week options on all units booked for the Interstate theatres south, designed as a protective measure in the event of an increase of playing time on his book. Freeman moved into the Paramount booking office in New York yesterday (Monday).

While the first of the non-name units opened in Dallas Saturday (6), the first one caught by the New York vaude bunch was Johnny Perkin's 'Melody on Parade' at the Rivoli, Hempstead, the past last half. Third unit, featuring the Havels, plays that house this week following a current first half break-in at Elizabeth. 'Bottoms Up' is the starter in Dallas this week.

Producers of the units for the Freeman time are gambling on additional time to follow the present six Freeman weeks, either from that booker or the outside.

Jump Breakers

Independent time that appears likely for breaking the jump between New York and the south so far includes Philadelphia, Pittsburgh and Louisville, all full weeks. Without jump-breakers the fare from New York to the south for these units amounts to about $500 a week, too high. Freeman is seeking a rate from the railroads for the shows in addition to extra playing time to ease the long trip.

The Mort Downey unit, first of the 'name' category to go over the Interstate time, wound up its bookings last week. In Dallas it grossed $19,000 where the theatre's average weekly total with straight pictures is $4,500; it drew $22,000 in Houston where the straight picture average is $6,000. On four days in Ft. Worth Downey did $8,500, $6,000 above normal for the same period with films only, and $5,500 on three days in Austi or $4,000 above average.

CHI UNITS HEAD EAST; BIZ TERMS CHILL IOWA

Chicago, Jan. 8.

Midwest continues to bubble with units, the latest to get going and click in this territory being Long Tack Sam's 'Shanghai Follies' Cast of 35 in this unit, which is booked through the Balaban & Katz and Great States circuits.

Sam refused time through Iowa because of poor industrial conditions and unsatisfactory terms. Instead, will head for the east after completing five or six weeks around here.

On the Blank circuit is 'Artists Models,' not to be confused with 'Artists and Models.' This is a Wi Harris production out of Chicago. 'Midget Village' also plays Milwaukee and some Publix-Great States time, then hops to Louisville on its way east.

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LOEW BUILDING ANNEX
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J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

RKO Agents Think 'Starve Out' System In Force; Circuit Denies Such Action

RKO agents who have noticed a sudden swing in the balance of that circuit's vaude bookings to group of certain agencies, with a proportionate decline the combined , are inclined to believe that is no acci- , they s.y.

Major Leslie Thompson, through the RKO publicity department, issued a denial to the report, stating no action has been taken on the agents' problem. But the agents generally believe that a division of the offices was recently made for the reported purpose of 'starving out' certain agents the only means of getting rid of them.

In numerical way the RKO agents have been regarded as a problem by each succeeding RKO operating regime and the current one is no exception. Half-way measures have been taken on numerous occasions in the past to trim down the number of act reps, but none has succeeded.

Thompson, and others now running RKO's affairs, are said to have discussed the matter without reaching any conclusions, evidently preferring to let it stand for the time being. As in the past nobody cares to openly tell agents, who have been doing business on the booking floor for years, to scat. But when the more public method of letting them out was dodged, it was reported that the RKO heads looked for a less conspicuous way. Somebody then devised the 'starving out' process, the agents believe.

90 Agents

The RKO's agents now number about with around 30 office franchises outstanding. The circuit's total playing time currently stands at around 13 weeks, with about 60 acts used weekly and with unit bookings continually cutting them down.

Most of the agents are just about making a bare living, but that's been going on for years now. That they manage to book an act now and then revives their hopes, hence they stick, and hope.

The policy of past Keith and RKO circuit regimes was to trust that such agents as were not getting by would depart of their own accord, but that has never happened. The now-and-then bookings keep them around.

It is the agents' opinion that of the two methods to get rid of them, if either is necessary, they'd much prefer open and above board notice.

Mills Bros. at $1.50 Is Coast Tour Idea

Mills Bros. have been approached by Fanchon & Marco to play a three week tour of one-nighters along the Pacific coast. Idea would be to frame a unit around the foursome and put the admish in each of the spots at $1.50 per.

Immediate obstacle to the F & M proposition is the quartet's radio connection, Old Gold. Contract with the cig account requires them to do their broadcasting from Los Angeles.

Lombardo Puts Off 2d L. A. Stage Week

Los Angeles,

Figuring a two weeks' engagement at the Paramount might detract from his draw at the Cocoanut Grove, Guy Lombardo has asked Fanchon and Marco to postpone his second week at the Par until he finishes his Grove date in February.

F-M has agreed, so the orchestra closes at the Par this Wednesday (10). Mills Brothers, who have already done a week at the Par, return Thursday (11) in place of Lombardo.

Thall Still Laid Up

Sam Thall, RKO's transportation head, is still confined to his home in New York, recovering from an illness which put him out of action two weeks ago.

Thall can't talk on the phone, but can have callers. He lives at 640 Fort Washington avenue.

FISHER RELIGHTING STAGE

Will Give Detroit Four Show Houses

Detroit, Jan. 8.

Plans under way will give this city four stage shows, the Fisher theatre being the latest to plan acts. George Trendle has already installed talent at the State.

House opened with the WLS Barn Dance troupe and goes into a State-Lake policy. Idea for the Fisher is low-priced vaude with other houses using their stages, here being the Fox and Michigan.

MINN. ORPH OPENS UP ON STAGE SHOWS

Minneapolis, Jan.

Under a policy to book as many units and name stage attractions as available, the local Orpheum will go in for stage entertainment this year on a bigger scale than at any time since vaude was dropped as a permanent feature. Mort H. Singer, theatre's new owner, has so announced.

House has lined up 'Greenwich Village Follies,' Olsen and Johnson's 'Take a Chance,' Frank and Milt Britten's band, 'Student Prince' and the Mort Downey and Kate Smith units.

Omaha Will See Some Stage Shows This Winter

Omaha, Jan. 8.

Orpheum is doing its part to keep the local stage active during the winter. 'Artists and Models' unit is current and Cecil and Sally from radio, are due shortly.

With string of shows set for the Brandeis, and some legit bookings already penciled, town will have almost continuous stage attractions through March. Orpheum is working on arrangements for two more units but not yet definite.

First legit show this year is 'Green Pastures,' due at Central high school auditorium, Jan. 12-13. Other bookings include the George Gershwin-Leo Reisman-James Melton show for the Tech high auditorium Jan. 27.

Frolicked New Year's Eve, but No Pay-Off

A no-payoff complaint against John D. Stradley, indie booker, has been filed with the ABA by four acts that played a New Year's Eve date for him in Larchmont, N. Y.

Acts are Danny Dawn, Fred Keats, Hal Gordon and Raymond and Lucinda. They say they called at Stradley's office in the Selwyn booking after the show for the pay-off, only to find the booker had moved without leaving a forwarding address.

P-J-K Unit

Joe Penner, Peggy Joyce and Fred Keating are planning a unit for roadshowing.

Keating is closing in 'All Good Americans' (legit) and is also due to bow out of the Palais Royal, New York cafe.

Another of Gus' Kids?

Gus Edwards is doing a unit, with the William Morris office booking. Harry Rose to be featured.

A REUNION

Buck and Bubbles are back under Nat Nazzarro's management again after a two year tiff.

Colored team may go into the Casino de Paree, N. Y., after their current Fox, Philly, engagement.

DIAMONDS FORCED OUT

Three Diamonds were forced off the bill at the Metropolitan, Brooklyn, the middle of last week when Hugh Diamond was stricken with a stomach attack.

He's recouping at home in Freeport, L. I.

Married Too Soon

San Francisco, Jan. 8.

Paul Locke, vaude, tab and dance stager, now in the northwest, is minus his wife, Elsie, plus an annulment following a decision handed down by Judge Graham last week.

Elsie told the judge that Paul told her it wasnt necessary to wait a year after her divorce from Beau Lee, night club musician, so they married, only to discover that Paul was wrong.

LICENSING BILL ON AGENTS UP IN ALBANY

James Waid of New York will introduce the long-awaited agency and booking office licensing bill during the present State Legislature at Albany. The Senator's sponsorship was obtained by William J. Rapp, attorney representing the ABA, who had worked over the summer with the New York District Attorney's office in writing the bill.

The bill proposes to license all employes of and participants in theatrical talent agencies and booking offices of all forms, excepting office boys and stenogs. The bill is aimed chiefly at gyp bookers in the indie vaude field, whose activities have been uncovered by the D. A.'s staff the past year via investigation, but it proposes to encompass the entire casting field.

Golden Estate Sues Chas. Morrison Over Milt Berle Commish

The services and contract of Milton Berle are the subject of a suit started by the executors of the estate of Meyer Golden against Charlie Morrison, agent, who handles Berle. Julius Kendler, representing the Golden estate—the vaude producer having died Oct. 10, 1933—sets forth that Golden brought Berle to Morrison and both agreed to share 50-50 on the profits from Berle's contract.

Originally, it is alleged, Golden was to produce a unit with Berle but this was modified and Berle did a single. It is added that when Berle played four weeks at the RKO Palace, N. Y., in January, 1932, as a single, Morrison and Golden split commission equally.

Since then, it is claimed, there has been no accounting and the Golden estate's executors want a receiver appointed to preserve the assets, petition for an accounting of the profits, and an injunction to restrain Morrison from disposing of the funds, etc.

FAN DANCER TRAVELS

Lincoln, Jan.

Rosita Royce, local fan dancer, has completed a stay at the Paxton hotel, Omaha, and goes to the Denham, Denver.

Miss Royce was originally in the chorus at the Orpheum here.

ABA Elects Officers and Council In Final Step for AFL Affiliation

Clark (Clark , lou Ted Lewis, tor Dorothy Sto ille Mosconi, treasurer, Whitehead, executive secretary, were the officers elected Thursday (4) for the Actors' Betterment Association's first executive setup under American Federation of Labor requirements. Eddie Cantor was made honorary president.

Four sets of council members were also elected to office, ranging from four years. Kitty Doner, Davis, Fred Keating, inson, Max Gruber, Doc are the one-year members; Charlie Judels, Frank Lynch, Bob Hope, George Olsen, Sid Williams, Al Warners, two years; El Brendel, Eddie Garr, Joe Laurie, Jr., Bill Gaxton, Guy Magley, Dick Sexton, three years; Belle Baker, Chaz Chase, Allen Correll, Duke Ellington, Jack McLallen, Paul Whiteman, four years.

Most of the ABA's paid up membership of about 400 voted. Elections were held privately following an open meeting in the ballroom at the Edison hotel. About 800 attended the latter, some applying for AFL cards at the last minutes in order to vote.

The whole ticket went through without difficulty. It was drawn up by the board of governors of the old ABA council. Among outgoing officers were Eddie Dowling, president, and Georgie Price, vice-president, both of whom had resigned. Also missing from the new list are Dave Vine and Billy Glason, who originally started and organized the ABA and functioned before the association's announced intention of becoming a part of the AFL.

With this election the ABA meets the final requirement in its quest for an AFL franchise. Physical possession of the ticket is expected to be gained this week.

The new council members met last night (Monday) on a membership drive and to appoint committees, one of which will meet with AFL officials later this week.

BARS REPORTERS

RKO Wants All News to Come from Publicity Dept.

RKO last week decided to bar trade paper reporters from its vaudeville booking office in Radio City. VARIETY's reporters included.

It is hardly a new idea and also is not new to the few RKO employees held over from the circuit's E. F. Albee days. One of the holdovers, Major Leslie Thompson, issued the current order.

It's Major Thompson's expressed hunch to try to confine the dissemination of all RO vaudeville news to one outlet—the publicity department.

RKO GIVES 'A&M' UNIT 12 WEEKS AT $6,500

RKO picked up its option on the 'Artists and Models' tab for 12 weeks at $6,500 per, after giving it 'just one more chance' in Boston last week.

Upon the tab's weak week at the Palace, New York, RKO advised the Shuberts that it wouldn't book it further unless fixed up. Chester Hale was called in to restage the show for Boston, where Arthur Willi caught and okayed it.

Mary McCormic London Trip Menaced by Suit

Mary McCormic is being sued for an injunction to restrain her from sailing to open at the Palladium, London, on Jan. 20 on the ground she has a prior contract for the exact same fortnight with the Hollywood Country Club, Miami, Fla., at $1,500 a week. Collet D. Huff, head of the Hollywood C. C., is the plaintiff through Julian T. Abeles, who appends a copy of the contract providing for Miss McCormic's $1,500 a week, three shows nightly plus two rooms and one way transportation.

Attached to the complaint is a wire from the socially prominent opera iva that she has adjusted her money differences for the London engagement and sails Jan. 13 instead, hoping to pick up the Miami dates later on.

Fanchon in Denver

Denver, Jan. 8.

Fanchon, of Fanchon & Marco, is here supervising the production of the stage show at the Orpheum. She will stay two weeks and has with her Thelma White, film actress, who will act as m.c.

Ben Black remains as resident producer.

Al Lyons, now at the Fox, St. Louis, opens Friday (12) at the Denver Orpheum as m. c. Lyons booked by Fanchon and Marco on a four-week minimum.

Thelma White, Radio studio player, is this week m. c.ing the Denver Orph. After a layoff of a week she then opens at the Warfield, San Francisco. Estelle Taylor also goes into this house Friday for a week.

Accidental Death Tops Unit's Tough Luck String

San Francisco, Jan.

Charles Sharon vaude troupe, barnstorming Arizona with a weekly nut of $2,400 and a possible gross of $650 and sought by State Labor Commission on wage evasion charges, suffered further disaster last week when one of the troupe's autos overturned and J. F. Downey, p. a. and father of the three Downey Sisters, was killed. Janet Morris and June Parker, chorines, and Mrs. Downey were injured.

Labor Commissioner's office here hasn't heard from the troupe in a week and fears it is stranded.

Loew Drops Week

The Loew vaudeville book loses a full week when Montreal drops out next week (12).

House goes straight pictures.

Jessel's Loew Weeks

George Jessel plays Loew's State, N. Y., for the first time Jan. 26.

Jessel is set for three weeks with Loew around New York via Lyons & Lyons.

JESSE CRAWFORD SOLO

Illness of the Jesse Crawford's baby forced cancellation of half of the organ team's eight weeks' booking in the Interstate houses in the south.

Mrs. Crawford was forced to remain in New York when the child took sick. Crawford opened as booked Saturday (6), at Dallas with the missus to join him later.

JESSIE MORRIS ILL

Jessie Morris, of the old vaude team of Morris and Beasley, is seriously ill at Jewish Memorial Hospital, New York.

Miss Morris is registered under her private name, Matthews.

Inside Stuff-Vaude

When the old United Booking Office was handing out three-year routes for the Keith and Orpheum circuits, it was a burn-up for Joe Cook when he was refused similar booking. Season after he was turned down his vaude salary jumped to $950. Following season he was in 'Vanities', and the third season after the refusal Cook was back in v. at $2,500.

Appearing now in 'Hold Your Horses' he antee and percentage.

John J. Sullivan, who conducted the investigations in the ABA's gyp benefit racket campaign, was one of the 13 members of the Crain staff reappointed by New York City's new district attorney, William C. Dodge.

ABA says it will petition Dodge to again assign Sullivan to the beni t and other gyp booking investigations this year.

Senator Murphy spent a tough New Years in Denver. Audience at the Orpheum on the big night never gave Murphy a chance, and he didn't help matters any by hollering back at them.

After trying to get started, the Senator walked off the st No special reason for the outburst, just one of those holiday thing.

Variety Bills

NEXT WEEK (Jan. 12)
THIS WEEK (Jan. 5)

Numerals

RKO

NEW YORK CITY
Palace (12)
Mills Gold & Ray
(Four to fill)
(5)
Falls Reading & B
Emmy & Madwags
Jeanie Lang
Hal Sherman
Leon Belasco Orc
Academy
2d half (9-11)
Will Osborne's Rev
Audubon
1st half (12-15)
Australian Waltes
Joe Wong
Dillon & Parker
Harry Zoup Welch
1st half (5-8)
Larimer & Hudson
Boice & Marsh
Grace Doro
Jones & Rae
Gracella & Theo
BROOKLYN
Albee (12)
Jeanie Lang Co
Barto & Mann
(Three to fill)
(5)
trike Me Pink
Prospect
1st half (5-8)
Rogers & Wynne
Jerome Tomann

DES MOINES
Keith's
2d half (15-18)
50 M'l'n Frenchm'n
DETROIT
Fox (12)
Gene DeQuincy & L
Jack Whiting Co
Milton Berle
Owen McGivney
Herbert Barris
(5)
Kay Hamilton
Wills & Davis
Hudson Wonders
Ken Murray
Maxcellos
FAR ROCKAWAY
Keith's
1st half (13-14)
Al St John Co
(Others to fill)
1st half (6-7)
Gilbert Bros
Mickey Comte
Lewis Mack Co
Harriett Hutchins
Dance Frolics
HEMPSTEAD
Rivoli
1st half (5-8)
Melody Mad Par'de
MINNEAPOLIS
Orpheum (12)
Kate Smith Rev

Radio Rogues
Max Baer
Valencia (12)
Gordon's Dogs
Gale & Carson
Harry Savoy
Alex Hyde Orc
AKRON
Loew's
1st half (12-18)
Midway Nights
2d half (16-18)
Casting Campbells
Kay Hamilton
Thomas 5
4 Flushers
Miles & Kover Rev
BALTIMORE
Century (12)
Buddy Rogers Rev
BOSTON
Orpheum (12)
Harrison's Circus
Leon Navarro
Arnaut Bros
Carr & Martin
Georges & Jalna
(One to fill)
CANTON
Loew's
1st half (12-15)
Casting Campbells
Kay Hamilton
Thomas 5
4 Flushers
Miles & Kover Rev

2d half (16-18)
Midway Nights
COLUMBUS
Loew's (12)
Ted Lewis Rev
INDIANAPOLIS
Loew's (12)
Cent to Prog Rev
JERSEY CITY
Loew's (12)
Maximo
Francis Langford
Block & Sully
Lee Murray Co
NEWARK
State (12)
3 Melvin Bros
Hilton & Garon
Lambert
Duke McHale Co
PROVIDENCE
Loew's (12)
Duponts
Pall Mall
Angus & Searle Co
Lew Parker Co
Dodge Bros Rev
ROCHESTER
Loew's (12)
Crazy Quilt
W'SHINGT'N, D. C.
Fox (12)
Lee & Rafferty Rev
Nord & Jeannie
Poet Prince
Carl Freed Co

CITY M. H., NEW YORK
DOROTHY CROOKER
and
ROXY, NEW YORK
GRACE DuFAYE
BOTH PLACED
By LEDDY & SMITH

Elmer Cleve
Nellie Durkins
Lou Lubin Co
2d half (9-11)
Sweet & Low Down
Tilyou
1st half (6-7)
Marie & Pals
Nan Blackstone
Chase & LaTour
Jerry Lester
ermen & Bronson
BOSTON
Keith's (12)
James Evans Co
Bert Lahr
Hill & Hoffman
California Rev
(One to fill)
(5)
Swan & Lucille
Sybil Bowan
Amos 'n' Andy
Arren & Broderick
Paul Tisen Orc
Marion Wilkens
Jack Meyers
CEDAR RAPIDS
Keith's
2d half (9-11)
50 M'l'n Frenchm'n
CHICAGO
Palace (12)
Cotton Club Rev
(5)
Gene DeQuincy & L
Jack Whiting Co
Milton Berle
Owen McIvney
Herbert Barris
CINCINNATI
Albee (12)
Rubio Sis
Nash & Fately
Welst & Stanton
Dave Apollon Co
(5)
Gr'nwich Vill Fol
CLEVELAND
Palace (12)
Artists & Models
(5)
Olsen & Johnson
COLUMBUS
Keith's (12)
Carroll's Vanities

NEWARK
Proctor's (12)
Benny Davis Rev
(5)
Benny Davis Rev
N'W BRUNSWICK
Keith's
1st half (6-7)
Australian Waltes
Joe Wong
Godd & Barrows
Ella Novello Co
PATERSON
Keith's
1st half (12-15)
Johnny Marvin
Heller & Riley
Rodrigo Lillo Orch
(Two to fill)
2d half (16-18)
NTG Rev
Collins & Peterson
2d half (9-11)
Mangean Tr
LaMarr Kenny & C
W & G Ahearn
Hill & Hoffman
Gracella & Theo
PROVIDENCE
Keith's (13-14)
Amos 'n' Andy
ROCHESTER
Keith's (5)
Artists & Models
SIOUX CITY
Keith's
1st ha f (12-14)
50 M'l'n Frenchm'n
SYRACUSE
Keith's (12)
Baby Rose Marie
(Others to fill)
TRENTON
Broad
1st half (13-14)
LaSalle & Mack
(Others to fill)
1st half (6-7)
Gene & Gaby
LePaul
Ray Shannon
Gray Fam

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
Now in Paramount Building

DAVENPORT
Keith's
1st half (5-8)
50 M'l'n Frenchm'n
DAYTON
Keith's (5)
Gr'nwich Vill Fol

Capitol
1st half (5-8)
Alice on B'way
2d half (9-11)
Jeri Renee & Vic
Joe Wong
Wheeler & Woolsey
Parker Sandino Rv

Paramount

NEW YORK CITY
Paramount (12)
Waring Penns
BUFFALO
Buffalo (12)
Radio Rubes
Ray & Sunshine
Huling & Seal
CHICAGO
Chicago (5)
Mary Pickford
Emil Boreo
Pops & Louie
Evans Ballet
Harding (5)
Connie's Hot Choc
Marbro (5)
Dave Apollon
Danzi Goddell

Nora Williams
Ruth Jean & Gall
Manuel Alcarzo
Southtown
Benny Meroff
Uptown (5)
Sammy Cohen
Agnes Ayers
Doris Roche
Buster Shaver Co
Betty Jane Cooper
Lathrop Bros
DETROIT
Michigan (12)
Duke Ellington Bd
TORONTO
Imperial (12)
Student Prince

WARNER

ELIZABETH
Ritz
1st half (13-16)
Ingenues
(Others to fill)
1st half (6-9)
Cab Calloway Orc
2d half (10-12)
Edith Bow
Hayes Haig & H
Milt Douglas Co
(One to fill)
PHILADELPHIA
Earle (12)
Eddie Cantor Rev
(5)
5 Wonder Girls

Eddie White
Ben Bernie Orch
Jackie Heller
WASHINGTON
Earle (12)
Pasquale Bros
Kirby & Duval
Enrico & Novello
Wheeler & Woolsey
(5)
Great Gretanos
Sizzlers
Clifford & Marion
Doris Kenyon
Chaney & Fox

Fanchon & Marco

NEW YORK CITY
Roxy (12)
Rube Wolf
Audrey Wyckoff
(Others to fill)
BROOKLYN
Paramount (12)
Demarest & Sibley
6 Danwills
Cookie Bowers
3 X Sis
Bradley & Jerome
(Others to fill)
BOSTON
Metropolitan (12)
Cab Calloway Orc
(Others to fill)
BUFFALO
Lafayette (12)
Freddy Mack
Barney Grant
Frank Conville
Large & Morgner
(Others to fill)
DENVER, COLO.
Orpheum (12)
Estella Taylor
J & M Mason
D Carsen & Isabel
Charles Brugge

(5)
Thelma White
J & F Hubert
Pepito
Keene 2 & Vic
Jelly Bean Johnson
LOS ANGELES
Paramount
4 and 11)
Guy Lombardo
PHILADELPHIA
Fox (12)
Johnny Lee & 3 L
3 Miller Bros
Donald Novis
Bert Nagle
(Others to fill)
ST. LOUIS
St. Louis (12)
Wesley Eddy
Pops & Louie
Kay Katya & Kay
(Others to fill)
SAN FRANCISCO
Warfield (12)
Harger & Elanor
(5)
Nell Kelly
Larry Adler
Finchiani Tr

Independent

BOSTON
State (5)
Lew Parker Rev
BUFFALO
Buffalo (5)
Ralph Kirbery
Stan Kavanaugh
Gordon Reed & K
Peggy Taylor
'Gallant Lady'
Lafayette (5)
Gene Sheldon
Loretta Fisher
Jack Starnes Co
Forsythe S'm'n & F
'By Candlelight'
Hippodrome (5)
Student Prince
George Hassell
Madolyn Mayo
Chas Hedley
'Hoopla'
CHICAGO
State Lake (7)
Gene Dennis
Gaudschmidt Bros
Vanderbilt Boys
Herbert Faye

Wilton Crawley
Vancello & Mary
Verne Buck
'Goodbye Love'
HOLLYWOOD
Chinese (indef run)
Paul Draper
Albertina Rasch Co
Adohr Opera of Air
Jackie Hughes
Pantages (4)
Al Pearce Gang
Duci Kerekjarto
LOS ANGELES
Orpheum (4)
Waltors & Vivian
Don Galvan
4 Covans
Kharum
Travers & Spark
Burton Sis Rev
ST. LOUIS
Ambassador (5)
J & J McKenna
Gaylene 2
3 Hearts
3 R Sis
'Design for Living'

Loew

NEW YORK CITY
Capitol (12)
Vivian Faye
Mario & Floria
(Four to fill)
Boulevard
1st half (12-15)
France & LaPell
LaMarr Kenny & C
Bobby Jarvis Co
Masters & Gautier
Grey Fam
2d half (16-18)
Kay Hamlin & Kay
Bob Carney & Jean
Jones & Rea
Johnny Berkes
Ladder of Roses
Orpheum
1st half (12-15)
Bud Carell & R
May Joyce
Solly Ward
Walter Dare Wahl
Dave Jones Co
2d half (16-18)
Park & Clifford
LeVan & Watson
John Henry
Master & Gautier
Rimacs
Paradise (12)
M'ir'y McNeice & R
Russ Elmer & A
M May & J Carroll
Valaida Snow
Berry Bros Orc

State (12)
Con Colleano
Leavitt & Lock 'd
Lester Colo Co
Buster West
Kitchen Pirates
BROOKLYN
Bay Ridge
1st half (12-15)
Osaki & Taki
Marie DeComa
Foster & Batie
Billy Gilson
Mills & Ray Rev
2d half (16-18)
Great Johnson
LaMarr Kenny & C
Belle Blanche
Harry Burns Co
Louise Gay Co
Gates Ave.
1st half (12-15)
Musical Bentleys
LeVan & Watson
John Henry
Johnny Berkes Co
Kay Hamlin & Kay
2d half (16-18)
France & LaPell
Marie DeComa
Solly Ward
Foster & Batie
Grey Fam
Metropolitan (12)
Janet May
Freddy Craig Jr
Sid Page

London

Week of Jan. 8

Canterbury M. H.
1st half (8-10)
3 Brasellos
Co as booked
2d half (11-13)
Renee Godfrey Co
Co as booked
Dominion
Victor Olof 6

Kit Kat Rest.
Walsh & Arnold
Co as booked
New Victoria
Emilio Colombo 8
Palladium
5th Crazy Show
Trocadero
Geo Robey

Fred Brezin
Elizabeth
Maurice
ABBEYMOUNT
Regent
Jas Beveridge
Allan Stark
BRADFORD
New Victoria
8 Piano Symphony
CLAPTON
Rink
Mills & Browning
Bonnerelli
EAST HAM
Premier
Rale Da Costa
Mario Lorenzi
Western Bros
Val Rosing
EDGEWARE RD.
Grand
4 White Flashes
Haig & Escoe
3 Matas
GREAT CROSBY
Corona
Eileen Latham
HAMMERSMTH
Palace
20 Mastersingers
HOLLOWAY
Marlborough
Fay Dawn
Drury & Raymond
ILLFORD
Super
Hintoni Bros
4 Brownie Boys
Wensley & Dale
ISLINGTON
Blue Hall
1st half (8-10)
Renee & Godfrey
Co as booked
2d half (11-13)
3 Brasellos
Co as booked
KILBURN
Grange
4 White Flashes

Haig & Escoe
3 Matas
LEWISHAM
Palace
Alfredo Orc
LEYTON
Savoy
Hintoni Bros
4 Brownie Boys
Wensley & Dale
LEITH
Capitol
Jas Beveridge
Allan Stark
NEW CROSS
Kinema
3 Greene Bros
3 Aberdonians
Fyne & Furley
PECKHAM
Palace
3 Greene Bros
3 Aberdonians
Fyne & Furley
Tower
Concha & Concha
Anita Chas & Alvis
Hugh Ormond
SHEPH'RDS BUSH
Pavilion
Olof 6
STAMFORD HILL
Regent
Fay Dawn
Drury & Raymond
STRATFORD
Broadway
Rale da Costa
Mario Lorenzi
Western Bros
Val Rosing
Empire
5th Crazy Show
STREATHAM
Palace
Mills & Browning
Bonnerelli
TOTTENHAM
Palace
Mills & Browning
Bonnerelli

Provincial

Week of Jan. 8

BRADFORD
Alhambra
Anna May Wong
Kirukawa Fam
Enos Frazere
Overburys
Claude Lester
Stanford & Taylor
Will Somers
3 Porters
Murray & Murray
COVENTRY
Palace
Cotton Bd
EDINBURGH
New Victoria
Raifini Bd

Rutland Pic House
Raifini Bd
LEEDS
Empire
Gertie Gitana
Elliott & Ray
Lydia Diaz Co
Harry Herbert
Brookins & Van
NEWCASTLE
Empire
Jack Payne Bd
Red Fred
Russ Carr
4 Bennos
Lily Moore
Neuman W & T
Vic Moreton

Cabarets

NEW YORK CITY

Algonquin Hotel
Howard Lamin'a O
Russell Johns
Ambassador Grill
Happy Feltan's Orc
Pancho & Mary
Astor Roof
Jack Berger Orch
Bal-Musette
Millard & Anita
George Marshal
Leonard Keller Orc
Georgette
Nita
Leon Bedou
Biltmore Hotel
Paul Whiteman Or
Bowery
Lou Dolgoff
John Barry
Nellie Durkin
3 Blue Fashers
Fred Jordan
Mabel Bradley
Ben Tabler's Bd
Casino de Paree
Billy Rose Rev
Ben Pollack Orch
Don Redman Orch
Holland & June
Saxon Sis
Hinda Wassau
Sylvia Adams
Lois Rees
Central P'k Casino
Eddy Duchin Orc
Geo Murphy
Geo. Metaxa
Gomez & Winona
Chapeau Rouge
Peppy de Albrew
De Marcos
Illena Strenge
Dick Gasparre's Or
Club Bastile
Spivey
Sue Hicks
Palla Howard
Wallace & Arnold
Chas Columbus
Huston & Harder
Club Montmartre
Charles Readers' O
The Murrays
Teddy Lynch
Commodore Hotel
Isham Jones Orc
Isabel Brown
Cotton Club
Jimmy Luntsford O
Dan Healy Rev
Croydon
Charles Eckels Orc
Delmonico's
Rita White
Hartmans
Val Vestoff
Al B. White
Modernestic Rev
Kay Lazell
Janis Williams
Weiderhahu & St
Joe Venuti Orc
El Chico
Tanco & Lorca
Las Ajedas
Adolina Duran
Orlando Ricarde
A.B.C. 3
Pilar Arcas
Embassy
Hay & Sabine
Gertrude Niesen
Jane Vance
Jack Pettis Orc
Essex House
Glenn Gray Orc
Gallagher's
Ben Youngman

Bert Goodman
Gert Dwyer
Marie Austin
B'chm'n & Prousky
Peggy Ware
Ben Levy
Chas Counoughton
Al Fields Orch
Gov. Clinton Hotel
Enoch Light Orc
Ha-Ha Club
Danny Healy
Jack White
Jerry Bergan
Lillian Fitzgerald
Roth-Andrews Orch
H'lyw'd Restaurant
Tris Adrian
Betty Real
Catherine O'Neil
Jerry Lester
Pietro Gentile
Florence Valarez
Kay Katye & K
Girl Friends
Gary & Dixon
Alice Kellerman
Marion Martin
Harriett Myrne
Sophie Tucker
Hotel Dixie
Art Kahn Orc
Hotel Lexington
Jack Little Oro
Hotel ontclair
Wm Scotti Oro
Mario & Eulalie
Hotel New Yorker
Abe Lyman Oro
Hotel Roosevelt
Rubinoff
Kings Terrace
Al Shayne
Gladys Bentley
R'b'r'ge Williams
Ted Brown Orch
Maison Royale
Walsh & Arnold
Antobal Cubans
Manhattan Grill
Tom Brown Orch
Hans Bruno
Meyer Orch
Marden's Riviera
Variety Revue
Emil Coleman Orc
Mayfair Yacht Club
Dwight Fiske
Maurell & Cordova
Walter O'Neill Orc
Montmartre Club
Rocky Twins
Ernest Charles
Patricia Palmer
Machin Bd
Reader's Orc
Murray's
Johnny Howard
Bobby Brinn
Edith Lowe
Mitzy Rouss
Hammer & Sledge
Ethel Agid
Leah Lazarus
Jim Josephs Orch
Nellie's Roundup
Nellie Edwards
Jack Davis
Adele Ferguson
Paradise
Paul Whitem r
NTG Rev
Flelcia Sorrell
C'ntess Von Loesen
Zanette & Manon
Ann Lee Patterson
Nelda Kincaid
Dixie Dunbar

Barbara Jason
Edith Roark
Jack Fulton
Peggy Healy
3 Rhythm Boys
Ramona
Goldie
Robt Lawrence
Sherr Bros
Paramount Grill
Gertrude Hoffman
Anthony Trini Oro
Park Central Hotel
Ozzie Nelson Orc
Harriett Hilliard
Petit Palais
Guy Rennie
Frances Langford
Rhys & Owen
Counters Deon
Jay Lynne
Mlle. Deoria
Crawford & Caskey
Jolly Coburn Orc
Pierre Restaurant
Henry King Orch
Place Piquale
Harry Rosenthal O
Marion Chase
Alfonzo's Bd
Plaza Cafe
Lou Taylor
Irv Grasmann
Harry Seeman
Eddie Ashman
Al Aeshane
Restaurant La Rue
Arthur Warren's O
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Barra Birs
Misha Usanoff
Samovar
Ell Spivack
Nina Mirseva
Paul Zam Orc
Johnny Russell
Savoy-Plaza
Eddie Elkins Orc
Simplon Club
Helen Morgan
Clark & De Lys
Larry Siry's Orch
St. Moritz Hotel
Leon Belasco Orch
Vera Van
Margarite & Leroy

St. Regis Hotel
Phil Harris
Caperton & Biddle
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Jose Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Oro
Vanderbilt Hotel
Nathan Kroel's Orc
Tic Toc Club
Gypsy Markoff Orc
Charisa Judels
Irene Bordoni
Village Barn
Paul Tremaine
Ray Sedley
Brady Walker
Frank Hyer
Blanche Lytell
Eddie Pritchard
Red Davis
Jerry & Turk
Cowboy Jim
Louis Mann
Marjorie & Irene
Village Club
3 Roberts Bros
Flaria Vestoff
Zara Lee
Scotty Conner
Milton Spielman Or
Vogue
Chick Endor
Charles Farrell
Frances Maddux
Carolyn Nolte
Dolores Reade
Waldorf-Astoria
Rosita & Ramon
Ilyenia Strenge
E Madreguera Orc
Xavier Cugat Orch
Poem Orc
Jaffry Orc
Wivel Cafe
Amy Atkinson
Jack Wick
Lillian Lorraine
Marie Pavo
Maidie Du Fresne
La Salle Orch

CHICAGO

Bismarck Hotel
(Walnut Room)
Rosemary Deering
Manya & Martin
Doris Lenihan
Ted Weems Orch
Boulevard Room
(Hotel Stevens)
Irving Gagnon
Ruth Broughton
Chas Agnew Orch
Blackhawk
Deane Janis
Hal Kemp Orch
'Skinnay' Ennis
Bob Nolan
Cafe deAlex
Dorothy Denese
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
Sol Wagner Orc
Chez Paree
Rollon & Rima
Edna Sedgwick
Terese Rudolph
Janet Reade
Harry Richman
Mitzi Young
Pearl Twins
The Vernons
Eunice Healy
Vincent Lopez Oro
Club Leisure
Lucio Garcia
Billy Meagher
Joe Mann's Orch
Betty Chase
Jack Sexton Jr
'Sugar' Harolds Or
Club La Masque
J & B LaMarr
Edna Leonard
Eddie Morton
Francis Stillman
Al Garbell
Earl Willis Orc
Club Royale
Joe Lewis
Nellie Nelson
A & N Selby
Rose 2
Fritz Miller Orc
College Inn
Noble Sissle Orc
Paul Ash Orc
Sally Sweet
Jack Law
Congress otel
(Joe Urban Room)
Art Kassel
Robert Royce
Cherie & Tomasita
Carlos Molina
Colosimo's
Dorothy Henry
Montenegro & Dor
Dave Malcolm
Jose Rivas Orch
Countess Boriska
Signor Barsoni
Art Buckley
Cole Sis
Club Alabam
Irene Duvall
Eddie Roth Orc
Drake Hotel
Lucille Johnson
Ahi
Armand & Diana
Jack Wallace
Clyde McCoy Orch
Edgewater Beach
Esther Todd
DeRonda & Barry
Art Carroll
Frolic's
Wally & Ver Dyn
Joe Allen
Ginger Pearson
Ruthania & Malc'm
Evelyn Regan
Evelyn Hoffmann

Hangar
(Hotel LaSalle)
Ivan Epplnoff
Hi-Hat Club
Al Zimmey
Trudy Davidson
Kolya & Berte
Marg'r't Lawrence
Effis Burton
Falla Sis
Dot Meyers
Bobby Dande
K-9 Club
Billy Brannon
Half-Pint Jaxon
Ed Casey Orc
Leon La Verde
Earl Partello
George Oliver
Maroni's
Rolando & Verditta
Gwen Gordon
Neeces Shannon
Maree & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Club Minuet
Trudy Davidson
Adelina Dossena
Frank Sherman
Morrie Stanton Orc
Mural Room
(Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
"Opera Club"
Lawrence Salerno
Bernice Stone
Tom Gentry Orch
Jose Rivas Orch
Pierce & Harris
Palmer House
Rosita & Ramon
Harrison & Fisher
Lowe Burnoff & W
Gale Page
Paul Draper
Stanley Morner
Abbott Girls
Richard Cole Orch
Paramount
Joe Wallace
Virginia Habee
Don Santos
Anita LaPeirre
Babe Kane
Paul Bachelor
Playground
Dot Culbertson
Peggy Paige
Jo Little
Adele Goul
Don Elkins
Jimmy Frances
Mildred Holine
Lou Shatel Orc
Rainbo Gardens
Frank Wilson
Dorothy Thomas
Jules Stein Orc
Samovar
Wade Booth
The Randalls
Miss Capers
Muriel Love
Tommy Lyman
Lyle Smith Orc
Terrace Gardens
Romo Vincent
Ainsley Lambert R
Clyde Lucas Orc
Via Lago
Crane Russell Orch
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
100 Club
Edna Rush
Cele Davis
Virginia Hevy
Billy Gray
Ethel Allis
Myra Langford
Danny Alvin Orch

Studio Placements

(Continued from page 24)

Brinley, Al Hill, Ivan Linow, Florence Dudley, 'Man Who Broke His Heart' (Par).

Mae Busch, 'Oliver the Eighth' (Roach).

Patsy Kelly, 'Countess of Monte Cristo' (U).

Grace Hale, 'Hot Air' (WB).

Louise Dresser, Irene Bentley, Kent Taylor, Evelyn Venable, Ralph Morgan, Roger Imhoff, Noah Beery, Stepin Fetchit, 'David Harum,' Fox.

Heather Angel, 'Murder in Trinidad,' Fox.

Eddie Nugent, Elizabeth Allen, 'Men in White,' MG.

Moe Howard, Dorthy Appleby, Muriel Evans, 'Reformania,' MG.

Isabel Jewel, Sarah Padden, 'Men in White,' MG.

Irene Hervey, Muriel vans, Mary McConnell, Ruth Channing, Pauline Brooks, Linda Parker, 'Vital Victuals,' Metro.

Eddie Prinz, dance number, 'Nuts,' Roach.

Billy Gilbert, Don Barclay, Gladys Gale, 'Soup to Fish,' Roach.

Dutch Hendrian, Grace Hayle, James C. Morton, 'So You Won't Sing, Eh?' Radio.

Fay Wray, 'Viva Villa,' Metro.

Greta Meyer, 'Line Up,' Col.

Arthur Richman, scripting nessa,' MG.

Francis McDonald, Hurst, 'The Line Up,' Col.

Ralph Lewis, 'Mystery Liner,' Mono.

George Cleveland, 'Mystery Liner,' Mono.

Dudley Nichols, Canary,' Fox.

Benn Levy, collabing with Keene Thompson on 'Springtime for Henry,' Lasky-Fox.

'Minerva Urecal, from KFWB's Hi-Jinks, 'Old Hannibal,' Metro.

David Landau, 'Man Who Broke His Heart,' Par.

Robert Komins has moved in as assistant to story editor Robert Yost at Fox-Western studios. Practiced law in New Jersey.

ZaSu Pitts, 'Promenade Deck,' WB.

Adrian Johnson adapting, Lowell Sherman, lead and directing, 'Elizabeth and Mary,' U.

Carl Erickson developing yarn on antique biz, WB.

Billy Watson, 'It Happened On Day,' Metro.

Thelma Todd, Susan Kaaren, 'Bottoms Up,' Fox.

Kay Van Riper, 'Round House Maggie,' MG.

Chic Sale, two shorts, with Cummings directing, Metro.

Arthur Jarrett, David Horsley, Sumner Getchel, 'It Happened One Day,' Metro.

Russell Hardie, Wallace Ford, Russell Hopton, Ruth Channing, 'Men in White,' MG.

William Farnum, Anita Louise, Edwin Carewe, pic at Metro.

Graham Baker and Gene Towne, scripting orig they sold Charles Rogers for George Raft.

David Durand replaces Raymond Borzage, 'Viva Villa,' Metro.

Ray Harris scripting 'Babes in Toyland,' Roach.

Tito Caral, singer, untitled pic, Fox.

Monckton Hoffe, scripting orig for Irving Thalberg, MG.

Del Andrews, adapting 'Sonata,' Col.

Grant Garrett, gagging Wheeler and Woolsey.

Jack Donovan lead, Al Herman directing, 'Twisted Rails,' Laymon.

John Farrow, scripting untitled Leo Birinski orig, Metro.

Clare Kummer, scripting 'Happily Unmarried,' Metro.

Maidena Armstrong, James Morton, 'So You Won't Sing, Eh?' Radio.

Edwin Maxwell, 'It Happened One Day,' Metro.

Lyle Talbot, 'Upperworld,' WB.

Joe Cawthorne, 'Hot Air,' WB.

Shirley Ross, 'Reformania,' short, Metro.

Otto Kruger, 'Men in White,' Metro.

Lucio Villegas, Andre de Segurola, 'Masquerade,' Fox Spanish picture.

Grace Hale, 'Hot Air,' Warners.

Salisbury Field, scripting one for Bayard Veiller's production, Par.

Sam Coslow, Arthur Johnston, Ralph Rainger, Harry Revel and Mack Gordon, music for 'We're Not Dressing,' Par.

Aggie Herring, 'Very Honorable Guy,' WB.

Wallace 'Men in White,' Metro.

Bette Davis, lead, and Robert Florey, directing, 'Hit Me Again,' WB.

Thomas Burtis, scripting 'Fledglings,' Fox.

Kay Francis, 'Madame Du Barry,' WB.

Aline MacMahon, lead, Al Green directing, 'Fur Coats,' WB.

Esmond Knight, untitled, Warners.

Tynan Holtz, John Davidson, Stanley Price, Cyril Ring, 'Strictly Confidential,' Fanchon Royer.

Joseph Moncure March, scripting 'Dance of Desire,' Radio.

Maureen Watkins, 'Strictly Dynamite,' Radio.

Ray Schrock, dialog 'Whirlpool,' Col.

Finis Fox collabing with Harold Sherman untitled yarn for Edwin Carewe production, Met.

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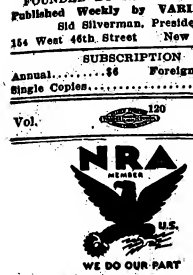


15 YEARS AGO

rom VARIETY *nd Clipper)*

Berlin agent cabled a N. Y. - fere that of around 200 well known German acrobatic acts only two had survived the war. One was a three act and the other a duo.

VARIETY offered the suggestion that the huge war profits would find their way into the film business through the purchase stock. Pretty good guess.

Mildred Harris Chaplin laying off her Universal contract. Claimed the divorce had made her worth more money. U stood on the contract.

L. Rothafel resigned as managing director of the Rialto and Rivoli theatres. Reported he would go to the Capitol. He did.

Joe Brandt, who had had charge of Universal exchanges, was writing scripts for U out on the coast.

E. F. Albee, who had taken over the White Rats clubhouse for the N. V. A. paid off a third of the face value of the bonds issued by the Rats.

Corse Payton was back in vaudeville with a sketch written about a dog. Had been in a jam with the booking office.

Chaplin's 'Shoulder Arms' was being shown at Camp Mills to the newly returned soldiers. Film had to be shown again at the end of the bill before the house could be cleared. A solid scream.

Seven major theatres were giving Sunday concerts, not to mention scores of lesser houses. All doing well.

50 YEARS AGO

rom Clipper)

Thatcher, Primrose and West were against Barlow and Wilson in Cleveland and took a half page to tell they did more than double the take. Did seven shows against the B. & W. five.

Clipper traced the origin of the Sunday concert idea to certain N. Y. churches, which had hired theatres for song services on Sunday. The business done tipped off the managers to possibilities. Still frowned upon in the west.

Baseball on skates tried at Shenandoah, Pa. Reservoir had an area a mile square. Baselines done in red paint. Idea a local success, but did not spread.

Cincinnati managers sore over poor holiday business. Contended that the town was overseated.

Fred Burt was giving opera in Francisco with an Italian troupe chased out of Mexico by the yellow fever. Getting over.

Van Amburgh circus was up for sale, would double with another show to go on the rails. Preferred selli

Orangoutan, owned by a Baltimore museum, was found dead. Manager promptly had it embalmed and stirred up a little extra business.

San Francisco minstrel's theatre changed to Haverly's Comedy. Later Herrmann's, Princess and then Sam T. Jack's.

Park theatre, newly rebuilt, taking a rap for a narrow balcony stairway. Held a fire hazard.

Inside Stuff—Pictures

Boom in silver prices has spotlighted one of the classics of Colorado theatrical history, that of H. A. W. Tabor, who built the Tabor opera houses in both Leadville, Colo., and Denver, and whose story was recently done on the screen with Edward G. Robinson.

Tabor made his millions in silver mines around Leadville, and later, when silver went down in price, lost all his millions in double quick time, reducing himself and family to almost poverty.

He managed to hold on to his principal wealth maker, the Matchless mine, and there, day after day, his widow, the once beautiful Elizabeth (Baby Doe) McCourt, has watched and waited for years hoping for a rise in silver prices so the mine could be worked profitably. Her friends are wondering if her faith will be justified and if she will be wealthy again. She lives in a shack in near squallor, refusing all offers of charity, and guards the mine that Tabor referred to when on his deathbed he whispered to her: 'Hold onto the Matchless'.

Tabor came to Colorado when the gold and silver boom was just starting. Going to Orro, near Leadville, he opened a store, and one day grubstaked two miners with $64.75 worth of food and a demijohn of whiskey. And from that investment he took out $1,300,000. That was the Little Pittsburgh mine. He opened other mines and his luck continued.

Tabor enjoyed being a public figure, and for that reason moved to Denver where he built the Tabor Grand Opera house, at that time the largest and finest theatre west of Chicago. The opening was made a holiday, and later he built the Tabor opera house in Leadville. The Tabor in Denver is still being operated.

When Denver theatre men tried to get the widow to attend a private showing of 'Silver Dollar' refused, declaring it was probably a pack of lies.

With Paramount switching to 'Scarlet Empress,' instead of 'Catherine the Great,' for the new Dietrich film, the company still will have two titles for the picture. United Artists' British made 'Catherine' having been set for some time, Paramount switched to 'The Scarlet Pageant' for England and other foreign countries but had intended sticking to the 'Catherine' title for the U. S.

Switch of name for the States was made after consultation with UA.

supposed product shortage and Broadway holdover, four major company releases got their first-run New York showings this week off Broadway.

Academy has Fox's 'Olsen's Night Out'; rooklyn Metropolitan (Loew) is screening 'Sons of the Desert' (MG); 'Bombay Express' (U) is at the Palace (RKO), and 'Fog' (Col) is at the Paramount in Brooklyn.

Radio's idea in connection with the Hollywood opening of 'Little Women' evidently took wing somewhere between New York and the Coast. Anyway, it didn't show up.

The hunch, originating in New York, was to slip a quiet word to all picture people expecting to attend the premiere to closet the ermine and white tie for the night and enter the Grauman's Chinese theatre, Hollywood, informally. The idea had two purposes in view. One was that the less formality the better to keep the presentation in tune with the simplicity of the film's story. The other was that the flash Coast debuts, with their furs and jewels, were getting on the nerves of some people and due to economic conditions maybe it was about time for less display. This latter portion of the thought is said to have sprung from an unpleasant gesture on the part of a sidewalk throng at a recent premiere which was throttled and never reached the dailies.

ilian Harvey is pursuing an unusual course in objecting to Fox having her make voice-dubbed German and French versions of her productions.

Overruled by company officials, Miss Harvey took the matter to court for decision. She is making the dubbed versions hoping to have the company toss them away after the court decision. She has finished versions of 'My Weakness' and 'My Lips Betray' and shortly starts on the foreign reels of 'I Am Suzanne'.

Miss Harvey's idea is not to hold up Fox by refusal pending legal decision, and by doing the work she is assisting in putting many technicians and players on the payroll for the dubbing, which still stands a chance of being stopped from hitting the market.

verybody in pictures has a chance to get that monicker in the papers during the next few weeks. Executive Secretary John C. Flinn starting Monday (8) released the first batch of several hundred. These are termed just 'suggestions', the official nominations not coming through until owners have signed certificates of compliance.

Idea of the Code Authority in going for name publicity is to get all of the picture folk talking about each other.

The C. A. is not expected to announce immediately its own selections to grievance and zoning boards, which, after all, are the only ones that count. Monday there were reports it would keep the list secret until private investigations of every potential appointee are complete.

Answers and all other papers in connection with many objections filed against allowance of $295,000 to Adolph Zukor, Charles D. Hilles, attorneys and others, under the Paramount equity receivership, have all been filed and are under study by Referee Henry K. Davis.

When consideration of the application for equity receivership came up before a creditors' meeting, numerous attorneys appeared to protest allowance, notably Saul . Rogers, Samuel Zirn, Victor House and others representing bondholders. Some questioned Elihu Root, Jr., senior member of Root, Clark & Buckner, attorneys for Zukor-Hilles duo under the receivership, who are asking for $125,000 as their portion for the period of less than two months.

For the distributors the holidays were a distinct boon. Sales organizations took advantage of the fall-in business all over the country, - gardless of the real draft of pictures current over Christmas and New Year's, as a pusher on contracts and terms.

In the big keys, notably in spots where repeal is in force, all pictures got a better than expected break. For the first time in years downtown sections of the keys drew capacity crowds, the hinterland turning out to celebrate in one way or another. According to estimates, the kid attendance over the past holidays was far greater than in recent years. This also helped.

By showing Fox execs they save money by putting him under contract, Jose Pena, Spanish actor, was able to garner a stock player's contract for himself. Pena, a juvenile, told execs if he couldn't get enough work in Spanish pictures he would return to Spain.

He also pointed out that Fox, which used him frequently, would have trouble getting another actor to replace him because of scarcity of Spanish juves in Hollywood. Execs were convinced, and Pena now has a weekly income.

With three musical producers at Fox, Buddy De Sylva, Lew Brown and George White trying to out do each other in massiveness of production, studio is having a tough time finding space to move around in.

Last week a cameraman and light were needed for an actor's test. Actor walked the lot for two days because no camera or equipment were available, all being used on musikers.

The Columbia football squad's visit to the Warner studios at Burbank traces back to the late Lewis Warner. The son of Harry M. Warner played frosh ball for the Blue and White with Ralph Hewitt. Lewis chose to leave school but Hewitt lingered to do some sweet ball toting both on Baker and other fields. Following graduation he landed in the WB press department in New York. Hence, the natural hookup of Hewitt accompanying the team to the Coast and piloting them over the hill to Burbank.

All eastern sport writers, wire service reps, and syndicate men attended a banquet given at the WB studio for the team.

Inside Stuff—Legit

Charles A. Levy, the Broadway ticket broker who died suddenly Dec. 31, had color, and plenty of it. He had many an argument. Some of those who knew him best refused to speak to him for years, but Levy always squared it with those he liked or respected.

Levy was about 48 and a familiar figure at all the leading race tracks. Although he didn't bet big money he was a consistent horse player.

During the Lindbergh kidnap hunt Levy started for Maryland. When his car, with the initials C. A. L. reached the Jersey end of the tunnel a flock of cops stopped the car and looked it over. Several escorted the motor well down in Jersey before convinced he had nothing to do with the case.

About five weeks before his death Levy was operated on for mastoiditis. Doctors advised him to stay in the hospital, but he insisted on leaving. It is believed the recent bitter weather contributed to the infection. He started as a sidewalk ticket speculator and attracted the attention of the late Joe Leblang. Latter proposed that Levy enter the Broadway Ticket Agency and shortly thereafter he became a partner with A. L. Jones. Leblang was a silent partner, but he disposed of his interests some years ago. Jones is the sole survivor of the three.

Max Plohn and George Samuels are sailing Thursday (11) on an eight months' world cruise. These veteran showmen were road managers when there was a road. Samuels got his with something called 'The Convict's Daughter,' touring a flock of companies, none of which cost over $500 weekly to operate. Plohn's best money maker was 'The Telephone Girl.'

Duo's activities date before the turn of the century—and they hav been under cover with the b.r. since then.

Sam Mann is getting salary from 'Let 'Em Eat Cake,' which started touring Monday (8), but is not in the show. Mann has a run of the play contract. He was in 'Of Thee I Sing,' and like most of 'Sing's' original cast was engaged for 'Cake,' its sequel.

About two weeks before 'Cake' tried out in Boston, Abe Reynolds was placed in the part slated for Mann.

There are actors who turn down picture money and John Beals, rent in 'She Loves Me Not', is one of them. He rejected $5,000 for three weeks' work.

The offer came from Sam Goldwyn and Beals is said to have refused it on the ground that he'd rather continue to learn from the stage, besides which five grand was a lot of money. Of a family not without means, plus a U of Penn and Mask And Wig Club background, may explain Beals' attitude in the matter although he was a small salaried player at the time.

In any case, the report is that the incident was one of Goldwyn's bi gest surprises.

Death last Wednesday (3) in a New York hospital of Robert George Burns, 20, stepson of Arthur J. Levy, general press representative for Jed Harris, followed an illness that baffled physicians. Lad was taken ill about two months ago but was in the hospital only a few days.

There were 14 doctors in attendance. While it was known that the patient's heart was defective, the indicated progressive breakdown of nearly all other organs was not explained by the medical men.

Recent reports that the Skouras Brothers were angling for an operating post with Paramount theatres were officially kayoed by the Par people. The Skourases still operate some three or four Par theatres around Pennsylvania under a profit-fee basis, but indications are that these spots, once the part of a larger group of around 20 houses, will soon revert to Par. If and when this happens it will clean up all Skouras connection with Paramount.

Finding that as an agent his most salable client was himself, Pat Flaherty has given up 10 percenting on the Coast and has turned actor. He set himself for a part in 'Baby In the Ice Box' (Par)t and is now going in to 'The Man Who Broke His Heart' for the same studio.

Flaherty, formerly an exec of Red Star Music Co., has severed his connection with the Stuart agency and is now emoting exclusively.

Paramount California studio has a policy of saving all the fan mail of its players, and has accumulated hundreds of thousands of letters in 10 years. The fan blurbs are stored in the basement of the camera building but last week's storm deluged the cellar with a sea of mud and water.

After pumping the water out, company decided the mail was about ruined, so remaining letters were burned to prevent them falling into unscrupulous hands.

'Viva Villa' (M-G), with a few days to go before completion, has had five directors.

When Howard Hawks went off it, after the Mexico City period, Jack Conway came on, then Dick and Art Rosson took a hand, while Conway was reported ill. After that William Wellman was given the task with Conway returning to put on the final touches.

Blocked from membership from the code authority because he was not an exhibitor, Abram Myers, leader of Allied Exhibitors was reported Monday (8) to be the permanent alternate of Nathan Yamins. Regular codist will announce it at the Wednesday night meeting of the C. A. in H. M. Warner's office.

Realizing that editors can't refrain from running pictures showing a celeb reading their paper, Warners sent for copies of the 165 sheets running the Harold Teen comic strip.

Studio then photographed Hal LeRoy, who plays the title role, reading the various papers.

Agency exec tried to sell a story to a producer.

'Why you want four times as much as you did two years ago,' producer argued. 'I know,' agent replied, 'but it is much improved.' thought the yarn was an orig.

It actually was a published novel.

A chatterer on a Los Angeles a.m. rag gave a large bottle of perfum to the wife of a producer as a Christmas gift.

When the producer's wife opened the package she discovered the chatterer had originally received the perfume as a gift from a director's wife and had forgotten to remove the tag.

Warners is putting out special publicity on 'Madame DuBarry' to offset the idea that it is an adaptation. Studio will stress that this version is an orig. Edward Chodorov did it.

Musicians Pass Strike Resolution In Anti-Equity Sunday Show Protest

Sunday legit performances was the subject of a turbulent meeting of New York musicians Friday (5).

Frank Gillmore, the Equity head, was blamed, as was Grover Whalen the NRA local administrator (resigned Monday to head liquor interests), who, it was charged, failed to co-operate with the musicians in their aims for open Sundays.

Eddie Cantor was also scolded on the Sunday thing and the same speaker named Rubinoff as being against it. An appeal was sent Governor Lehman asking im to favor legalized Sabbath performances and aid from the President was also sought.

High excitement was reached when the musicians passed a resolution to strike against shows in which Equity members are appearing unless Equity reverses itself on the Sunday subject. Leaders attempted to calm the men, but the vote was passed over their heads.

It was not an official meeting and it is reported that Walter Reade inspired the gathering, said to consist mostly in a radical group within the union. Reade made the attack on Gillmore, Cantor and Rubinoff, the latter being violinist in Cantor's Sunday night broadcasts.

Committee Named

Monday (8) a committee named at the meeting asked the union officers to okay the strike resolution, but since the rump session represented but 15% of the union's membership, the application was doubtful of being accepted. Reade declared that 75% of the managers would back the union's move. His position, however, was not clear, Reade not being interested in legit in New York although known to be close to the Shuberts. Equity was not in receipt of a copy of the resolution and made no statement.

Declaring that Reade was misinformed as to his stand on Sundays, Cantor stated that although he was originally against such performances 'when the depression made inroads in the theatre I changed my opinion'. In Dec., 1931, Cantor wrote Gillmore to the effect that he opposed Sundays, 'but I think that with conditions in the theatre being as they are, the managers ought to be aided to the extent of giving Sunday night performances a trial'.

Gillmore replied that he was of the same opinion, although doubting that a majority of members would see it that way, 'it being difficult to make them appreciate how serious the situation is. We as entertainers have got to fall in with the customs of the public and give it entertainment on the day when it goes out for such in the largest numbers. . . . I shall speak in favor of what I have said, irrespective of the criticisms I may receive, but as soon as the members have decided against it, it is no longer an issue'. Sundays were voted against shortly afterwards at an Equity meeting.

Cantor expanded his views following the Reade attack, stating that he favors the legitimate theatre having the same right to give Sunday performances as any other branch of amusements, with the proviso that the actor be given one day off per week. As for Reade's remarks about Rubinoff, Cantor asked: 'What has Rubinoff to do with the legitimate theatre?'

Shows in Rehearsal

'The Joyous Season' (Arthur Hopkins), Plymouth.
'Hat, Coat, Glove' (Gaige), Times Square.
'Mahogany Hall' (Sheppard and Buchanan), Bijou.
'Theodora' (Agnew tions), Selwyn.
'Dodsworth' (Max Gordon), New Amsterdam.
'The Devil of Pie-Lang' (Wee and Leventhal), Union Church, 48th street.
'The Wind and (Klondorf and Hart).
'Mackerel Ski (John Tuerk), Lyceum.
'John Brown's Body' (George Abbott), 49th Street.
'Very Early American' (Wilton Lackaye, jr.).
'False Dreams Farewell' (Frank Merlin), Little.
'Wednesday's Child' (Edith Atwater), Shubert.
'Richard of Bordeaux' (King and Mollison), Empire.
'By Your Leave' (Aldrich and de Liagre), Morosco.

Lang Closes His Coast 'Show Boat' Production After 3 Losing Weeks

Los Angeles,

Howard Lang's 'Show Boat' closed at Pantages Hollywood Dec. 27 after three tough weeks between the Mayan and the Pan. Lang was owner of the show for three losing weeks.

Revival was originally produced by Belasco & Curran, who opened it in San Francisco at the Curran. Piece staggered along for three weeks then they sold out to Lang. He brought it south, opened at the Belasco here. At the end of the first week when the take was less than $8,000 with an $11,000 nut, he folded.

Stuck for a draw picture over the holidays Alexander Pantages sold Lang the idea of bringing his show out to the Hollywood house for two weeks opening Dec. 14. Musical was not condensed, played three shows daily. One mat and two evening shows with intermissions eliminated. First week grossed around $8,000, second slightly under that figure. Deal was for a 50-50 split over the nut.

Piece went to the Los Angeles equivalent of Cain's.

London 'She' Off

London presentation of 'She Loves Me Not' has been set back because it was found, impractical to stage the show in the house booked. Show was slated for the Globe, which has three balconies.

Main difficulty was the comparatively narrow proscenium opening, setting of ' he' requiring a wider arch. Most London theatres are similarly constructed. Reconstruction of the double deck setting may solve the problem.

PRODUCERS ASK INFO ON CODE

Clarification of the legit code in respect to minimum salaries is being sought, although all claims under the Washington ruling that the code is retroactive in that respect are reported paid. Managers who were ordered to pay the claims by Equity state that NRA headquarters denied that Equity has any such rights, nor had the legit Code Authority.

Code establishes a minimum of $40 weekly for actors who have appeared on the stage for more than two years, with $25 set as the minimum for those with less than two years' experience. Point brought up is just what constitutes two years' experience—whether it means 104 weeks or if the code means two seasons whether it means that an actor shall have worked 80 weeks in order to qualify for the higher minimum. It was pointed out that some good actors haven't worked 104 weeks or even 80 weeks for a much longer period than two years.

Expected ruling will probably be that the $40 minimum will apply to any actor who has been a member of Equity for two years or more but several managers insist on having NRA so state.

Through money deposited to guarantee salaries, the balance of the claims of 'One Sunday Afternoon' players have been paid by Equity. Rita Collins, Carl Swenson and Sarah Arms received $677 between them. Show management claimed that it raised salaries of bit players to the minimum early in the season. It was later discovered the boosts were only partial. One 'Afternoon' actress took judgment in court for about $135, not waiting for Equity.

Earl Carroll also paid $500, that amount making up the minimum due three players in 'Murder in The Vanities' accumulated from the opening of the show. Manager questioned Equity's right to make the demand and sent an attorney to Washington to learn what it was all about.

Rosenblatt to Attend Hearing on Ticket Broker Violation Charges

Sol A. Rosenblatt will be present at Wednesday's (10) meeting of the Legitimate Theatre Code Authority for the first time since he was appointed deputy administrator of the amusement codes. Ticket matters and charges against several brokers will be heard and two agencies alleged to have violated the license rules will be called to appear before Rosenblatt.

Understood have also been asked to appear are Jed Harris, producer of 'The Lake' at the Beck, and Joe Glick, his general manager. Harris went to Florida shortly after the play (starring Katharine Hepburn) opened. Anonymous charges were made to the effect that an outright buy was entered into, in violation of the rules. Letter received by the Code Authority claimed that a buy existed for 'Lake' and that 'ice' was collected.

Communication regarded as a squeal in some quarters was supposed to have been signed by all the 'licensed brokers, but it was discovered the signatures were phoney. Ticket Committee for the CA refused to laugh off the complaint and fact that a new ticket office opened up next door to the Beck entrance attracted its attention...

rady's Blast

Before he departed for Palm Beach with his wife (Grace George) who has been ill, William A. Brady let out a blast over the manner in which the legit code was not working out (it was Brady who originated the movement that brought amusements under the NRA). He charged that conditions in the theatre have become more hazardous, instead of lightening its burdens and feared the theatre might become extinct.

Brady blamed the backstage unions and Equity; 'Equity prevented the theatres (legit) from being open New Year's eve, although they allow their members to act on other Sunday evenings for the Stage Relief. They permit them to work for starving actors in New York, but they will not permit them to work for starving managers.'

After estimating that the missed New Year's eve cost the theatres $200,000, Brady added: 'Their members work seven days a week in picture houses, on radio and vaudeville, and yet we could not get even that one concession.'

The manager declared 'We haven't gained one inch with labor.' Also stating that stagehands, musicians and actors representatives come to the code meetings things the managers should do, but 'labor refuses to consider the code and just stands pat.' Brady said that conditions throughout the country for the theatre are worse than they were six months ago because the code rules are so vigorous, adding, 'We must have some sort of co-operation for the managers throughout the country. Labor has got to moderate its rules and regulations. Labor in the theatre is the only labor in the United States that did not have its salary reduced through all these troubled times.'

Brady also stated that the only thing of importance that the code has done was to partially clear up the ticket situation in New York. He thought Washington did some harm in countermanding the penalties against ticket broker and a theatre. But he charged that one theatre was selling tickets at $1 premium. No names were mentioned.

Martin Beck denied any connection with a buy and stated that if any such deal was made he was not in on it and would not participate. It is said, however, that Harris has full charge of the ticket distribution, which is claimed to be in violation of the rules, therefore bringing Beck into the picture. Rules prohibit the selling of tickets to agencies. Latter are given allotments and all tickets are returnable. Wednesday's meeting will include a review of the Leo Newman and Library agency charges, Code Authority having previously found both had violated the rules.

Session may also appoint regional boards for the coast, Phila., Boston and Chicago. Latter are said to be violating the code as to throwaways and ticket gypping.

In a release sent out by the NRA under the date of Jan. 1, 1934, it would seem that everything was hunky dory on Broadway.

'Protection of the public from unscrupulous ticket scalpers and other ancient abuses theretofore regarded as incurable have been terminated as a result of the operation of the NRA code for the legitimate theatre.

'Division Administrator Sol A. Rosenblatt of the National Recovery Administration, reviewing effects of the theatre code, declared today that after several months' operation it had 'given a healthier tone to the whole industry.'

'With the opening of the New Year we can predict that the rejuvenation of the stage will be considerably hastened by its code, which eliminates conditions that were destructive.

'The code, approved by the President on August 16, is administered by a code authority representing every group interested in the welfare of the theatre, including the public. Managers, artists and technical employees, Actors' Equity, Chorus Equity, stage hands, musicians and scenic artists, are all included in the governing body. The playwrights' interests are represented through the Dramatists' Guild.

'For the first time in the history of the theatre, the public which supports it is actively represented in the persons of Paul Shields, Mrs. Claire Booth Brokaw and my assistant, William P. Farnsworth of NRA.

'Protecting Public'

'The Code Authority thus composed has devoted a major portion of its efforts to the protection of the public in buying tickets through brokers and in preventing the abuses caused by the use of 'throwaways' wherein a slip of paper, ostensibly a free pass, is presented at the box office. When the person with this slip goes to pick up his tickets, he finds there is a service charge of varying amounts.

'The use of the throwaways has been abolished and the Code Authority is watching carefully to see that it does not return. The old law of supply and demand has long caused the price of tickets for hits to skyrocket through heavy block purchases by unscrupulous brokers known to the trade as 'scalpers.'

'To regulate the resale price of tickets the Code Authority has issued a license to bona fide ticket brokers of established repute. The managers are not allowed to supply tickets to any unlicensed broker. These licensed brokers are restricted by the terms of their license to an advance of 75c over the box office price for each orchestra seat and 50c over the box office price for each balcony seat. As a further protection to the public, each manager is required to keep 25% of the seats in all locations of the house in his box office so that the theatregoer may secure his ticket without the payment of any premium.

'The broker, on his side, has long depended on the theatregoer who makes up his mind at dinner time that he wishes to see a particular show, and for this service which he renders the public, a fair charge as a premium is due him.'

EARL CARROLL HIES COASTWARD FOR PAR

Earl Carroll leaves for Hollywood next week to supervise the screen version of 'Murder of the Vanities' for Paramount. Latter guaranteed a bid for the picture prior to mystery-revue's production and Carroll's services on the coast. Contract calls for five weeks with an optional three weeks in addition for completing the picture.

'Vanities' current at the Majestic, N. Y., is expected to play until Washington's Birthday, closing at that time. It will not go to the road but a tentative deal may spot the show in London this spring.

Producer is taking 11 girls from 'Vanities' for the picture, they to form the nucleus of the fan number which will be more elaborate than in the stage version. Billy House the show's comic may also be in the party.

'White Horse Inn' Shown as Revival Of German Piece Two Score Yrs. Old

Jam the production of 'White Horse Inn' grew even more muddled with the announcement by Lee Singer that he had leased the former Carroll theatre for production of the European musical.

When and if the piece is produced in New York there will be half a dozen legal tangles unwind. Play's history is ancient and involved, making many difficulties.

Piece was written nearly 40 years ago by a German team of authors, Blumenthal and Kandelberg. Sidney Rosenfeld, then a prominent writer and producer of musicals in the U. S., had an agreement with the team giving them European rights to his productions and getting, in return, English speaking rights to theirs. Piece was produced under his aegis in New York in 1899.

Paris, London Success

Rosenfeld died in 1931 and his widow followed his a few months later, but the rights to this among other plays remained with his estate. Several years ago Eric Charrell produced the piece as a revival in Berlin, it did amazingly well, none realizing it was a revival. It was done by him also in London and Paris and to good results in both places, running a full season for Sir Oswald Stoll in London. Rosenfeld estate says it intends to bring suit against Stoll on this production about which it was not consulted and for which it was not paid.

Charrell, with a British syndicate, declined to produce the piece in New York a few months ago and came here to do it, only to be met by John Wildberg, attorney representing the Rosenfeld estate, who made the situation clear to them. Meanwhile Singer announced a production. Singer's position is okay, because it turns out that Rosenfeld, prior to death sold the United States production rights to Alice Kauser for the length of the current copyright, and she assigned them to Singer.

Attempt is being made to bring all parties together for production by the group and staged by Charrell. Meantime the Nathan Burkan office representing Charrell has served legal notice on Singer that if he uses any portion of the Charrell production or copies of it he will be sued.

Still another complication lies in the fact that Singer must get his piece on a stage and off by Dec. 18, 1934, at which time the copyright expires and the Krauser-Singer rights cease. Now copyright reverts to the Rosenfeld estate which consists of two elderly sisters named Johnson, one 86 years old and the other 80.

CURRENT ROAD SHOWS

'All the Kings Horses,' Boston.
'Autumn Crocus,' Capitan, Angeles.
'Biography,' Ford, Baltimore, Md.
'Dangerous Corner,' Cass, Detroit, Mich.
Eva LeGallienne Repertory, Davidson, Milwaukee, Jan. 8 to 12; Parkway, Madison, Wis., Jan. 13.
'Green Pastures,' Joplin, Joplin, Mo., Jan 7; Auditorium, Springfield, Mo., Jan. 9-10; Central Audi, Omaha, Neb.
Hold Your Horses,' Nixon, burgh, Pa.
Katharine Cornell Repertory, Columbia, San Francisco, Cal.
'Let 'Em Eat Cake,' National, Washington, D. C.
'Love Chiselers,' Belasco, Los geles.
'Nice Girl,' Music Box, Los Angeles.
'No More Ladies,' Plymouth, Boston, Mass.
'Sailor eware,' Mayan, Los Angeles.
'Ten inute Ali i,' Chestnut, Philadelphia.
Walter Hampden, Erlanger, Chicago, Ill.
'Women Kind,' Royal Alexandra, Toronto, Can.

Oberfelder Folds Rotary Stock Wheel, But to Try Again; Union-Pix Problems

, who attempted mid-west circuit of rotary stock houses, is closing down all the theatres now operating and will completely reorganize. Says work, but needs revision. Expects to get started again in about three weeks with a nucleus of about six cities.

Kansas City and St. Louis houses were shuttered Saturday (7), - dianapolis and Louisville continue through to this Saturday (16), and Cincinnati will continue one week later, closing Jan. 23.

Thus far Oberfelder presented eleven shows this season in his houses, all from Broadway. He expected to expand his circuit to about 30 weeks' playing time, but came a cropper two ways, finding there were not enough fresh successes to keep him going, plus the fact that some cities couldn't take stock. He'll weed out these spots and add some others, being convinced the plan basically is okay.

Oberfelder got into hot water in deal to take over the Chicago company of 'Sailor Beware.' Instead of it going rotary stock, show closed Saturday (6) and the stage hands union is blamed. Union rules are to the effect that a show shall have actually closed and the crew shall have placed the production in the storehouse before its status as a road show is changed. Until such time the road crew must be retained and the yellow card system which requires the same number of men backstage as originally employed, shall be in force.

These are among the points which the managers have unsuccessfully sought to change since the legit code became effective. Same situation caused the closing of 'When Ladies Meet,' at the Royale, N. Y., last summer. Management declared 'Ladies' to be on a stock basis, but the union said that couldn't be done. Show was taken off, throwing both actors and stage hands out of jobs.

In both instances the rating as stock presentation would have lowered the back stage crew from 16 to six men. It was that margin of cost operation which forced both shows off. That both shows were to have an admission charge of $1.10 top, or one half the regular admission price, failed to cause the union to suspend nor make exceptions of its arbitrary rules.

At the time of the 'Ladies' collapse, Equity was not backward in expressing dissatisfaction over the stand or the allied stage hand stipulations. It was then admitted that actors and stage hands haven't the same points of view. Since the adoption of the NRA code the feeling between the unions has lessened but the closing of 'Sailor' may arouse a storm.

The mid-western rotary stock project has another factor to contend with, that being the showing of picture versions of the play it secures. Case in point is that of 'Dinner at Eight.' In Kansas City previous to the picture 'Dinner' drew $13,000 in 10 days, the gross on the first week (10 performances) being $9,000 at $1.10 top. In St. Louis where the picture version had been shown, takings were $4,700. ross in Cincinnati was considerably less because of the picture.

Company Mgr.'s Play Didn't Finish Week

Utic., Jan. 8.

Ending their engagement four weeks after it began, the Majestic Players, dramatic stock at the Majestic theatre, folded up Wednesday (3) without presenting the evening performance. Closing play was 'White Cannibals,' written by William Melville, company business manager.

Nathan Robbins, manager of the Majestic, said he had an agreement with Melville to engage the cast and stage the shows. A bond of $500 had been posted with Equity.

A week before the closing admission prices were cut to 40c at night and 25c matinees, from tops of 75c and 35c. The Majestic had the only full week stage show in Utica.

Dramatic stock company had replaced a stock burlesque policy. Robbins is now considering another attempt with girl shows.

Nixon Goes Pictures In Open Legit Week

Pittsburgh, Jan.

Lack of legit attractions sends the Nixon to pictures next week, with 'Queen Christina' opening fortnight roadshow engagement there Monday (15). House has 'Hold Your Horses' currently, relighting after dark New Year's session.

Following run of Garbo picture, 'School for Husbands' comes in Jan. 29 as fifth play of American Theatre Society subscription season, with 'Double Door' winding up subscription series Feb. 26. Between these two, there's 'Let 'Em Eat Cake,' Feb. 5, and that's all for the present. 'Ten Minute Alibi' and No. 2 company of 'Sailor Beware' also early spring possibilities, but nothing definite on these yet.

Also mentioned, both for return engagements, are San Carlo opera company and Eva Le Gallienne's repertory troupe, both of which did all right here.

That Page One Splurge Makes Margaret Perry's Stage Showing Perfect

Margaret Perry, New York actress and wife of Winsor French, News film crick, returned to stage in Play House's production of 'Criminal at Large,' despite the fact that she will inherit an estate valued at $500,000 in February.

Actress, who starred in New York and London companies of 'Strictly Dishonorable,' was recently granted an allowance of $2,225 per month by New York surrogate court for living expenses until she is 21 in February. Then she will come into a reputed fortune of close to $700,000 in one lump, willed to her by the late F. W. Frueauff, her father, Denver utility magnate.

Mother of heiress-star is Antoinette Perry, Broadway actress-playwright-director. Although now known as Margaret Hall Freuauff French, daughter has adopted stage name of Margaret Perry.

All the front page publicity given her by local sheets resulted in play being completely sold out for first week.

Cornell All Alone

San Francisco, Jan. 8.

Katharine Cornell's rep company opens at the Columbia tonight (8) for two weeks, doing 'Romeo and Juliet,' 'Candida' and Barretts of Wimpole Street.'

She'll have the town to helself, with Curran, Geary and Alcazar dark and nothing scheduled, and looks to do business, with good advance sale and plenty publicity.

Los Angeles, Jan. 8.

Katharine Cornell comes into the Biltmore Jan. 22 to play 'Candida', 'Romeo and Juliet' and 'The Barretts Wimpole Street' for two weeks.

Walter Hampden's company comes in Feb. 10 instead of March 1. Hampden plays 'Richelieu', 'Hamlet', 'Macbeth' and 'Servant in the House'.

Tacoma,

Katheri Cornell's company played Hamrick's Temple in 'The Barretts of Wimpole Street.' It's first one night stand ever played by Miss Cornell a star in the United States.

House was a sell out in the large Temple, ordinarily devoted to double features and shorts.

40c STOCK IN B'HAM

irmingham.

Jefferson returns to dramatic stock Jan. 20 with the Marco Art Players, who are coming here from Plainfield, N. J.

House opened last fall with dramatic stock, then switched to the G string oomic type and followed with pictures and musical shows. The change means going back to the old policy of two or three matinees and seven evening shows a week.

Scale, which has been 15c and 25c., will be upped to 40c. top.

Sutphen Takes a Chance

Lincoln, Jan. 8.

Joy Sutphen, one time manager of the Liberty here, who has always housed an idea that Lincoln is a good town for legit, is taking over the house for one night (15) and bringing 'Green Pastures' at four prices ranging from 75c to $2. There'll be two shows.

This'll be the first roadshow in Lincoln for over a year, but there's only 1,400 places to sit down in the house, so it won't be any gold mine at a sell out. House is let out for the night by the Lincoln Theatre Corp., which has been leaving it shuttered.

'FOLLIES' CAST REFUSES 'CUT'

Principals in the ' legfeld Follies' at the Winter Garden, New York, refused to accept a half week's salary when it was offered Saturday (6). Revue opened Thursday (4) and the Shuberts, who produced the show under Billie Burke Ziegfeld's name, attempted to pay off on a three-day basis.

Equity will back up the players for a full week's salary because the show rehearsed considerably longer than the regular five-week period for musicals.

UPTOWN FLOP HELPS 'YOSHE KALB' BELOW

'Yoshe Kalb' having died as a legit play on Broadway after only two performances, is now a stronger draw than ever in its original version on Second avenue. Piece is showing at the Yiddish Art Theatre four or five times a week to turnaway biz.

Play ran a full season on Second avenue last year and six weeks into this season, then going into a repertory with two other plays for four weeks. When production for Broadway was set it was taken off downtown but was put back for a matinee performance immediately after the fold-up at the National. Response was so quick and spontaneous it's been played several times and now becomes the official filler-inner. Piece will continue rest of the season every time house is free or unsold for benefit purposes.

Theatre has been sold solid for benefit performances several days a week for rest of the season and impossible to play 'Yoshe Kalb' for these performances because most of the organizations already had benefit shows on 'Yoshe' when it was current last season. Makes a curious situation in that selling out the house intact to the benefiters, generally a good business guarantee, is hurting since keeping the actual draw show from the boards.

IN CONCERT

Charlotte, N. C., Jan. 8.

Frances Marion Comstock, late of Jerome Kern's 'Music in the Air' will appear in concert at the George Vanderbilt hotel, Asheville, Jan. 10.

Rosenblatt Presages Legit Revival Sans Ticket Scalps, Chiselers

Washington, Jan. 8.

Rejuvenation of the stage during 1934 was predicted in a New Year statement from Divisional Administrator Sol A. Rosenblatt of NRA in a review of accomplishments of legitimate code authority during the four months of its existence.

Protection of the public from unscrupulous ticket scalpers and other ancient abuses previously considered incurable was cited as outstanding result of the NRA theatre code.

Code Authority, NRA executive noted, has been effective in making certain that actors have received fair wages. There have been cases, Rosenblatt remarked, where managers had contracted to pay wages below the code minimum, but in each instance when the administrative agency has called upon offenders to respect code terms 'a check for the amount due was forwarded to the code authority to be distributed to the actors involved.'

Guarantee that the legitimate Little Theatre will receive protection was given when Rosenblatt explained steps taken to differentiate between the commercial and the amateur fields. With a final report expected in the near future from the authority subcommittee, Rosenblatt said 'the chiselling stock manager who has brought the name of the little theatre into disrepute' through masquerading in order to avoid paying code wages 'may pect no consideration.

Correction of abuses of workers and protection for actors against 'their own willingness to work for meager wages' are other results of the code group which will be beneficial, Rosenblatt said. Establishment of a 'reasonable hourly limit' on rehearsal periods may be expected, he remarked.

'For the first time in the history of the theatre a minimum wage is laid down by the code in an industry where the number of unemployed always far exceeds the number employed.'

'Ah, Wilderness' Matinee Benefits Fund $1,800

Special matinee of 'Ah, Wilderness' at the Guild, N. Y., last week benefited the Stage Relief Fund over $1,800, including the of programs.

Exp itures are being closely watched because the fund has much less cash on hand than at this time last wi

Weekly financial statement up to Friday (5):

Gross receipts	$74,270.80
Benefit, 'Ah, Wilderness'	1,741.40
Sale of programs	83.62
Chas. Jehlinger	50.00
Beth Abraham Home for Incurables	50.00
Other contributions	39.98
	$76,235.80
Gross disbursements	73,820.71
Balance	$2,415.09

Handlan Trust for Actors Has Taken Care of 381 So Far

St. Louis, Jan. 8.

Some 381 performers, many of them well known to the public two or three years ago, have been aided to the extent of approximately $25,000 from an 'actors' trust' created in the will of a St. Louisan, E. W. Handlan.

Handlan, an executive of the Handlan-Buck Manufacturing Co., and, who died in 1928, set aside a fund of $35,000 to aid those who were 'down on their luck' in the theatrical profession.

Fund is being administered by J. A. McCarthy, an officer of the Mercantile-Commerce Bank and Trust Co., here, who is one of the executors. Applications for aid are being taken through the Actors' Fund of America.

Disbursements began last August and McCarthy states the fund probably will be exhausted by the end of the winter. 'We try to confine our aid to actors who are established in their profession, but are out of work and not yet on relief rolls,' he said. 'By far most of the applications for help come from New York. Almost twice as many women as men have applied for aid.

'The will stipulated no more than $99 was to be paid to one person, and the help so far given has averaged $66 each. We are cutting the average to a smaller sum to make the fund hold out until spring.'

Gropper Sets Play

Hollywood, Jan. 8.

Milton H. Cropper has left for New York to arrange production of his play 'When Ghosts Meet.' He will also set the publication of his book 'Three Queens Full.'

He'll return here in about six weeks.

Sam Forrest's N. C. Peek a Break for Hillbillie 'Britches'

Charlotte, N. C., Jan. 8.

'Tight Britches,' North Carolina mountain play by Hubert Hayes and John Taintor Foote, for which production rights have been purchased by George M.' Cohan, was repeated with its amateur cast at the Plaza, Asheville, as a benefit for the players.

Play was presented by the amateur cast in order that Sam Forrest, director for Cohan, might see it played by the native mountain folk, about whom the play was written.

'TALENT,' UNSOILED BY CRITICS, FOLDS ANYWAY

'Talent,' the Rachel Crothers play produced by John Golden was shelved after holding two weeks of 'preview' performances at the Royale, New York. Tickets were sold at the box office and through cut rates, but the piece never formally debutted and reviewers did not see it.

The previews enough coin to pay off the actors the minimum two weeks' salary.

O'Shea Troupe Quits

Milwaukee, 8.

Oscar O'Shea and his Players, at the Davidson since last May, called it a season Saturday (6).

House will continue as formerly with legit road shows. Stock company has been stepping aside this season when outside attractions were booked in.

Eva Le Gallienne is the current attraction for five days with Alice in Wonderland,' 'Romeo and Juliet' and 'Hedda Gabler.'

Lederer's Coast 'Crocus'

Hollywood, Jan. 8.

Julie Hayden is the lead opposite Francis Lederer in 'Autumn Crocus.'

Play opens at the El Capitan Jan. 14.

Sticks Won't Go for Repertory

Cornell, Le Gallienne Have Same Experience —Only Right Play Draws

Verified reports from road concerning the tour Katherine Cornell and Eva Le Gallienne show that both stars had the wrong idea in presenting repertory. Out of town audiences are responding in profitable numbers only when the plays they wanted to view were presented. While the theory of each actress is to build up a following for rep on the road, it is estimated that because of that their tours will gross between $30,000 and $40,000 less than had they appeared only in the favored plays.

Miss Cornell's outstanding success was 'The Barretts of Wimpole Street' and when appearing in it, capacity was drawn in virtually every stand. Star, however, insisted on appearing in 'Romeo and Juliet,' also 'Candida.' She opened as Juliet in Milwaukee and drew but $900. Latter days of the date were devoted to the 'Barretts' and drew great business. Indications point to that play making the tour successful.

Baggage Cars

Miss Le Gallienne's best draw out of town is 'Alice in Wonderland.' But she usually mixes up the engagements with Hedda Gabler and also plays Juliet. Her Cincinnati opening grossed $300 but it wasn't with 'Alice.' Miss Cornell has reached the coast and it is reported Miss Le Gallienne may land in Hollywood.

Because of the repertory Miss Cornell is carrying two baggage cars. Only one is required for the 'Barretts.'

FOLLIES

Revue in two acts. Presented by rs. Florenz Ziegfeld (Billie Burke), with the Shuberts participating but not billed. Staged by Bobby Connolly and John Murray Anderson. Production lyricist, E. Y. Harburg. Production composers, Vernon Duke and Samuel Pokrass. Dialog staged by Edward C. Lilly. Dances by Bob Alton. Principals include Fannie Brice, Willie and Eugene Howard, Jane Froman, Patricia Bowman, Everett Marshall, Vilma and Buddy Ebsen, Cherry and June Preisser, Betzi Beaton, Oliver Wakefield, Jacques Cartier, Vivian Janis, Eve Arden, Ina Ray, James Kitson, Don Ross, Victor Morley, Brice Hutchins, Fred Mannat, Judith Barron, Sara Mildred Straus Dancers.

Girls: Dorothy Buckley, Hope Dare, Edith Roark, Marian Santre, Marie Stevens, Gladine Sweetser, Ethel Thorsen, Florence Mallee, Ruth Reither, Carolyn Ryan, Louene Arbrosius, Helene Frederic, Charlotte Mann, Leone Sousa, Bobbie Miller, Joanne Allen, Virginia Allen, Peggy Ann, Marjorie Baglin, Mary Bay, Helen Bennett, Hazel Bofinger, Mildred Borst, Mary Ellen Brown, Joane Connon, Jean Carson, Maxine Darrell, Dorothy Daly, Lonita Foster, Marjorie Gayle, Gloria Glennon, Julia Gorman, Helen Hannon, Pearl Harris, Irene Hamlin, Juliet Jenner, Gladyse Keating, Evelyn Laurie, Pamela McAvoy, Frances McHugh, Jane Moxin, Evelyn Nielson, Evelyn Nichols, Thora Roberts, Edwina Steele, Maria Steele, Jean Stuart, Mildred Webb, Gloria Cork.

Boys: Herman Belmonte, Al Bloom, Joseph Carey, Jack Coogan, Frank Ericson, Clark Leston, Dinty Moore, Jack Ross, Sid Salzsr, Gil White.

At the Winter Garden, $4.40 top.

While this show's nearest approach to the Ziegfeld tradition is its title, it is good entertainment. Combination of the most valuable of all revue titles, and what's behind the title, should be salable in New York at $4.40 for a healthy stretch.

The first post-Ziegfeld 'Follies' should go down on the books as a technical hit on its run and grosses. An investment of $110,000 is quoted by the boys on the 47th street curbstone, but the big problem will be to maintain that $4.40 scale.

This show, in its six or seven weeks in the jungle, underwent numerous cast and production overhaulings. Fixing included a couple of complete changes of scenery and wardrobe, besides all the other expenditures necessitated by the changes made. And they don't do that on potato chips.

The Ziegfeld atmosphere and the Urban settings are missing. But this 'Follies' has its own sort of beauty. Chiefly, it has more comedy than the Follies' of the past usually contained. It's a 'Follies,' yet not a Ziegfeld 'Follies'; a Shubert-produced revue, yet not a Shubert revue. Nor is it a cross between the two. It's rather a good imitation of the style of revue lately presented by Max Gordon and Sam Harris. The sophisticated kind.

The first Shubert element noticeably lacking is the nudity. There is none at all in this 'Follies.' Not even legs, except those of the dancing line girls, who show 'em for freedom's sake. The show girls are adherents to the long skirted, slinky evening gown, with full front coverage up above.

Fannie Brice and Willie Howard handle the comedy successfully, and the fact that both use the same dialect doesn't detract. Howard, the perennial comic of the revue stage, is as sturdy as ever. Miss Brice is even better than ever. Her strip and fan dance herein tops her old swan dance. She does this alone for one of the show's two comedy highlights. In the other Miss Brice and Howard are both involved, a satire on 'Sailor Beware.'

Scattered through the rest of the cast is a good supply of song and dance talent. Jane Froman, singing, and Patricia Bowman, dancing, are new to the revue field, and fine in their first starts. Everett Marshall gives the songs the required vocal heft. The Vilma and Buddy Ebsen and Cherry and June Preisser dance specialties are valuable contributions.

Music is good, the ensemble dancing all right, and the production, staging and John Murray Anderson's lighting—especially the lighting—all classy. They ought to be. Enough people worked on it.

Comedy is mostly in the form of blackouts. They have the common fault of weak finishes, but on the whole are well constructed up to the climax. So the blackout thuds aren't too destructive. They're also rather blue, but the audience didn't seem to mind. Miss Brice and Willie Howard have their own way of cleaning 'em up in their playing, and their interpretation throughout show is the answer to any skit writer's prayer.

Judith Barron, Betzi Beaton, the dancing line and showgirls open it up, first in 'one' and then full stage in a garden set. 'That's Where We Come In,' by E. Y. Harburg and Sam Pokrass, is the song. It's reprised several times through the show by Miss Beaton and eight of the show girls in satirical displays of pulchritude. The lookers are below the Zieggy par, but they won't scare anybody.

'All Quiet in Havana' deuces as the first comedy moment. The Cuban revolution's gagged up by H. I. Phillips, columnist of the New York Sun, who has a couple other pieces in the show. Willie Howard does the incoming and outgoing president. Miss Brice is next, out in 'one,' singing 'Soul Saving Sadie,' a special by Billie Rose, Ballard MacDonald and Joseph Meyer. Lyrics very good.

'Water Under the Bridge' marks the first appearance of Everett Marshall and Pat Bowman, the former singing from a prop bridge and the latter dancing with the Sara Mildred Strauss dancers (girls) behind a scrim in a beautifully lighted underwater effect. This is Miss Bowman's first of three tries in the show and each okay. For Miss Bowman these eight shows a week, after the four and five-a-day at the Roxy and Music Hall, must seem almost like laying off.

'I Like the Likes of You,' trick lyrical song by Harburg and Vernon Duke, brings on some youth—Brice Hitchins, Miss Barron and the Ebsens, along with the chorus. The song holds promise.

'Barnyard Theatre, Inc.,' by Fred Allen and Harry Tugend, burlesquing the New England summer playhouses, is the only sketch with a sock at the finish, and it has more than a finish. The Preisser kids double up for their specialty, getting a recall. 'Ivory and Old Gold,' designed by Watson Barratt, is the first production spectacle, building up on its scenery and the singing of Miss Froman and Marshall. It's the prettiest thing in the show. 'Suddenly,' by Rose, Harburg and Duke, is the song, and another hit possibility.

Oliver Wakefield takes the 'one' spot for his double talk monolog, five minutes or so that are dependent wholly on what kind of an audience happens to be in, and with which Wakefield will have to take his chances. Willie and Eugene Howard are next for some singing with a vocal chorus, a medley of operatic airs in which Willie gets laughs with a fat girl for foil. This is an abbreviation of a number tried out at one of the Winter Garden Sunday nights a few weeks ago.

'Fifth Avenue,' containing the song 'Sidewalk in Paris' by Harburg and Pokrass, is a novelty production number with specialties introduced by the barking guide on a rubberneck bus. Nice execution of a standard idea. The Ebsens and Ina Ray, a little blonde buck and winger, do the hoofing.

'Baby Snooks,' sketch by David Freedman, is a switch by an expert radio gag switcher, and gives Miss Brice a crack at a pair of rompers for a kid impersonation. 'Moon About Town,' song by Harburg and Dana Suesse, brings Miss Froman out before the traveler for a solo in which she makes most of the opportunity to be an individual hit. The special material with which Miss Froman is provided gives her the change of pace that she needs.

'Reviewing Stand,' by H. I. Phillips, is a blackout that could go black a lot sooner. But it doesn't hurt because the wallop of the layout follows. It's Miss Brice as a tripper and fanner, singing 'Countess Dubinsky' (now with Minsky) by Rose, MacDonald and Meyer. It is right under the first act finale, and a sock next-to-closer. 'To the Beat of My Heart' brings on Marshall, Jacques Cartier and all the girls for a military intermission.

Second act opener is a department store window display with living models and Marshall and Miss Froman 'coming to life' for a ballad, 'What Is There to Say?' by Harburg and Duke. Set is an ad for a local department store, but a chromium plate affair whose looks square the plug. A center door fancy opens to reveal a church altar, and over the altar are the words 'Franklin Simon.' A new religion.

'The Last Roundup,' murdered by now as a song, was in doubt during the production period, but as sung by Don Ross, James Kitson and the Howards it has some value, so it can stick. A song called 'Careful With My Heart,' by Harburg and Pokrass, is programmed to follow, but out, being the only variation from the printed schedule. Miss Bowman was to have danced it, but her specialty was moved up to the finale. The 'Sailor, Behave' sketch follows instead, to be trailed in turn by the song and dance interpretation of 'Green Eyes' by Miss Froman and the Ebsens. Harburg and Dolan wrote it.

'Wagon Wheels,' by Billy Hill and Peter de Rose, gives Marshall his solo spot and 'The Man Who Came Back,' by Freedman, is next. Rubinoff and his fiddle gets some funny ribbing from Willie Howard and the author. 'This Is Not a Song,' another play on words and music, by Harburg, Duke and E. Hartman, is interpreted by Vivian Janis, Miss Ray, the Ebsens and the girls. 'Sarah the Sunshine Girl' is the final specialty for both the show and Miss Brice and leads in the finish which has everybody on for single bows and a massed finale. Not novel though well dressed and mounted.

In its running order, as with most revues that place musical numbers and comedy scenes alternately, the 'Follies' hits and misses. But it hits often and there's enough to average up on the good side.

Show is running until 11:30, a bit long, but about 15 minutes clipping shouldn't be much of a problem. Those who saw it at the Boston opening and again in New York say the two versions are not even distantly related. The first Boston version sponsored the gag that the Shuberts must be still sore at Ziegfeld.

Bige.

THE LAKE

Jed Harris production in three acts and four scenes starring Katharine Hepburn. Written by Dorothy Massingham and Murray MacDonald. Featured are Frances Starr, Blanche Bates and Colin Clive. Directed by Jed Harris, assisted by Geoffrey Kerr. Settings by Joe Mielziner. At the Martin Beck, Dec. 26; $3.85 top.

Mildred Surrege	Frances Starr
Williams	J. P. Wilson
Lena Surrege	lanche Bates
Henry Surrege	Lionel Pape
Marjorie Hervey	Roberta Beatty
Stella Surrege	Katharine Hepburn
Ethel	Esther Mitchell
Cecil Hervey	Geoffrey Wardwell
John Clayne	Colin Clive
Maude	Mary Heberden
Stoker	Edward Broadley
Stephen Braite	Philip Tonge
Dolly Braite	Wendy Atkin
Jean Templeton	Audrey Ridgwell
Anna George	Vera Fuller-Mellish
Mrs. George	Rosalind Ivan
Miss Kurn	Florence Britton
Miss Marie	lizabeth Townsend
Mrs. Hemingway	va Leonard-Boyne
Mr. Hemingway	Douglas Garden
Dennis Gourlay	O. Z. Whitehead
Lady Stanway	Constance Pelissier
Sir Philip Stanway	Reginald Carrington
Captain Hamilton	James Grainger
Miss White	Lucy Beaumont
Lady Kerton	Elliott Mason

Outstanding event of the holiday week was the opening Tuesday evening at the Martin Beck of Katharine Hepburn, an event so vividly dramatized in the public mind because of its background in her astonishing career that the young star transcended in interest all the other incidentals of a brilliant metropolitan premiere. There has been nothing in the recent annals of Broadway quite matching the situation. The legitimate theatre has not, in a decade, witnessed the launching of a personality that has quite to the same extent captured the imagination of the general public.

It is less than two years ago that Miss Hepburn, an obscure player from stock, got her chance in an unimportant piece, 'The Warrior's Husband,' at the Morosco, which made its bow early in March, 1932. The girl registered something despite the indifferent reception of the play and on the strength of that impression went to Hollywood. In October of the same year she was introduced on the screen in a film version of 'A Bill of Divorcement' and was made over night. Critics and fans hailed the newcomer. Her career in the year or more that has intervened has been a dramatic crescendo, a real life romance that dims the back stage Cinderella of fiction.

Now she comes back to the stage at the peak of her extraordinary vogue at a moment when the legitimate stage is singularly lacking in fresh and glamorous personalities. Under the circumstances it is vain to weigh the merits of the play. It doesn't make any special difference whether 'The Lake' has wide appeal to American audiences. As a matter of fact it's alien and unsympathetic in nearly all its attributes. Intrinsically, as a play, it probably wouldn't get anywhere. But under the special circumstances of its playing here, it is merely the vehicle for a star that the people have dramatized in her own person, typifying to the hum-drum the wonder of dreams come true.

This being the character of the venture's take-off, it is obvious that its very momentum will carry it through, irrespective of the play's intrinsic appeal, for many months of conspicuous success. Gist of the whole matter is that the mob has crystallized the Hepburn personality into eminence.

Be the play ever so shallow and artificial, its star for the time being can ride the wave of public acclaim with pomp and circumstance. Jed Harris can rest easy. He has done handsomely by his fledgling. Casting of Blanche Bates and Frances Starr in the support was a shrewd stroke, enlisting in behalf of the play the sentimental interest of a huge public of oldsters in whom these two fine actresses of another generation inspire many emotions and many fond associations.

Both come out of retirement for this piece, but in their absence from the stage they have lost none of their troupership. Miss Bates gives a rich performance in the role of a forthright British woman of the world, given to blunt observations, but fostering a tender affection for her young and distressed niece. Miss Starr gives substance and balance to the other matronly part of a selfish, shallow mother, whose domineering rule over the household brings tragedy to the sensitive daughter at loose ends with her adolescent problems of the heart.

People are of the middle class British country set, a type probably as alien as anything in the world to American audiences. Their motives are confused and their characters blurred from the Broadway point of view. It's a group distinctly local to England and the play is damaged in its appeal by lack of sympathy and understanding of them.

Stella (Miss Hepburn) is involved with a handsome young married neighbor and plunges into marriage with a modest suitor to escape from the problems her situation involves. After the fussy wedding arranged by the managing mama, the young pair get a chance in a brief hour to see each other on frank terms and love comes to the distracted girl. Seeking to escape from the fripperies of a fashionable wedding, they flee by auto, the car slips and the husband is drowned in the artificial lake that the mother has had built at the expense of an ancient forest on the estate, leaving the bride to a tragic future.

The play is beyond argument dull and futile, but it has one fortunate angle. There is about it a certain false suggestion of profundity that probably will deceive many people into taking it at a value much beyond its real worth. Many will call it 'deep' and depart satisfied to sing its praises. That will do no harm either.

Rush.

THE LOCKED ROOM

Mystery drama in three acts presented at the Ambassador Dec. 25 by M. S. Schlessinger and William B. Friedlander; staged by latter; written by Herbert Ashton, Jr.

John Burgess	Morton Flamm
Anna	Valerie Bergère
Harvey	Harold Kennedy
Charles Burgess	Lawrence Keating
Alice	Ruth Sheppard
Ralph Burgess	Robert Sloane
Josephine Burgess	Jane Kim
Mary Burgess	Nena Sinclair
John Burgess,	Jonathan Hole
Ned Parker	Walter Gilbert
Ryan	Robert Gleckler
Dr. Morrison	Anthony Blair
Tommy	Sam J. Park

Murder mystery melodramas are hardly out-moded but apparently must be exceptional to excite more than limited attendance. 'The Locked Room' (Door) isn't exceptional, and a set of slam notices lessened its chances the more.

Play has an idea which isn't handled well enough. Seemed underwritten and yet repetitious. It is one of those stories which has several persons under suspicion with three confessing to homicide then having an unsuspected person tagged as the killer. Revelation comes from a headquarters detective, giving the play something of a curtain kick.

Rich John Burgess is found dead, sitting upright in his library chair. Perhaps he has been killed by a gun shot from a trick device. Medical examiner telephones, however, that the man had been stabbed in the back and when the autopsy report is handed to Ryan, the dick, it is supposed to say the actual cause of death was from slow poisoning.

Robert Gleckler is easily the show's scoring actor. His Ryan is a tough guy. That's what the author intended and Gleckler makes audiences like it, even when going over the line.

Show cost little to put on, set having come from Friedlander's 'Under Glass.' Probably won't make anything, but won't lose much.

Ibee.

(Withdrawn after one week; printed for the record.)

THE GODS WE MAKE

Comedy-drama in three acts, presented at the Mansfield, New York, Jan. 3 by John Cameron; written by G. H. McCall and S. Bouvet de Lozier; staged by the producer; setting by Cleon Throckmorton.

Mado Glendon	Ara Gerald
Merle Cavendish	Joan Blair
Dick Webster	Lloyd Hughes
Jimmy Laurelton	Frank M. Thomas
Annette	Eva Casanova

Produced by a newcomer to the Broadway ranks and authored by a couple equally unknown. 'The Gods We Make' sums up as so much wasted effort. Thing is nicely dressed up but with no place to go other than the bone pile.

Cleon Throckmorton has given the attempt an eye-tickling background. It's the play's only set, a living room, artfully devised and furnished in the modernistic manner. Too bad the setting couldn't have been put to happier use.

Cast includes Lloyd Hughes, once of the films. His stage talents are pretty much in keeping with the level of the McCall-deLozier work. Hughes is allowed wide opportunity for profiling and mugging. Only player in the quintet with a deft touch is Ara Gerald, but the stilted, sappy lines stack hopelessly against her.

It's the same quality of dialog through the three acts, with platitude piled on platitude. The punch moments come suddenly and without smooth upbuilding. Payoff on the whole shoddy structure comes at the final curtain, when one of the women resents a kiss the heavy had deposited in her palm, and cusses like a femme Pat Casey.

Play's story mixes the married man-mistress relation with the market crash. It seems there was a young man from Dallas. Comes the Wall Street debacle and, to save him from being wiped out, the declasse miss, who is wealthy in her own right, sacrifices all. Three years later he confesses to her that his wife has divorced him, but the reason was still a third woman who claimed that she was that way, and honor demanded that he do the right thing by her. Eventually it developed that the episode with the third had been framed, and responsible for this skullduggery was the financial adviser to the sacrificing mistress, for whom he himself was making a play.

'The Gods We Make' has also a 'phantom cast.' Characters who are mentioned in the play but do not appear, explains a program note, have been sketched by the artist Lintoff, and the results hung along the entrance wall of the main floor. From the interest angle the 'phantom cast' has the edge all around.

Odec.

OLIVER OLIVER

Comedy in three acts presented at the Playhouse Jan. 5 by Dwight Deere Wiman; written by Paul Osborn; staged by Auriol Lee. Sealed at $3.30.

Gertrude	Jolyn Fabing
Constance Oakshot	Ann Andrews
Carl Bridgewater	Hugh Rennie
Williamson	Henry Vincent
Judith Tiverton	Alexandra Carlisle
Phyllis	Helen Brooks
Oliver Oliver	Bretaigne Windust
Justin Stock	Thomas Chalmers

Presenting two shows on Broadway in the same week is unusual but Dwight Deere Wiman did it. Deciding 'The Wooden Slipper' had little chance he took it off but 'Oliver Oliver' (first called 'Perhaps We Are') should go along to moderate takings, probably principally to class patronage.

'Oliver' was promptly referred to by the first nighters as 'Hay Fever,' American style, but it seemed much funnier. The polished insults tossed at house guests during a week-end are more effective than the chatter of the Noel Coward comedy from an audience standpoint. 'Fever' never got real laughs here and was not successful during either of its tries.

Paul Osborn, the author, has patterned 'Oliver' along the lines of his hit, 'The Vinegar Tree,' in that it is a conversational and witty and it has the dizzy type of woman such as played by Mary Boland. Ann Andrews is excellent as a twice-married matron with a grown son, an idler and dilletante and the acting throughout should count in the engagement.

Author sought to provide an evening of smiles and giggles rather than guffaws and succeeded. His characters may not be believable but they are amusing. Constance Oakshoot and her son Oliver are almost cruel with their shafts at times but Judith Tiverton and her daughter Phyllis return some crisp remarks themselves, especially Judith. Phyllis a not too attractive girl with a lot of money, is in love with Oliver who has no idea of marrying.

One of the best bits comes when Stock tells the story of his early jobs and how he was once a hod carrier. None understand what that means. After insulting Judith almost to the goading point, Constance calls her a friend with perhaps the most naive description of what friendship is, than has yet been written.

Miss Andrews has a runner-up in scoring, Alexandra Carlisle playing the caustic Judith, who can take it and give back. The part is so different from Miss Carlisle's in 'Criminal at Large' that it excited comment. Oddly named Bretaigne Windust, once of Princeton, seemed excellent as Oliver, a peculiar fellow who is remindful of the Coward style. He doesn't in any way look like a horsey man, but is supposed to be sporty in that direction. If he ever gets to Hollywood they will probably toss that monicker into the Pacific, but as a handler of phrases Windust is there. Thomas Chalmers as the Ohioan and Helen Brooks as Phyllis, quite okay.

'Oliver' has one set and a short cast. It should get by.

Ibee.

HALFWAY TO HELL

Melodrama in three acts and six scenes by Crane Wilbur, presented by Elizabeth Miele and Van R. Schuyler at the Fulton, New York, Jan. 2. Staged by Wilbur; sets by Phillip Gelb.

Captain Zebulon Brant	Carleton Macy
Dr. Potter	Austin Fairman
Soo Song	Van Lowe
Martha Brant	Lida McMillan
Christopher Brant	Mitchell Harris
Elsie Brant	Ann Mason
Edward Brant	Grant Richards
Ruth Allen	Katherine Locke
Tony Allen	Richard Ewell
Bonnie McGee	Mabel Kroman
Lefty Adams	Robert Williams
Lieutenant Kelton	Guy Standing, Jr.
Gabe Jarvis	John Regan

Not much weight to this , but a couple picture companies are reported interested in it, so it may try to hang around about three weeks. Shouldn't stay longer than that because it lacks selling points for legit customers.

It's an old-fashioned mystery thriller that doesn't thrill and isn't very mysterious. It's poured into an old formula and is pretty obvious. For films it can easily be hoked up a bit and made colorful.

Has to do with a highjacker who is about ready to kick off. He buys himself an island off the mainland and invites his eight relatives to give them his dough. Tells 'em they have to wait for him to die. A couple of them die before he does, arrows fly around, men's heads are crushed by axes, a lunatic goes wild and lots of excitement. Turns out that the old man is doing the murdering himself, figuring he'd like to croak all his relatives before he passes out.

None of it is mysteriously handled, the plot turns being very obvious throughout. The action, also, is drawn out and slow.

A couple good laughs are provided by Mabel Kroman as a tough chorus dame, but the rest of the cast is just the rest of the cast.

Kauf.

(Withdrawn Saturday, Jan. 6, after seven performances. Printed for the record.)

THE FIRST APPLE

Comedy in three acts presented at the Booth Dec. 27 by Lee Shubert; written by Lynn Starling; staged by Bela Blau; Irene Purcell and Conrad Nagel starred.
Sylvia Carson....................Irene Purcell
Gilbert Carey....................Conrad Nagel
Henry..............................A. J. Herbert
Evangeline Carson................Nana Bryant
Miss Merkle......................Edmonia Nolley
Hester Glenn.....................Spring Byington
Archy Glenn......................Dudley Hawley
Helen Travers....................Beatrice Swanson
Calvin Barrow....................Albert Van Dekker

'The First Apple' is not nearly as good as the Boston engagement would indicate. Perhaps it is better for the road because the recent trend on Broadway is that moderate diversions haven't as good a chance as earlier in the season. Short engagement probable.

Three of the newest legit entries are starred with picture names, 'The Lake,' with Katharine Hepburn, being much the best draw; 'Jezebel,' which has Miriam Hopkins, appears spotted in the 'show' position and 'Apple' with Irene Purcell and Conrad Nagel in the middle but outdistanced. Standout success with Hollywood-returned star is 'Mary of Scotland' with Helen Hayes.

'Apple' is spotty and too long. Having been out for a month it would seem that cutting could have been completed, for there is too much wordage rom most characters, with flowery parts becoming boresome. Third act seemed the best because there the most laughs were gleaned. Play is more a romance than straight comedy. It also has satire of the semi-travesty type.

Dainty Sylvia Carson meets Gilbert Carey, a novelist, in a Greenwich Village doorway where, after a show, she retreated from the rain. Unable to get a taxi and taken by the charm of the author she assents to accompany him to his nearby apartment, where he'll play Brahms on the piano. Sylvia succumbs and is so contrite she slips away in the dawn.

She tells this all to worldly, witty Aunt Hester Glenn after returning from a visit to the Dakotas, where she had regained her belief in men, mostly through meeting Calvin Barrow, an ungainly neighboring rancher. Calvin is a disciple of her mother, Evangeline Carson, an evangelistic author who propounds some sort of religion. Sylvia and Calvin are affianced, dependent on mother's approval—and Calvin is taken into the fold pronto.

That's the situation when Gilbert walks into the sunny living room of the Carson house in New Jersey. Sylvia had put him out of her life and after the shock of meeting again, pretends to feel that he means nothing to her.

Wedding of the girl and the strange westerner is but a few days off, when Gilbert again calls and wins. Her fiance has gone to Ocean Grove, where Mrs. Carson is to address a revival meeting. The lovers wait their return, with Aunt Hester present for moral support. Sylvia won't marry Gilbert unless given a release by Calvin. The novelist wins out when he convinces Calvin that he really loves Evangeline—the mother.

Miss Purcell and Nagel make a likeable stage team even though both are uneven in style at times, perhaps because the play itself is that way. But Spring Byington was very much at home and supplied most of the fun. Nana Bryant is a fine choice as the mystic-spiritualist, with a too long flow of flossy pseudo-religious patter. Upon her debut on the revivalist platform she resembled Aimee Semple MacPherson and the satiric thrust may have been in that direction. Albert Van Dekker is the square-jawed Calvin, hard to convince. Other disciples are Evangeline's secretary, played by Edmonia Nolley, and the Butler, played by A. J. Herbert. Dudley Hawley was liked as Hester's husband who can take a joke.

Lynn Starling from the legit to the coast and back for the nonce wrote 'Apple,' but he mixed it too much. *Ibee.*

A DIVINE MOMENT

Comedy in three acts presented at Vanderbilt Jan. 6 by Peggy Fears; written by Robert Hare Powel; staged by Rowland Leigh.
Natica Taylor....................Charlotte Granville
Martin...........................Royal Stout
Admiral Standish.................William Ingersoll
Rodney Taylor....................Tom Douglas
Sarah............................Dulce Fox
Boatswain Klatz..................Allen Kearns
Cynthia Raeburn..................Peggy Fears
Gordon Raeburn...................Roy Gordon

Peggy Fears is on her own in the presentation of 'A Divine Moment' or so says the program, and she appearing in it—perhaps for a specific reason. As for the show achieving success there is slim chance.

A. C. Blumenthal was in the house. It was Peggy Fears who ostensibly produced the successful 'Music In The Air' last season but it was Blumey who financed it and who was the boss. When they decided to occupy separate domiciles he rubbed her name off the billing.

Miss Fears appears as Cynthia Raeburn who has been married five years. She has a flirtation with a young blueblood who believes he is on the threshold of romance. But Cynthia tells the youth that she is rejoining her husband who is not so bad after all. Perhaps that is her reason for producing the play.

'Divine Moment' is rather an unfinished play, neither real drama nor comedy. It seems merely a story, an episode in the life of an average married woman with a prosperous husband. Setting is the bedchamber and garden of Natica Taylor, 81, whose old house is a landmark in Newport—and the fleet is in. Her nephew, Rodney, comes to visit, it being her birthday, but his real object is to attend a party next door.

Cynthia strolls through the open gate into the Taylor rose garden and there meets Rodney who had rescued her from an elderly partner and danced her a whirl or two. Rod has escaped from a flighty deb and the chance meeting develops into mutual admiration. Whatever comedy there is comes in the person of a gob who has been visiting the Taylor cook. The sailor is brought before the grand dame and given a little music box as a present. In the garden scene he comes upon the couple, exchanging evening dress with Rod and going to the house next door for some wine. Last scene is back in old Miss Taylor's room, where Rod introduces Cynthia. Old gal thinks it is a real love affair, a divine moment for her, and she falls asleep believing the young couple will wed. Then Cynthia walks out making the explanation about her Mr. Raeburn.

Miss Fears looked seductive in a creation of silver cloth and the Skirt would doubtless have named her the best-dressed woman of the week. She struck a pose upon first entrance to receive the welcome of first nighters and friends. Supporting cast okay with Charlotte Granville as Miss Taylor, Tom Douglas as Rodney and William Ingersoll as a vice admiral who should have wed Miss Taylor but didn't, standing out.

'Divine Moment' is well enough presented but has little to indicate it can make the grade. *Ibee.*

YOSHE KALB

Drama in two acts and 28 scenes presented by Daniel Frohman at the National theatre, New York, Dec. 28. Dramatized by Maurice Schwartz from the novel by I. J. Singer and adapted from the Yiddish by Fritz Blockl. Directed by Maurice Schwartz; music by Leo Kutzen, sets by Alex Chertoy; dances arranged by Lillian Shapero.
Zisha............................Farman
Jacob............................David Kortchmar
Moisha...........................John Wexley
Leibush..........................Robert Harris
Rachmanivke Rabbi................Manart Kippen
Motye Godol......................John Burke
Reb Melech.......................Fritz Leiber
Israel Avigdor...................John Moore
Gedaliah.........................David Sorin
Gittel...........................Ethel Wilson
Hannh-Leah.......................Helen Waren
Fayge-Haye.......................Kate Pierce Roemer
Serele...........................Mildred Van Dorn
Mechele..........................Mark Schweid
Pinchas..........................Louis Krugman
Leah.............................Florence Fair
Naum.............................Horace Braham
Palthiel.........................Charles Mansfield
Malkele..........................rin O'Brien Moore
Eidele...........................Jeanne Wardley
Koona............................Norman C. Hammond
Zivyah...........................Joanne Myers
Reb Shachne......................Boyd Irwin
Abush............................Joseph Singer
Reb Mayeri.......................Mark Schweid

Second avenue is geographically not so very far from Broadway, but nothing ever illustrated how far separated the two streets are as does this production. In Yiddish, last year, on Second avenue, it was a well-deserved and honestly earned success. Transplanted here in English to Broadway, it is cumbersome, slow, cold and ineffective.

It's a pity, too. Because it still remains a splendid piece of dramatic writing. It still is a fine play. But the old question of adaptation comes up again. Fritz Blockl, who is credited with adapting the play, didn't adapt it. Maybe he wasn't allowed to; the fact remains that he did nothing more than translate it. He made a good literal translation, the text is correct throughout, no nuance is lost, but it's a mere translation.

Maurice Schwartz produced it on Second avenue and staged it here. He also made the same mistake. He didn't adapt, but translated. Where he had a short, thin rabbi in his original production, he had one in this production. Same for fat men, women, are similarly typed. Except in one spot, where he—maybe to show his independence—cast Erin O'Brien Moore as Malkele. Turns out to be bad casting, because she plays the part with Irish vigor and never for a moment fools anybody. Beyond which it almost causes a snicker in one spot when she stumbles through a few words of Hebrew.

As the patriarch, Fritz Leiber carefully imitates Maurice Schwartz's rendition of the role a year ago. John Wexley does an enthusiastic bit of overacting as Moisha; John Moore doesn't in the slightest grasp the possibilities of Israel Avigdor.

Real acting honors all go to Horace Braham as Yoshe, since he manages to avoid all the mimicking mistakes made by most of the cast, doesn't over-emphasize, but really tries to interpret his role. He manages to do better by the part than did the original Yoshe Kalb on Second avenue, and that was a good performance on its own. *Kauf.*

(Withdrawn after four performances. Review printed for the record.)

WOODEN SLIPPER

Comedy in three acts presented at the Ritz Jan. 4, by Dwight Deere Wiman; written and staged by Samson Raphaelson.
Conductor........................Mortimer H. Weldon
Antoinette.......................Alice Reinhart
Andre............................Ross Alexander
Julie Zigurny....................Dorothy Hall
Michael Hajos....................John Halloran
Adele Zigurny....................Cecilia Loftus
Ina Zigurny......................Ruth Altman
Otto Zigurny.....................Montagu Love
Lushka...........................Dorothy Drake
August...........................Clarence Bellair
Mortimer Pavlicek................Paul Guilfoyle
A Woman..........................Marjorie Hollis
Another Conductor................M. Bender
Albert...........................John Philliber
Pierre...........................Richard Embach
Katy.............................Jonatha Jones
Madame Boyer.....................Alice Belmore Cliffe
Alexander Dudot..................Aubrey Beattie

Dwight Deere Wiman is one of the young managers who brightened Broadway by clicking with a hit during the fall. It is 'She Loves Me Not', produced in collaboration with others (Tom Weatherly, Lawrence Schwab). He is on his own with 'The Wooden Slipper', which isn't a fortunate choice.

Samson Raphaelson's comedy is set in Budapest, mostly. Its first act seemed too long and quiet in developing the story. Second act scene, the kitchen of wealthy man's home in Paris, wasn't very gay, either. Third act brought fulfillment of a romance, after disillusionment. Some laughs but not enough to this variant of the Cinderella theme.

Heads of the Zigurny family are supposed to be leading actors, but are now a.k. Their two daughters, Julie and In , have been schooled in dramatics but preceptors ship the girls back from Paris with word that they have inherited none of their parents' talents. Julie's fiance switches affections to Ina and in pique she is off again to Paris. 1. the train she meets Andre, a young cook who is an artist in his line. He, too, has been crossed in love, his wife having divorced him to wed a rich man.

Andre gives Julie a job as kitchen maid and there she is quite content, becoming an excellent washer of dishes. They are about to go off on a holiday when her father invades the chef's domain accompanied by a preposterous fellow, Mortimer Pavlicek, who made his pile in lingerie.

Pavlicek lures Julie back home by starring her in a show. Instead of a brilliant first night, it is a total flop and taken off at once. Family isn't entirely surprised because they knew the girl was no actress. But Andre is in the house and he thinks Julie the loveliest girl in the world. He had come to offer her the job of cashier in his new Parisian cafe. Clinch and curtain.

After being away from the boards for a season Dorothy Hall is back as Julie. Miss Hall has had better parts. Author hasn't given Julie much color, except when she is all dolled up on the eve of her stage debut.

'The Wooden Slipper' is mediocre. *Ibee.*

(Withdrawn Saturday after playing five performances; printed for the record.)

After Such Pleasures

Series of eight sketches adapted by Edward F. Gardner from short stories by Dorothy Parker, staged by and produced by Gardner at the Barbizon-Plaza Jan. 5, $2.20 top. Cast includes Enid Markey, Shirley Booth, Don Shelton, Mary Farrell, Ackland Powell, Lea Penman, Kathleen Chase and Ellwell Cobb. Music played by Hamilton Trio.

Much better than it sounds is this production. It ought to do fairly well for a short run where it is and under its current sponsors, although judged on a strictly Broadway basis it would stand no chance at all.

Edward Gardner, the producer, had a stock company in New Jersey last summer. He knows something about acting and staging. His actors are professionals and several of them very capable.

The entertainment is planned and aimed directly at the smart mob, which it ought to satisfy. Several of the sketches on their own are quite good and would be swell as portions of a smart revue.

Dorothy Parker, who wrote the original stories, is quite a lady-around-town. For no very logical reason she's become almost a myth. Every gag that is at all smart is immediately credited to her. Actually she's turned out only two books of short stories, both reprints from magazines, and mostly from the New Yorker. But she's become more famous via word of mouth than most authors with real backgrounds. Her name connected with this ought to help sell quite a few tickets.

Gardner took the stories from both her books. He improved them considerably by transition, making them more human and believable. Acting did the rest.

Best acting comes from Lea Penman, as a drunken actress, and Mary Farrell, as a girl who dances with someone she hates. Enid Markey, formerly from pictures, impresses nicely in one sketch, 'Black and White,' but overdoes her lines in the others. Shirley Booth does beautifully in a couple places. None of the men are great shakes as actors.

Best of the sketches is 'Here We Are.' 'Glory in the Daytime' has the most amusing situations, but is too long and its meaning has been somewhat unnecessarily changed in transition from book to stage. *Kauf.*

Bainter Delayed

Hollywood, Jan. 8.

Bainter, held here on the finish 'Happened One Day' at Metro, will be delayed a week before hopping east for rehearsals of 'Dodsworth.'

Walter Huston left some time ago.

ENGAGEMENTS

ima Kruger, Albert Smith, Ernest Whitman, Herbert Yost, Harold Gould, Buford Armitage, (Miss) Whitney Bourne, Oliver Barbour, Chas. McClelland, Alfred A. Webster, Eddie Acuff, Iris Whitney, 'John wn's Body' (complete cast).

Chas. 'Mackerel Skies.'

John W. Austin, 'Come of Age.'

Jane Cowl replaced by Judith Anderson in 'Come of Age,' in rehearsal. Delos Chappell producing.

Lina Abarbanell, Eric Dressler, Paul Everton, Tom Fadden, 'Theodora'.

Carol Stone, 'Mackerel Skies.'

Helen Raymond, 'False Dreams Farewell.'

Elena Miramova, 'Theodor

Kathryn Collier, Edna James, Dorothy Johnson, Alice Swanson, Helen Wills, Clara Palmer, Harold Webster, Katherine Tracy, John W. Austin, 'Come of Age.'

Kathleen Chase, Mary Farrell 'After Such Pleasures.'

Helen Morgan, 'Memory.'

Dorothy Gish, Cynthia Roger, Howard Lindsay, Kenneth MacKenna, Ernest Glendenning, Josephine Hull, Esther Dale, Elizabeth Bruce, 'By Your Leave' (complete cast).

Olga Baclanova, Eduardo Cianelli, Wayne Nunn, William Foran, Marion Green, Florence McGee, Daisy Belmore, Ann Dere, Gordon Nelson, Charlotte Andrews, Chas. LaTorre, Paula Bauersmith, Chas. Angelo, H. H. McCollum, John Lucas, 'Mahogany Hall' (complete cast).

Big Hearted Herbert

Farce in three acts, adapted by Sophie Kerr and Anna Steese Richardson from a story by Miss Kerr. Presented by Eddie Dowling at the Biltmore, New York, Jan. 1. Staged by Dan Jarrett.
Herbert Kalness..................J. C. Nugent
Robert Kalness...................Norman Williams
Elizabeth Kalness................Elisabeth Risdon
Martha...........................Dorothy Walter
Herbert Kalness..................David Morris
Alice Kalness....................Betty Lancaster
Andrew Goodrich..................Alan Bunce
Amy Lawrence.....................Marjorie Wood
Jim Lawrence.....................George Lessey
Mr. Goodrich.....................Forrest Orr
Mrs. Goodrich....................Gertrude Fowler
Mr. Havens.......................Guy Dennery
Mrs. Havens......................Claudia Carlstedt

Could have been a very good comedy here. There are a lot of good situations, a nice proportion of solid laughs and some good performances. It'll total up, probably, into a moderate run to fair money. Cheap production, so it has a chance of holding on to the ropes long enough for word of mouth to spread around. That should help, because those leaving the theatre will be the best builder-uppers for the play. Those leaving the theatre, that is, who not dramatic critics.

Trouble with the play is in the fact that it is pretty thin. It doesn't stand analysis. Customers sit through it and laugh at it, then go away wondering mildly why they laughed. If they're not the wondering kind, and most paying customers are not, they won't mind a bit. Piece will quickly become a standard for stock companies. And it should make a pretty good picture.

When first tried out on the coast some years back the play was called 'Just a Plain Man;' which is a better title. It has to do with one Herbert Kalness, a bossy, bullying kind of self-made man. He has his whole family under his thumb, repeats the story of his success at every opportunity, acts like a boor every time he gets a chance in order to shock whoever's around and generally carries on. Just about the time he's ready to spoil his son's future and daughter's marriage, Mrs. Kalness steps in, gives him a dose of his own medicine, and straightens everything out.

J. C. Nugent is a cinch as the old man. It's a part written for him. Elisabeth Risdon, as the wife, gives a fuller performance even than Nugent and the rest of the cast fit around h... *Kauf.*

Ballet Russe Serving Two-Way Show, And Audience Is Not the Least of It

By CECELIA AGER

It's a good show the Monte Carlo Ballet Russe serves at the St. James—as good a show in the audience as on the stage.

Dark eyed, exotically turbaned, gaily chattering ussian ladies climb balcony stairs shoulder shoulder with tortoise shell bespectacled, common sense shoed, 100% American gym - and - folk - dancing teachers. For every new swagger ermine coat, with the arrogant patch pockets and white satin bow, there's an antique Chinese Mandarin coat lined, for practical warmth, with rabbit. More long narrow heeled satin pumps than at a Bryn Mawr reunion.

Petite acrobatic adagio dancers from vaude, and male solo dance recital givers (with chamber music accompaniment) are resent in subtly toned rough tweeds cut with great sweep to the lapels. White ties with back collar buttons peeking over stand-offish tallcoat collars, strong plaid mufflers looped Continental fashion around the thin necks of glittering eyed idealists. Street coats over long trained magenta evening dresses, corsages of yellow roses, asparagu ferm and sweet peas pinned to weary grey fox. Young Rand School intellectuals smoking curved stem pipes, dowagers from New England puffing like locomotives on their gingerly held cigarettes. Russian accents, French accents, Yale Fine Arts accents, Union Square accents, conscientiously R-less 'society' accents. Mothers with spinster daughters, moth in velvet, daughters in Alice blue velveteen. The Man in the Street dutifully following, like the hero he is, his culture-seeking wife. Sub-debs with beardless youths, marshalled by flutteringly executive matrons. Interpretive dancers' feet in Grecian sandals, literary society ladies' stockings twisted in gentle wrinkles around their ankles. One i. tation chinchilla coat, one real chinchilla cape, one black caracul muff brave with a bunch of violets pinned to it. Long Carnelian earrings, several heavy gold handwrought necklaces. One genuine sable coat, 1920 dolman model.

Everybody intent upon refining their artistic perceptions. Everybody feeling a cut above the herd. Everybody (except the Union Square group) all set to be carried away in an esthetic swoon. Everybody quietly practicing up on his 'bravos' and 'huzzas.'

They Like It

But when the curtain falls on the last ballet, 'Le Beau Danube,' there's nothing rehearsed about the startled ring of the 'bravos' and 'huzzahs' that reverberates through the auditorium. Maybe the nice people did come to be uplifted, improved, to supply themselves with the correct chit-chat for long winter evenings—but they like it. It was fun. Clean fun, of course. There is nothing as spirituelle as the passion of the gentlemen dancers for the lady dancers in the Monte Carlo Ballet Russe. A love of airy leapings, light heel clickings, straight kneed kickings, pointed toe pirouettings, little finger arched arm wavings. Coyly comic pantomime; only the little children in the company are grave.

The Minxes

What's so very sporting about this Ballet is that it plays no tricks, stays concrete, poses no metaphysical nor social problems. There is nothing about it that isn't instantly clear, even to a cluck. Bona fide culture as easy to take as something that won't do you any good. Pretty girls to look at, that upon more earnest study turn out to be interesting; those Russian girls—how they understand the mysterious makeup of the eye. Hair swept back off their lovely brows, they dare to be dramatically severe knowing full well, the minxes, that their charm will soften the shap edges of their austerity.

And always, should the dancing pall, costumes and sets to look at and think over, and soon to discover an appreciation for modern art taking root. Colors of such sophistication and chic, colors never combined on the stage before, every tiny bit of color a significant and enchanting part of the general, absorbing scheme. All in all, a full—if rarefied—evening, at the feet of the Ballet Russe. Not like a night at Madison Square Garden, of course, but even a fighter could learn something about footwork from Massine.

Plays Out of Town

All the King's Horses

New Haven, Jan. 5.

Romantic musical in two acts and nine scenes. Book and lyrics by Frederick Herendeen, music by Edward A. Horan, with orchestrations by R. Russell Bennett and Hans Spialek. Sets by Ward and Harvey Studios, costumes by John Boothe, Jr., and dances by Theodor Adolphus. Production owned by Grand Guignol Production, Inc., staged by Jose Ruben and presented at Shubert by Cort and Abramson, by arrangement with ·. Steuart-Tavant, with following cast:

Count Batthy	Russell Hicks
Baron Koritz	Frank Greene
Joseph	Louis Morrell
King Rudolph	Jack Edwards
Kessel	Robert O'Connor
Loli	Augusta French
Albert	Arthur F. Otto
Con Conley	Andrew Tombes
Donald McArthur	Guy Robertson
Sherry Shannon	Evangeline Raleigh
Countess Putkammer	Berry Starbuck
Queen Erna	Nancy McCord
A Mother	Edna West
A Father	Howard Morgan
A Spinster	Blanche Lytell

In its present condition it will take more than all the king's horses to put this one together again before it can register in the hit class. Not that it can't be done, however, as the show has a number of favorable angles that can be built into a pleasing if not sensational musical.

As it now stands play is neither hay nor straw. Book is not strong enough to classify the production as a play with music, and score is too thin to put it in a strictly musical class. Bolstering must come from the melody side, as story is sufficiently sound to carry it along with the aid of a few outstanding tunes. Play attempts to satirize Hollywood at times, in which it succeeds to some extent. Many of the technical expressions, however, go over the audience's head. A nightly broadcasting scene from the King's palace takes a poke at radio favs in general and theme songs in particular. Bit is as out of place in its setting as the Ben Turpin orbs, but it gets a laugh. Same applies to some poker playing business injected into same scene.

They've laid plenty on the line for sets and costumes in this one. A clever opening set shows palace exterior with center cut away to show interior anteroom. Same structure is used throughout in shifting between full sets and one. A blue-and-white room in the King's quarters leaves a nice impression, and the first act finale, the royal bedchamber, is a handsome mixture of colorful props, lights and costumes. A brilliant opener in yellow for act two got a hand, blending well with chorus costumes of yellow and brown. Play's finale, a royal garden set in subdued lights, is striking. Lighting throughout is extremely well conceived, ranging from the half-darkened stage of the royal bedroom to the blazing morning room of act two.

Book is an old fav in a new overcoat. Don McArthur is a film juve on a world jaunt who finds himself in the European kingdom of Langenstein. In a barber shop he runs across the nation's unpopular monarch and convinces him he might do better with his subjects by shaving his chin spinach and acting more like a human being. When the operation is performed, a striking resemblance between the King and Don is noted. This gives the King an opportunity to hop to Paris for a good time, leaving Don to fill his regal brogans. It develops that there's a Queen who has lived at the opposite end of the kingdom since her forced marriage to His Majesty three years before.

Don succeeds in popularizing the absent monarch by passing laws favorable to his subjects and by nightly broadcasts from the palace (the subjects, of course, thinking the change is all a result of the King's removal of his whiskers). The Queen falls for the air vocalizing of Don and slips into the Royal bed chamber one night for a reunion with her (supposed) monarch. Don, not knowing of the Queen's existence, mistakes her for a lady-in-waiting and, inbued with the romantic atmosphere of the Royal bed chamber, sees to it that she doesn't have to wait any longer.

Complications follow. Con Conley, who acts as Don's p.a., announces a forthcoming blessed event in the Royal family in order to quell an uprising among the subjects and just when the mess is getting pretty deep, the King himself returns to find Don and the Queen in a clinch. Conley passes it off as a rehearsal for a scene he is about to film and play ends as Don fades out of the picture, leaving the Queen to carry on with her legal consort. Most original thing about the plot is that it doesn't end with the leads living happily ever after.

Score is the weakest part of production at present, especially act one. There is a monotony to the tunes that doesn't help a bit from a musical angle. The only possibilities noted are 'I've Found a Song' and 'Charming.' With exception of Robertson and Miss McCord, there isn't a singing voice in the cast.

As the male lead, Guy Robertson is excellent. At times, it is only his admirable voice that carries mediocre tunes through. He fits his role, and the part fits him, resulting in a nice performance. Robertson introduces a bit of a novelty in a barber shop scene where he does a solo with his face covered with lather.

First twenty minutes have a ton of lead tied to them, but when Nancy McCord finally appears, production's stock takes a distinct rise. Miss McCord makes a striking prima donna and she sings as well as she looks. Her duets with Robertson are the musical highlights of the play.

Comedian's role is handled by Andrew Tombes. One of his biggest laughs comes early in the show when the resemblance is noted between King Rudolph and Don of Hollywood. 'Say,' says Tombes to Rudolph, 'did your father ever tour the U. S.?' It's all very funny—provided, of course, you didn't hear Durante pull it on the screen some months ago.

Betty Starbuck, as the Queen's head lady-in-waiting, has a small part, but she registers in a song and dance with Tombes. Evangeline Raleigh is billed as a femme movie star. Must have been in the silent era as her voice would never get by in talkers. Could be built along dance lines, however. Jack Edwards, as the King, has little to do but look like Robertson, which he does. Russel Hicks and Frank Greene make a couple of oke noblemen.

Chorus is more or less of a side issue, probably with an eye to economy. Only twelve girls used, and they are in for the usual act opening and finale stuff. Their routines might easily have been inspired by shots from recent film musicals. Ensemble opening of act two and a later ballet are best chorus numbers. Girls are pretty sad in vocal attempt, but not bad to look at. There is practically no dancing by the principals, leaving this a department where the production could be greatly improved.

Jose Ruben has done a creditable job with the staging so far, and no doubt will handle the necessary alterations with the same skill that put 'Cat and Fiddle' across. *Bone.*

DARK VICTORY

New Haven, Dec. 28.

Play by George Brewer, Jr., in three acts and five scenes. Presented by Alexander McKaig at the Shubert, Dec. 28. Sets by Robert Edmond Jones.

Dr. Frederick Steele	Eliot Cabot
Wainwright	Jane Seymour
Dr. Parsons	Kenneth Hunter
Edith Traherne	Katherine Emery
Ronnie McVicker	Harvey Stephens
Maid	Marie Bruce
Connie Ewing	Ann Davis
Bill Ewing	Tallant Tubbs
Grace	Margaret Mullen
Larry	Ben Hoagland
Hilary	F. I. Curtis
Beatrice	Mildred Quigley
Dr. Leon	Ryder Keane
Gilly	Betty Oakwood
Miss Jenny	Helen Strickland

With some intensive rewriting and heavy shaving of the second act, 'Dark Victory' has a chance of survival.

George Brewer has put a hefty flock of words together for this one, and that's its main trouble. It has too many long-winded spots. Some of Eliot Cabot's drawn-out lines make it tough for Katherine Emery, opposite him, to hold poses almost indefinitely.

Play is preachy throughout, but, with the world returning to the simple things (according to some writers, at least), maybe that will turn out to be a big point in its favor. Dialog doesn't attempt to be smart, which helps.

Act one is nicely handled all the way, especially in the conversation between Cabot and Miss Emery. Act two is just too bad, largely the fault of the supporting cast. Much inconsequential chatter, actors ill at ease and nobody knowing just what to do about it. Act serves as a setting for some handsome gowns by Maybelle Manning, but femmes are too obviously concerned about displaying the finery, with stilted performances resulting.

Act three is the play's best, and proves a lifesaver. Waits between scenes in act two and three are too long.

Brewer does his best writing when he confines himself to the two leads, but when he wanders off to group dialog, it means a distinct letdown. Maxwell Anderson is given program acknowledgment as collaborator by the author. Sets by Robert Edmond Jones are nicely done, but not outstanding. His best work is a Vermont homestead living room used in third act.

Play opens in office of Dr. Steele, brain specialist of Park avenue, who is fed up on the big city and about to return to his native Vermont to become a country doctor. A medical friend brings in a last patient, Edith Traherne, a wealthy young girl who spends her time going the rounds of parties, etc.

She is suffering from a brain disorder, and Steele postpones his return to Vermont in order to operate for temporary relief. Advises girl that trouble will recur and eventually go into blindness and then death. Girl is given six months to live after recuperating from the operation. Already engaged to marry, she breaks it off without telling her betrothed of her numbered days. She becomes his mistress and sets out to crowd everything she can into her limited stay.

Meanwhile Steele has fallen in love with her and attempts to have her give it all up and find peace with him back in Vermont. She refuses, and eventually, while vamping the husband of a friend, she is the cause of the friend's attempt to kill herself. She recovers, but the shock of the experience brings Edith to a realization of how she is wasting her last few months.

She follows Steele to his Vermont homestead, marries him and play ends as Steele, at urgent request of Edith, who now puts sacrifice for others above her own welfare, answers an emergency call to Montreal, unaware that blindness has already overtaken his wife and the end is only a matter of hours.

If this production does nothing else it will bring out in the light some fine acting ability on the part of Katherine Emery. She has plenty of talent and goes through her role with very few false moves. A nice bet for films. Eliot Cabot is an in-and-outer. In his serious passages with Miss Emery he's a crackerjack, but at other times his stage presence, especially when he stands with his hands on his hips, fades badly. It's hard to believe that even a hick at heart could look so seedy after ten years as a specialist on Park avenue, but that's what they ask of Cabot in the early moments of the play.

Balance of cast is pretty weak in spots, with a number of characters easily deletable. Harvey Stephens, from films recently, does okay with what's handed him, but it isn't much, and Helen Strickland does a creditable bit as a country spinster.

With plenty of time before its Broadway opening, 'Dark Valley' can be whipped into a nice evening's entertainment, as it has a real germ of an idea behind it. Also excellent screen possibilities. *Bone.*

DAYS WITHOUT END

Boston, Dec. 29.

A play in three acts and six scenes by Eugene O'Neill; produced by the Theatre Guild; directed by Philip Moeller; Dec. 27 at the Plymouth, Boston.

John	Earle Larimore
Loving	Stanley Ridges
William Eliot	Richard Barbee
Father Baird	Robert Loraine
Elsa	Selena Royle
Margaret	Caroline Newcombe
Lucy Hillman	Ilka Chase
Herb Stillwell	Frederick Forrester
Nurse	Margaret Swope

O'Neill's latest is heavy fodder, even for the Guilders.

The play is definitely psychic in its slant and has to do with a playwright who is writing a drama which is really his own life. Standing at his shoulder is a mystic figure symbolizing the dark side of his soul. This sinister character speaks for him at times during the dialog and when the playwright is away from his associates, the masked figure talks directly to him, representing the evil side of his dual personality.

Many, including the publicity division of the Guild, will be tempted to establish that this play in many ways could easily be O'Neill's own story of an author's internal conflict between right and wrong. It certainly is a long and laborious exposition of a man's battle with the evil side of his human emotions, including infidelity, socialism and the eternal religious issue.

The plot in itself is simple. A famous writer, emotional and a stormy petrel in controversial matters ranging from Bolshevism to Hindu sects and atheism, was in his boyhood a Roman Catholic with an uncle who is a priest. In his adolescence the boy lost his father and mother and turned against God because of the loss of the only love he had known.

Love has now come into his life again in the form of a wife and, while madly in love with her, he is virtually seduced by a married woman friend of his wife who is trying to revenge herself against her own husband's infidelities. He is trying to sketch this out in the form of a play and his evil side proves to him that the only logical ending for his life's story is to have his wife ie from pneumonia ·· for him to make the final chapter his ·wn death.

The uncle arrives on the scene, senses that the supposed play is really the life of the author and the plot is read to the priest and the playwright's wife. She realizes that it establishes her husband's infidelity and while still convalescing from influenza, walks out into the rain to expose herself to pneumonia. She returns wet and successful.

Final scenes show her crisis from pneumonia, his conflict with his evil side of his character, and the final triumph of religious faith. This final scene is played in a church under a huge statue of the crucifiction in which, by prayer, he kills his evil inner soul, purges himself of his internal conflicts, and learns that his wife has passed her pneumonia crisis and has also forgiven his transgression of their marriage vows.

It is obviously a white list play for the Guild, but its chances of popular appeal are dubious. It is heavy and laborious dialog dabbling into the mystic, and ending up with a Pollyanna curtain as safe and as flat as a Sunday school cantata. *Libbey.*

RE-ECHO

Philadelphia, Jan. 5.

This production by Carol Sax of a new play by I. J. Golden, author of the much-discussed but financially unsuccessful 'Precedent' is definitely not as propagandic as its predecessor. But on the other hand it is not as vigorous or striking in theme and, although some of its characterizations are strong and its cast and general production are admirable, 'Re-Echo' doesn't seem to stand a particularly bright chance. Notices here were generally unfavorable.

Story concerns Richard Lord, a big banker, strong, hard man of business and intimate of men in the country's highest posts. But he wasn't always so cold and domineering. In fact his father appears to relate how Richard as a boy had wanted to be a poet, but had had such 'foolishness' beaten out of him. And now Richard's son is discovered to have similar artistic tendencies, which Richard decides to defeat.

The ruthless and cold-hearted banker is licked when his second wife (formerly his secretary) leagues with his son against him. Both desert him at the end. It is a bit surprising to find a character as strong as the author made this one, taking his defeat so easily.

One trouble with 'Re-Echo' is that its action, from first to last, is easily foretold. Almost all its events cast their shadows before them. This and the familiarity of the theme itself will likely militate against its chances of success.

A strong cast has been assembled by Sax. Thurston Hall gives a forthright and forceful performance as the banker, George Walcott is admirable as the boy and Harry Davenport as the father, whose attitude of intolerance towards is son is 're-echoed' in the next generation, is outstanding. Carlotta Nillson returns to the stage to play Richard Lord's first and unjustly-divorced wife and Phyllis Povah is the secretary he marries. *Waters.*

GET LUCKY

Chicago, Dec. 26.

Musical revue in two acts presented by the Nero Art Productions Co. Book by Quintard Miller, additional sketches by Flournoy Miller. Dances by Sammy Dyer. Music by Freddie Williams' orchestra. Production supervised by Quintard Millar. Presented at the Illinois, Chicago, Dec. 25.

Off and on somebody around this town assembles a flock of layoff colored performers and turns out a black-and-tan revue. There have been many in the past couple of years, and not one genuine success. Most of them drifted into tab form after one or two weeks of not-so-good business. In most instances the only reason for the legitimate production in the first place was the hope of vaude time.

There is about the case with 'Get Lucky.' It's chances are slim; its only hopes are for the five or six weeks of vaude time open for fast colored units.

For awhile during the first act it looked like it might be able to get over. But that optimism soon faded as it went into the second act. The show hasn't sufficient pace throughout the evening; it warms up only in spots.

Performers are practically all vaude people who have played everything in town. Standard vaudevillians like George McClennon, ·illy Mitchell, Cook and Brown, Margaret Gosby, Sammy Dyer. On performance all are okay, but they have no material. McClennon and Mitchell bear the comedy burden, roaming through the piece with only occasionally good material. They are throughout much better than the book they have to work with. McClennon has always done a musical single in vaude, but his work here with Mitchell should give them a neat idea about a comedy and musical vaude two-act. Dyer has been around town directing dance routines and has acquired something of a rep for his novelties. But in this revue is shown nothing of that stand-out material.

Attempt is made toward a story but it gets lost for the most part. Story idea concerns a live horse labelled Rabbitfoot. Started out as an idea, but never carried through.

Specialties in the show included some choral ·ork by the Childs Syncopated Choir, along the regular choir lines for colored shows, but still okay. Cook and Brown showed their standard hoofing turn and were first rate here.

Toward the close the show went burlesque with a pair of vocal specialties by an unbilled woman. Two tunes, the words of which wouldn't be permitted in any burley joint. Has no place in this show or any other. Water front stuff.

No standout music though there were several new tunes. Most of the music was vocalized pleasantly by Alice Harris, Dean Russell, Bernie Brown and Margaret Watkins. *Loop.*

TOPSY AND EVA

Chicago, Dec. 27.

Musical comedy starring the Duncan Sisters. Based on book by Catherine Chisholm Cushing with revised edition by Harry Clark. Staged by Basil Loughrane. Dances by Tommy Kerns. Music and Lyrics by Duncan Sisters. Musical numbers directed by Harold Anderson. At the Apollo, Chicago, Dec. 26.

Aunt Chloe	Maud Lambert
Girl	Eula Ware
Boy	Henry Godwin
Uncle Tom	Virgil Johansen
Eliza Harris	Theo. Pennington
George Harris	Phillips Tully
Simon Legree	Ben H. Roberts
John Shelby	John Byam
Ophelia	yrtle Ferguson
Edward St. Clair	Jimmy Billings
Marks, the Lawyer	Tom Collins
Marietta	Henrietta Countiss
Auctioneer	Richard Earle
John Hammond	Eddie Neff
Washington Jones	Paul Neff
Henry Slavey	James Neff
Eva	Vivian Duncan
Topsy	Rosetta Duncan

In 1924-1925 the Duncan Sisters established a long-run record for Chicago with 'Topsy and Eva.' They bring a revised edition into the Apollo, retaining the one theme song 'Remembering.' Also the general plot and situations of the former show.

It is still the Duncan Sisters with the show. Just by the way. They work throughout the show and deliver entertainment and showmanship as long as they're on the stage. Rosetta's blackface has added new comedy twists. If anything she's a smarter comedienne today than before. Given proper material, this girl would be unbeatable.

Chicago has always been pie for the Duncan Sisters and their receptions at this revival prove that they still have a punch locally. Every one of their numbers stopped proceedings and at the finish they had to make a speech. It's the type of performance and show in which the audience is 75% of the results. They come in here pre-sold and they go out satisfied. That's the Duncan Sisters in Chicago.

Also accounting for the audience results is the cast composed of local people. Entire chorus composed of local girls, many of whom are making their first appearance.

Other than the Sisters there was little to stand out, though localites captured audience applause from time to time. Heavy singing assignments went to Phillips Tully and Theo Pennington with Miss Pennington displaying a fine set of pipes, though rather strong for a house as intimate as this. Ben H. Roberts carried the musical comedy heavy nicely as Simon Legree. Three Neff brothers doubled as plantation characters in blackface and do their regular hoofing act. Second comedy laughs went to Myrtle Ferguson as the irascible aunt; Tom Collins missed the laughs on his Marks the lawyer, due mainly to over-playing.

No tune to compare with the former 'Remembering,' but a couple that have some appeal, particularly 'Sing to Sleep' with a Love Song' and 'Your Request Is My Command.' *Loop.*

LOVE CHISELERS

Los Angeles, Dec. 26.

Comedy in three acts, four scenes by George Jmes Hopkins. Directed by Augustin Gresham, Mabel Marden, Wyndham Standing, Frederick J. Pymm, Marian Lord, Dave O'Brian, Michael Whalen, Arthur T. Ray, Harry Hayden, Gloria Gordon, Richmond Lynch. Produced by J. H. Morton at the Belasco, Los Angeles, Dec. 26; $1.50 top.

With the same premise as 'Cradle Snatchers,' 'Love Chiselers' suffers by comparison. Caught on the second night, and still in the rewriting process, it is fair entertainment, but nothing that would warrant New York production. Idea is oke for pictures if toned down and the blue dialog eliminated.

Story is written around two fat, fortyish women, both divorcees, on the make for a clean-cut kid from the west. He's an inventor. One of the women, Marian Lord, is a large stockholder in a railroad and, promising to do something about his invention, she has him visit her on her private car, plans to kidnap him. Neither takes place with the youngster jumping out of the car window as the love making gets too hot. He returns to the other woman's home, where he proposes marriage to her ugly duckling daughter. The two older women console themselves over a bottle and plan new conquests at the final curtain.

Play depends entirely on Miss Lord, who troupes the part to a fare-thee-well. Charlotte Treadway, as her pal, is okay, but too gushy. Dave O'Brian, as the kid is amateurish. Mabel Marden, brought here by Universal, is miscast, disappointing as the ugly daughter, but Velma Gresham as the sexy daughter is a load of eye appeal with sufficient ability to warrant her a spot in pictures, providing she corrects her habit of mouthing her words. Gale Gordon is oke as a mild heavy, as is Wyndham Standing, the family lawyer. Others in small bits do nicely.

Direction is in and out, with the casting probably to blame. Production is above average for coast plays.

Piece is the first effort of J. H. Morton as a coast producer. While it is no rave, Morton indicates that he will prosper if only he gets breaks in plays and pays more expert attention to casting. *Call.*

Chi Awakening as Hits Pile In; Duncans' 'Topsy' Revival $16,000

Chicago, Jan. 8.

Business okay for the few winners in town last week, which particularly refers to Eva LaGallienne's repertoire and the Theatre Guild's 'Biography' with Ina Claire. Runner-up was the locally produced Duncan Sisters' musical show revival of 'Topsy and Eva.'

'Sailor Beware' quit trying at the Selwyn after flabby trade throughout. Salaries for the final week were paid out of the bond posted with Equity. Had tried everything from cut-rates at $1.50 top to slicing cast salaries, but no go.

Another miss was the colored revue at the Illinois, which lasted one week as 'Get Lucky.' Roasted roundly.

Duncan Sisters show promise at the Apollo. They are doing well and may roar up into the real money with half a break.

Horace Sistare is all ready to go with a show at the Studebaker. Has posted bond, but apparently can't decide on the show with several cast names walking out on promises. Has announced a play labelled 'Sunday's Husbands' to open Jan. 12.

Estimates for Last Week

'Biography,' Erlanger (C-1,318; $2.75). End of its second fortnight this season being brought back after complete capacity on original stay. Big winner of the season so far at $17,000 average. Going to Baltimore.

'Dangerous Corner,' Cort (D-1,100; $2.20) (16th week). Finishing long run this week and into Detroit. Made money throughout a low take due to economical operation. Averaged $2,700-$3,500.

Eva LeGallienne repertoire, Grand (D-1,207; $2.20). Two shows in repertory, 'Alice in Wonderland' and 'Hedda Gabler' with the former featured. Excellent business throughout the fortnight stay at $12,000 average.

Walter Hampden repertoire, Grand (D-1,207; $2.75). Comes in for two weeks tonight (8), playing 'Richelieu,' 'Hamlet,' 'Macbeth' and 'Servant in the House.' Indications are very good.

'Sailor Beware,' Selwyn (C-1,086; $1.50). Finished at $1.50 top after opening at $2.75. Show folded here. Last week weak at $5,000.

'The Curtain Rises' (Cort (1,100; $2.20) (1st week). Opened last night (7) with Louise Groody and Donald Foster. Indications oke.

'Topsy and Eva,' Apollo (1,500; $2.20) (3rd week). Duncan Sisters can have anything they want in Chicago. Notices sent this one away excellently and local cast is helping to bring in the neighbors. With New Year's Eve show touched fine $16,000.

Paris Exhibs

(Continued from page 11)

Raspaal 216, which belongs to Helena Rubinstein and which started the Mae West boom in Paris; and the Washington Palace, which shows nothing but American films and had a record run with '42nd Street'.

Pallier's Ambition

Pallier would like to be more than just president of an association. He already has two houses, the Ursulines and the Ermitage on the Champs Elysees, and he'd like a lot more. His chain ideas started last Spring when he took over the Ermitage last spring, filled it with enormous leather club chairs and ran Fox's 'Cavalcade' to good business all summer when most of the other houses in town were closed. Now he's got 'Cavalcade' in his Left Bank house and 'Rasputin' on the Avenue. He doesn't know what house he'll take over next, but he's watching for one to weaken and drop into his lap.

These small theatres form the main starting points for American films in France. Policy of American distribs here is to run pix in the original in one of the avant garde house and then, if it clicks, dub it for a bigger theatre, and naborhoods and the sticks. Even the companies such as Fox, Metro and Paramount, which have their own houses, either leased or owned, often sell pictures to the salles specialisees instead of realeasing them in their own places. Paramount often dubs a picture afterward for its own Boulevard house.

Anzac War

(Continued from page 11)

wording, plus the building plans for a first run house indicate that Metro means no kidding.

With General Theatres also building a new deluxe house, and right in Sir Ben Fuller's back yard, it becomes evident that nobody's afraid of the other fellow and that there will be trouble. Fuller has a tieup with Metro and another with G.T. He can break the G.T. thing, however, and seemingly is ready to.

Par, WB With Metro

Prime movers in the battle will be Par, M-G-M and Warners. They have become dissatisfied with the buying pool in operation at present which allows G.T. to buy not only for its own circuit, but for the nabe exhibs as well. Distribs have come right out with the statement that this state of affairs must cease forthwith. A circular letter has been sent to all prominent exhibs giving the position the distribs intend to take early in 1934.

Warners is already selling direct to many exhibs, and will keep on. Par is well set for release dates, being tied up for two years with the Prince Edward, Sydney, the only real indie house of any standing.

Distrib angle is that the nabes, and others not actually controlling theatres in the G.T. group, should not be forced to take pictures through the combine, but should buy in the open market. The move by the distribs is a try to force theatre owners to deal direct with them, and not through the buying-pool agency.

G.T. officials state that they are not worrying about the distribs' attitude, and will be quite okay for pictures until about the middle of 1934. Say that they planned a goodly portion of their 1934 bookings some months back, and contracts have already been signed.

It is expected that Fox will stand behind G.T., although Fox has sold a goodly number of pictures to the Carroll indie management. Universal may, or may not, go into the fight, although it is understood, it may try a run in solo theatre management if releases are blocked.

Sir Ben Fuller must have had an inkling of what was in the wind when he rushed back suddenly from New York. Sir Ben is a wise showman, and knows how the breaks are coming. When G.T. went ahead with the building of its new theatre right in the territory already held by the Fullers, Sir Ben figured it was time he came home and got on the right side of the fence.

A big thorn in the side of G.T. is undoubtedly the Carroll management. Controlling the ace Prince Edward, Sydney, the organization stated some time ago it would remain absolutely indie. The Carrolls are solidly set for pictures throughout 1934.

'BIOGRAPHY'S' ADVANCE INDICATES $14,000

Baltimore, Jan. 8.

Ford's, UBO house, relights tonite (8) with Ina Claire in Guild's 'Biography,' first touring legit to touch town since early November. Show opens to strong advance at $2.75 top. Several theatre parties will bolster gross, which may hit $14,000.

Paucity of pieces on tour this season stymieing burg into its worst year on record, ith but five shows so far.

New booking lifts gloom somewhat, with 'Let 'Em Eat Cake' due in next week at $3.30 top. Mail orders moving sprightly to date. Only other booking beyond is Cornelia Otis Skinner in four performances of her monodramas, pencilled into Ford's for Feb. 5.

At Auditorium stock Florence Reed is currently guest-starring in 'Shanghai Gesture' for Charles Emerson Cook Players. Last session troupe approximated $4,000 in 10 times with 'Whistling in the Dark.'

PHILLY LEGIT— IT JUST AIN'T

Philadelphia, Jan. 8.

Philly's legit business still just isn't. And no sign of pick-up. Flock of try-outs now here and listed certainly won't help any, especially in single week runs.

Joe Cook's 'Hold Your Horses' finished a two weeks' stay Saturday (6). Christmas week gave it a fairly good gross; last week was brutal, even with New Year's. Unlikely that it hit $15,000 in nine performances at the Forrest.

'No More Ladies,' though given fine notices and highly rated, couldn't even click with the aid of the American Theatre Society's subscription nucleus at the Chestnut. Last week's gross was a sour $6,000, with New Year's night helping a lot.

Third show, 'Re-Echo' at the Broad, was sad with the 50 notices by the press. Couldn't touch $3,000.

This week finds 'Ten-Minute Alibi' at the Chestnut as fourth subscription play and causing kicks as not the type, and 'Among Those Sailing,' try-out comedy with Constance Binney at the Broad. First for two weeks; second for one. Nothing big indicated.

'Double Door' (also subscription) follows 'Alibi' at the Chestnut, and 'By Your Leave' with Dorothy Gish is next at the Broad, getting Forum support. On the 22nd the Forrest re-lights with 'Let 'Em Eat Cake.' Garrick and Walnut are evidently dark indefinitely.

Par Stalls 'Sailor'

Hollywood, Jan.

With the script completed, 'Sailor Beware,' is off Paramount's current production list, and will not be produced until summer.

Arrangements with Courtney Burr prohibits release of the pic before Nov. 1, next year.

McEvoy at Par

Hollywood, Jan. 8.

J. McEvoy arrives here tomorrow (9) under contract to Paramount. Assignment won't be set until he gets here.

'Sailor's' 40c Passes Tough Wallop To Coast as Legit Trouping Mesa

Los Angeles, Jan. 8.

Last week, Thursday (4) be exact, was a terrible wallop to the Coast as a trouping ground for legit attractions. Belasco and Curran, long regarded as the Pacific's ace production company, threw out 50,000 40c passes for 'Sailor Beware,' at the Mayan. Show came down from San Francisco, where it didn't do so well, and the producers decided to cut rate with the local opening. That leaves Henry Duffy the class producer west of the Rockies. He gets $1.50 for his shows.

Next door to the Mayan, J. H. Morton has leased the Belasco. His current production, 'Love Chiselers,' started out at $1.50 top, but cut to 75c later.

Out in Hollywood, 'Ghost rain' being produced by the International Group, headed by George K. Arthur, has been struggling along with the 40c pass gag for six months. Down Hollywood Boulevard the Music Box has been using the passes for the past two years. 'On the Cuff' closed there Saturday, 'Nice Girl' opened Sunday. In both houses take has only been sufficient to give all concerned with the production a living wage.

Dufffy Carries Flag

Duffy hangs on to the $1.50 top at his El Capitan, and opens 'Autumn Crocus' with Francis Lederer Jan. 14.

Two years ago Los Angeles and Hollywood had 12 legit houses, all getting regular scale. Late this month, however, Katharine Cornell comes to the Biltmore with three plays for one week. Tap there will be $3.30.

Last week-end's deluge gave the legits a severe beating, 'Sailor Beware' in first-four-performances saw the take dribble in amounting to around $1,500.

'Love Chiselers,' at the Belasco, cut its top from $1.50 to 75c, managed to get $1,900 on the week. In Hollywood 'Ghost Train' at the Hollywood Playhouse, and 'On the Cuff' at the Music Box, both co-operers, and both depending on service charge passes, got about nut money. Former did $1,500 while the latter got an even $1,000.

2 Non-Musicals Getting Musical Grosses; 'Follies' at $33,000 Hit

Broadway has a new indicated leader in the 'Ziegfeld Follies,' which bowed into the Winter Garden Thursday (5). After 14 weeks of rehearsals, try-outs and more rehearsals the show's click was in the natur of a surprise.

Notices were all favorable, with some qualified critical praise and the premiere capacity pace was maintained for the following four performances, including the initial matinee Saturday. It was the first time for a first matinee to sell out at the Garden. Normal weekly gross may top $33,000.

Whether the 'Follies' can hold the pace is yet to be shown, because there is some doubt whether there are that many customers at $4.40 top, which scale goes for the entire lower floor of 1,000 seats.

Matter of price goes for a number of attractions on the list. Most shows have come in during the past two months with a top of $3.30, which is regarded as too high for a straight show, unless a standout. A $2.75 scale for non-musicals was the general idea during the fall and may again be favored from necessity.

New Year's Week Off

Business during New Year's week was distinctly off, as through Christmas week, but the weather was not as much to blame. Saturday saw a sharp upturn, with automobile show people the answer. Trade from visitors to the car exhibits figures to be strong this week and expectations are for good attendance up to Washington's birthday.

Two non-musicals again gathered heavy money last week, 'Mary of Scotland' and 'She Loves Me Not' getting musical comedy grosses of over $20,000. 'The Lake,' which opened to capacity, slipped, getting $18,000 in nine times as against $24,000 the starting week.

Other new shows last week disclosed two possible moderate money getters in 'Oliver Oliver,' Playhouse and 'Big Hearted Herbert,' Biltmore. All the others were panned and two closed Saturday—'The Wooden Slipper,' Ritz, and 'Halfway to Hell,' Fulton. The others: 'The Gods We Make,' Mansfield and 'A Divine Moment,' Vanderbilt. 'Three and One' stopped at the Longacre (30) with 'The Locked Room' closing at the same time. 'Talent' was taken off before being formally presented. The midget revival 'No Mother to Guide Her' slipped out after New Year's.

Next week's card: 'Mahogany Hall,' Bijou; 'False Dreams Farewell, Little,' 'Wednesday's Child,' Longacre; 'And Be My Wife ('Womenkind') probably at 49th Street; 'Among Those Sailings,' house not announced.

Estimates

'Ah, Wilderness,' Guild (15th week) (CD-914-$3.30). Standout comedy still in the big money and should span the season as predicted; over $17,000 last week.

'All Good Americans', Miller. Closed Saturday (6) after playing about five weeks.

'As Thousands Cheer', Music Box (15th week) (R-1,000-$4.40). Leadership may be contested by 'Follies' because Winter Garden is larger; 'Cheer' went to $29,500 in nine performances last week.

'Big Hearted Herbert', Biltmore (2nd week) (C-991-$3.30). Drew fair notices as laugh show and has chance for moderate coin; first week estimated around $6,000.

'Chimpagne Sec', 44th St. (12th week) (O-1,323-$3.30). Due out soon; operetta has drawn moderate coin to some profit; about $11,000 last week.

'Dark Tower', Morosco (7th week) (D-961-$3.30). May move to another house next week; gross about $6,000 but more was expected; By Your Leave' due here.

'Days Without End', Miller (1st week) (D-994-$3.30). Presented by Theatre Guild; written by Eugene O'Neill; opened Monday after Boston tryout.

'Divine oment', Vanderbilt (1st week) (C-771-$3.30). Opened Saturday night; drew panning; chances doubtful.

'Double Door', Shubert (17th week) (D-1,387-$2.75). Last two weeks announced; pace has dropped considerably; around $5,500 last week.

'Follies', Winter Garden (2nd week) (R-1,493-$4.40). Opened late last week and drew favorable notices; capacity pace and probable gross leader.

'Green Bay Tree', Cort (13th week) (CD-1,024-$3.30). Moderate money right along, although rated higher by critic; last week's pace topped $7,000; mild.

'Halfway to Hell', Fulton. Taken off Saturday; panned; played five days.

'Her aster's Voice', Plymouth (12th week) (C-1,042-$3.30). Although at capacity consistently profitable; again about $14,000 in nine performances.

'Jezebel', Barrymore (4th week) (CD-1,096-$3.30). Had this one received better notices it might have clicked; disappointing so far; about $6,000 estimated.

'Mary of Scotland', Alvin (16th week) (D-1,387-$3.30). Actual gross in nine times for holiday week over $25,000; last week estimated nearly $24,000; dramatic leader.

'Men in White', Broadhurst (16th week) (D-1,118-$2.75). Should stick into spring or longer; business around holidays excellent; $14,000 last week; was higher Christmas week.

'Murder at the Vanities' (18th week) (R-1,776-$3.30). Holds to fair trade for musical; gross quoted around $16,000 again last week.

'Oliver Oliver', Playhouse (2nd week) (C-963-$3.30). Opened late last week; opinion divided, but some boxoffice notices; has chance for class draw.

'Come of Age', Illott (1st week) (C-929-$3.30). Prescnted by Delos Chappell; written by Clemence Dane; opens Friday (12).

'Pursuit of Happiness,' Avon (14th week) (C-830-$2.75). About $6,000 last week, considerably under expectations; moderate money but out in front.

'Re-Echo,' Forrest (1st week (C-1,075-$3.30). Presented by Carol Sax; written by I. J. Golden; opens Wednesday (10).

'Roberta,' New Amsterdam (8th week) (M-1,717-$3.30). Another good gross last week when takings held to $23,000 or better; looks set into spring.

'Sailor, Beware,' Lyceum (16th week) (C-967-$3.30). Early comedy eased off last week but finished well and was quoted around $13,000; should last into spring.

'School for Husbands,' Empire 13th week) (C-1,099-$3.30). Another week to go and then tours; $12,000 the holiday pace; next attraction 'Richard of Bordeaux' in February.

'She Loves Me Not,' 46th St. (7th week) (C - 1,413 - $3.30). Comedy leader played an extra matinee (New Year's) and approximated $22,000; only 'Mary' topped among non-musicals.

'Talent,' Royale. Withdrawn after playing 'previews' for two weeks.

'The First Apple,' Booth (3d week) (C-704-$3.30). Another show already mentioned for house; little trade for 'Apple,' with less than $5,000 indicated.

'The Gods We Make,' Mansfield (2d week) (D-1,097-$3.30). Also in doubt; drew general panning; got little with cut rates.

'The Lake,' Beck (3d week) (D-1,214-$3.30). While actual figures first week were quoted at $24,000, business slipped second week; little over $18,000 in nine performances.

'The Locked Room,' Ambassador. Taken off after one week.

'The Wooden Slipper,' Ritz. Withdrawn Saturday; weak notices; played four days.

'Tobacco Road,' Masque (6th week) (D-700-$3.30). Liberally cut rated and with takings around $3,000, probably betters even break; no improvement, however, and may fold Saturday.

'Three and One,' Longacre. Closed Dec. 30 after playing 11 weeks to moderate business.

Other Attractions

Ballet Russe, St. James; importation drew well; including Sunday (New Year's Eve) takings last week over $14,000.

'After Such Pleasures,' Barbazon Plaza (hotel); bill of eight sketches; not for Broadway.

'Pico,' Hudson; Italian marionettes; opened Monday.

'Peace on Earth,' Civic Repertory (14th Street); anti-war drama getting by.

Cornelia Otis Skinner, 48th Street.

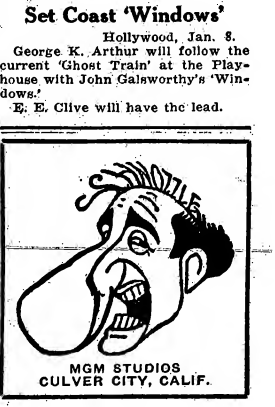
'No Mother to Guide Her,' Midget (President); taken off Tuesday (2) last week.

Set Coast 'Windows'

Hollywood, Jan. 8.

George K. Arthur will follow the current 'Ghost Train' at the Playhouse with John Galsworthy's 'Windows.'

E. E. Clive will have the lead.



Adapting London Crazy Show Idea For Use as N. Y. Palace Feature

, Dec,

Jack Curtis and Charles Allen, in conjunction with Harry Foster, are getting together with RKO to do a 'Crazy' unit for them. Naughton and Gold, of the Palladium 'Crazy' outfit, will be sent over to advise and appear in the unit.

It is also likely another team of 'crazies,' Billy Caryll and Hilda Mundy will be included. Of the Americans to join the outfit, Mitchell and Durant are already listed to play the Nervo and Knox parts.

Boys will go to America in March, with show scheduled to open out of town early April, coming to the Palace, New York, for a run. English acts can only stay till early May, as a new 'Crazy' season is due at the Palladium around May 21.

'Richard' Co. Sailing

William Mollison sailed on the 'Champlain,' Dec. 20, on the cabled advice from Dennis King. 'Richard Bordeaux' definitely slated to open at the Colonial, Boston, first week in Feb., for fortnight, with New York opening to follow at the Belasco.

Company sail on the 'Washington,' Dec. 30. Andrew Cruickshank, one of the artists, is taking his fiancee, Stella Wyngate, London actress, with him. Couple will be married on board ship.

Amory Asked to

Hobart Amory, an American actor who was appearing in 'Angel,' now current at the Vaudeville, was asked to retire from the cast by the Ministry of Labor.

Plays at Coliseum

Sir Oswald Stoll has confirmed the statement that the Colliseum would revert to stage plays. He said there was difficulty in securing films for this big house.

'The Play Car,' a musical, produced by Dr. Ludwig Berger, Berlin stage manager, opens at the Colliseum in February, with Peggy Ashcroft as lead.

Despite Economics, Subsidy of French Theatres Continues

Paris, Jan. 1.

Despite vigorous opposition by deputies who wanted to save money, the Finance Committee of the French Chamber of Deputies has refused to reduce the subsidies to be given in 1934 to national theatres.

The Opera, the Opera Comique, the Comedie Francaise and the Odeon will get an allotment of $900,000 in the new budget, as heretofore.

'Dinner' in Bucharest

Bucharest, Dec. 26.

'Dinner at Eight' opened here at the Regina Maria Theatre under the title 'Luni La 8.'

First announcements had it that Jacques Deval was sole author of the play. Later the names of the real authors were graciously included. Mme. Lucia Studza Bulandra, manageress and star actress of the theatre, translated the play from the French adaptation by Jacques Deval.

Play was well received here.

Stoll's Mystery Producer

London, Jan. 1.

At the annual meeting of the Stoll heatre Co., Sir Oswald, referring to an announced production of films, stated they had been looking for a producer.

He added that at the moment the one on whom they had decided was at present with one of the largest picture concerns in the world, but had contracted to join the Stoll Corp. next autumn, or earlier if his release could be secured.

Volterra's Nite Spot

Paris, Dec. 30.

Leon Volterra splashed with gala opening of his new night club, Chantilly, on the Rue Fontaine.

Decorations got a big hand. They represent the Chantilly race track, including apple and cherry trees. Volterra got hold of a couple of ponies and staged a race on the floor for the opening night.

Czech Govt. Assumes Opera in Bucharest

Bucharest, . 26.

State saved situation by taking over management of opera house. Formerly privately owned, opera house plodded along until a crisis arrived.

Like National theatres in Bucharest, Jassi, Cralova, and Chisineau the New National Opera house is now under control of Ion Marin Sadoveanu, head manager of all the State theatres throughout Rumania.

Ionel Parlea appointed as artistic chief manager.

A first active step in fianancial matters, the State management arranged that all fees and salaries above 25 bucks a month are subject to a cut of 10 per cent. to 25 per cent. As second step all admission prices will be reduced up to 50 per cent in order to attract the public.

COLD CRIPPLES BIZ IN PARIS

Paris, Dec. 30.

Record pre-Christmas cold wave, with freezing weather lasting twenty straight days, put a crimp into the Paris amusement business this month. Everything suffered, but pictures less than the legits.

It was impossible to coax the people from their firesides while the mercury outside played tag with the bottom of the tube.

One shivering night the Theatre des Mathurins, with a good farce, 'Argent Comptant' (Cash Money) starring veteran Jacques Baumer, drew only four customers. The management refunded rather than put on the show. 'Florestan,' new Guitry operetta at the Varieties, with Henry Garat and Jacqueline Francell, both known on the screen, did only 5,000 francs a night during the cold spell, with expenses of 15,000.

Aside from the bad weather break, the theatrical season has got off to a pretty fair start.

The town is having a rush of operettas. 'Victoria and Her Hussard', at the Moulin Rouge, makes the twelfth operetta to be presented since the beginning of the season, and they all seem to be getting by.

M. C. Pinched in Prague

Prague, Dec. 30.

A performance of the new review, 'Prague Journal,' could not be given at the Kleine Buehne, the small stage of the new German theatre, as the conferencier of the show, Fritz Wiesenthal, was arrested and taken to the Pancrac jail, accused of having been in the company of a German spy.

Wiesenthal eventually proved his innocence, was released, and has gone back to his home in Vienna.

Hugo Kraus, Czech comedian, has become director of the Velke operetta theatre, in place of the late Director Jerabek.

Ufa, in order to be able to present its films in Czechoslovakia has been making films here in the Czech language.

Jaromir Weinberger, composer of 'Schwanda,' now at work on operetta, 'Catacombs,' based on old French comedy by Gaston Davis.

Frederick Spurny, noted Czech concert manager, is dead. Spurny was the manager who brought Max Rheinhardt's spectacle, 'Miracle,' to Prague and the first to offer in a concert Dvorak's composition, 'Stabat Mater.'

Same Ol' Story

Paris, Jan. 1.

Municipal theatres of French provincial towns kicking that their biz is being killed by radio broadcasts of shows of the Opera and Opera Comique in Paris.

They don't want the broadcasts stopped, but they think they should get some money from the state to compensate for their losses.

Exploitation

(Continued from page 21)

able phonograph was provided with a laugh record and a repeat attachment.' A small boy went along to keep the motor wound, as it was not practical to electrify it. Same reason accounted for the lack of a loudspeaker, but a loud needle and a regular horn gave plenty of sound.

Sides carried small banners, 'This man saw the Four Marx Brothers in 'Duck Soup' at the Gaiety, and he's laughing himself to death. It's a pleasant way of passing out. Drop in at the Gaiety.' Lower part of the sign read originally 'today through Wednesday' but on Tuesday this was changed to 'today and tomorrow' with 'last times today' for the cleanup.

Using an old horse gave a legitimate excuse for the slow movement which gave plenty of time for the pedestrians to read.

Almost any old delivery wagon can be tricked out to look enough like an ambulance.

Scandalized Legs

Exhibitor who likes his jokes is all set for a stunt when he gets 'Roman Scandals.' Intends to advertise a contest for Cantor impersonators in costume, with short togas, selecting a still as a sample that will give this suggestion without undue emphasis.

Plans to line up the contestants on the stage back of a curtain that can be taken straight up, with the stage manager instructed to apparently have trouble with the curtain when it gets about knee-high, revealing the legs without the saving addition of the togas. Figures to hold it for a couple of minutes to give the audience its laugh, and then take the cloth all the way up. It's his idea that the men will be so flustered at the laughs that they'll supply their own unconscious comedy when fully revealed.

Such a stunt has to be handled tactfully to avoid making the victims sore, but it can be done, and should prove a real laugh getter. Just a variant of the femme leg contest that was popular a few years ago, but with a comedy twist that will make it new. To jazz it each contestant is supposed to sing the verse of some song in the Cantor manner, with the audience judging after the singing. Sounds all right if your audience likes that style of stunt. Maybe not so good in more particular spots.

Helping Lonely Hearts

With much of the advertising on 'Advice to the Lovelorn' taking the form of answers to newspaper queries, it should be simple to hook one of the local papers to a contest for the wittiest question and answer, the contestant to supply both. Good dope for a lot of people who like to feel that they can do better than the other fellow. It should be simple, that the material is suitable for publication, otherwise the stuff is apt to run too wild. It's bad dope to convey the suggestion that the story is smutty. It isn't.

Another angle is to write the questions — about 10—and give the prizes for the best set of answers, but the first method is more apt to bring out printable stuff.

Slam at cut rate drug stores is not going to lie well with local cut raters, but they can be tipped off in advance to either use their windows or their newspaper advertising to explain the story doesn't mean them.

Those Eight Girls

Par's 'Eight Girls in a Boat' carries a good exploitation angle in that the octet is the boat crew of a girl's seminary, and they wear rather scanty rowing costume much of the time. If there's any nearby water a boat crew can be organized for the next rowing season, with the girls making an appearance at the theatre presumably to get attention for their new project. Can also offer other scanty suit appeal for the houses where the girl stuff is in demand.

At the same time this should not be plugged purely as a gam show, since there's a definite plot which centers about one of the girls who has gotten herself into trouble, with the other girls trying to help her out. This can be worked up with high school or college girls and from some angles with women's clubs for a more serious appeal.

It would be a mistake to center too closely on the girlie appeal, but that angle should not be overlooked in most theatres.

L. A. Prize Ruling

Prizes may be awarded by theatres to holders of lucky numbers when the theatres do not receive any consideration, directly or indirectly, from the ticket holders, according to a ruling handed down of the Appellate department of the Los Angeles Superior Court.

Decision is outcome of the appeal of Spyros Cardas, manager of the Belmont theatre, from a municipal conviction on a charge of drawing a lottery.

Kimberly-Page Head Vaude Unit For Far East Tour; Tempest's Hit

London, Dec. 30.

A vaudeville unit to tour the Far East has been formed by Kimberly and Page, A. C. Astor and Cecil Davies. Davies is in on a third of the profits because he knows these territories well, having operated vaudeville units there before. Besides the acts mentioned, Roy Kemp, Bura and Arnold, Hearne and Dolly Lewis and Cherrie Ivel are the rest of the company; all on straight salary.

Company sailed Dec. on the S. S. Kelser-I-Hind and opens at Gibraltar for one week. Next stop is Egypt for six weeks, with eight weeks in India to follow. Other spots are Penang, Rhodesia, Kenya Colony, East Coast of Africa, with Colombo, China and Japan likely. Intended the tour will last a whole year. Money has been deposited with an English bank as guarantee against stranding.

Protecting the rury

Louis Dreyfus, director of the Drury Lane, has been instrumental in the appointment of Harry Tennant as g. m. Tennant, formerly booker for Moss Empires, is now g. m. for Howard & Wyndhams.

This change at the Lane means that their shows, which invariably open cold, will in future be tried out in the Howard & Wyndham houses in the provinces, of which they have about eight. This is a guarantee against flivving.

Stoll's $400 Net

The net profits of Stoll Theatre Corp. for the year ending Sept. 30 amounted to $400. Last year they were over $28,000; and the previous year more than $175,000. For 1930 there was a profit of $200,000.

After p. a.'ing for Gilbert Miller at the St. James' theatre for the past 14 years, Louis Nethersole has been relieved of that post.

arie Tempest's Hit

Year after year we have Marie Tempest in a new play. Yet after year they have practically the same plot, where it is revealed that, despite the fact she is a lovable elderly married woman, she has enjoyed a hectic past, of which there is every indication she is proud.

At the Queen's theatre, H. M. Harwood provided her with another play along the same lines titled 'The Old Folks at Home.' This time, as always, the press talks about her charming personality and fine acting. This time, as usual, when speaking of Miss Tempest's histrionic art, they are right.

The piece looks like a success.

Harry Foster will have two shows running in the West End early spring, both American. 'Good Bye Again,' he is doing in conjunction with Charles Steele, former director in the now defunct Highley & Walls producing company. 'Life Wants Padding' will be done in association with Lee Ephraim.

American Acts Set

Besides Ben Blue, the Cafe de Paris line-up of American stars for next year already includes Sophie Tucker, Marian Chase and Jimmy Savo. All these artists will play this classy nitery in conjunction with the Palladium.

Holiday Biz Off

iggest surprise to showmen was the poor state of business in the West End during holiday week. Christmas week was looked upon as the proverbial gold mine, but a check-up revealed business, both pictures and legit, very poor.

Of the 20 picture theatres in the West End, only three did business, the Empire with 'Dancing Lady,' Carlton, 'I'm No Angel,' and New Gallery with 'The Bowery.' Of the 40 legits in the West End 'Christopher Bean,' 'Escape Me Never' (Elizabeth Bergner), 'Gay Divorce' (Fred Astaire) and 'Richard of Bordeaux' were the only ones capacity. Also the three vaudeville spots in the West End Palladium, Garrick and London Pavilion did capacity.

Pavilion Show Cost Up

Banking on holiday trade, the London Pavilion loosened up a little and last week's bill was around $3,500 instead of the usual $2,500.

The legitimate headliner is Joe Marks, just arrived from Australia. Max Leonard and a couple of local stooges assist Marks. Considering stooges are new, the act put over had few blemishes, and with a little more practice should be the usual knock-out.

Leslie Strange's facial characterizations are very realistically done, although some of the gab could be much funnier. His suburban air is out of place here.

Max Hoffman, the extemporaneous fellow, is revealed nothing new, but sells very well. Still a little too provincial which will be less noticeable with his more frequent visits to town.

Show as a whole was about the best here in months. A. E. Abrahams, first lessee of this house, is now behind the vaudeville venture, with John Southern in charge.

Erik Charrell and Clifford C. Fischer sailed Jan. 3. Charrell straight to Hollywood and Fischer on talent-hunt for Les Ambassadeurs show, and also another Paris night spot which he is booking. Maurice Chevalier on same boat.

Pierce's Takeover

. E. Pierce, formerly managing director of Associated British Cinemas, and big hotel owner in Island, has purchased the Royal theatre, Dublin. House has always been a popular spot for American acts, who invariably spoke well of the date. It is intended to spend $150,000 in reconstructing and modernizing the house, which will seat 3,000 when completed. House will play vaudfilm.

Pierce also controls the Savoy Cinema, Cork, all part of chain of theatres known as Irish Cinemas, Ltd. Savoy playing straight pictures, but shortly adding vaudevi to its programs.

'NYMPH ERRANT' DEAL OFF FOR BROADWAY

London, Jan. .

deal whereby Charles Cochran was to send over the London company of 'Nympth Errant', now current at the Adelphi, intact to Arch Selwyn, is off.

Gertrude Lawrence and practically all the principal members of the company were willing to sail, until they learned American Equity demanded $50 entrance fee and 5% on all salaries of foreign players, not to mention income tax.

Czeching Edison

Prague, Jan. 1.

Premiere of the new Czech play, 'Edison, the Wizard of Menlo Park,' is slated for the Czech National theatre this month.

Plays Abroad

A LA BONHOURE

Paris, Jan. 1.

Two act, 20 scene revue, by Roger Ferreol and Max Regnier, presented by Mme. Barthes, at the Capucines, Paris. Featuring Marguerite Pierry, Renee Devider, Moussia.

An exceedingly witty production by two men more used to writing sketches for Montmartre cabarets than for the ligit stage. Revue has scenes worth using for America and easily adaptable. Music rather meaningless.

Apart from ridiculing French politicians plenty, there is a very good sketch on the Hitler thing. Sketch still playing despite official protest from the Hitler embassy.

Title is pun on French word for luck—'Bonheur'—and name of barber, Bonhoure, who won first 5,000-000 franc prize in French National lottery. *Stern.*

WITHOUT WITNESS

London, Dec. 28.

Mystery play by Anthony Armstrong and Harold Simpson. Produced, for three weeks, at the Embassy, Swiss Cottage, Dec. 26.

Maurice Treyford	Terence Downing
Phyllis Treyford	Cecily Byrne
Doctor Richardson	Marion Fawcett
Geoffrey Harting	Ian Hunter
Mellis	Edgar K. Bruce
Saunders	Bernard Lee
Constable	Clarence Blyce
Benton	Douglas Emery
Detectiv	Frederick Piper
Detective	Hugh E. Wright
Surgeon	Clifford Marquand

The author of 'Ten Minute Alibi' has collaborated with another playwright in an endeavor to write a further success. They haven't quite succeeded. It is an ingenious murder mystery that starts slowly, has a splendid suspensive second act, and sags in the third because the solution requires too much explaining.

Histrionic recruits from the West End are utilized for the leading roles and the remainder of the cast is thoroughly competent. Also there is intelligent production and direction—in fact everything in the way of assistance is contributed. Nevertheless, the play doesn't quite get over sufficiently to warrant importation to London. It seems definitely a one-act play. *Jolo.*

Paris Rumors Expire

Rumors of consolidation of the Paris Herald with the European edition of the Chicago Tribune have now subsided. Tales were coming from authoritative sources that both outfits were trying to buy each other out, and it now appears that both have home offices actually wanted to buy but neither would sell, so it's no go.

With the expatriates gone home in mobs and few tourists on the horizon, both sheets are having hard sledding. The Trib, fresher and peppier than its opposition, and burdened by less overhead, has been happier of the two.

Tribune has been boosting circulation by giving away 100 franc tickets in French National Lottery with each subscription, with lots of takers. One prize of 100,000 francs and another of 10,000 have been won by readers on this offer.

Spencer Bull, veteran whom the Herald ousted as city editor, putting his predecessor, Alan Finn, back in the job, is now taking local assignments from Bill Parker of the International News Service. Fred Abbott is out of the INS after a row with Parker.

On the Trib Alex Small, columnist, is doubling as day city editor for economy's sake, while Bob Stern, former day desk man, has gone over to the night side.

French newspaper field is in ructions. Francois Coty, the perfume king, who for years tried to do a Munsey here, has finally been squeezed out, his 'Ami du Peuple' having gone bankrupt. He lost the 'Figaro' to a syndicate some months before.

First tabloid in the field is the new 'Aujourd'hui,' which is an attempt to put new life into 'Re Rempart,' itself a flop of recent birth. 'Aujourd'hui' is modeled on the English tabloids rather than the American type, and it lacks sen. 'tonalism. Reproduction of halftones in it is also still pretty primitive. Another new paper, 'Le Jour,' run by Leon Bailby, former head of the 'Intransigeant,' isn't doing so well.

'Paris Soir,' illustrated evening paper which is a tabloid in spirit though not in form, has run away with so much provincial circulation that the 'Petit Parisian' (owned by an American woman, Mme. Dubuy), which still claims largest circulation in the world, is thinking of putting out an evening illustrated to compete.

Political Lowdown

Under the title of 'The Puppet Show on the Potomac,' Rufus Dart, II, adds another to the rapidly growing catalogue of which 'Mirrors of Washington' is typical. Published by McBride at $2.50.

It might better have been called 'Ghosts of Washington' since the book largely concerns the ghost writers who supply statesmen with their statesmanship. Interesting from that angle to newspaper men in particular, but it spills plenty of dirt for the general reader interested in the political inside. Much of it's news.

St. Paul Publisher's Death

Neville W. Reay, 58, publisher of the St. Paul Daily News until September, 1933, died at his home in St. Paul on Christmas Day.

When 12 years old, Reay obtained his first newspaper job, at Cincinnati, working with Roy Howard, later head of the Scripps-Howard chain. At 22, Reay went to the Kansas City Star. When the first issue of the St. Paul Daily News was published, on March 1, 1900, he was cashier and bookkeeper for the sheet. About 10 years ago he became its publisher. Reay recently disposed of his interest to local competitors, the Pioneer Press-Dispatch, and retired.

Survived by his widow, three sons, and one daughter. One son, N. W., Jr., is p.a. on the Paramount studio's Hollywood staff.

ist at Two Bits

Joel Ruston has set himself up as a publisher under the imprint of Tomorrow, Publishers, and is preparing a miscellaneous list of books. Will issue, also, a series of pamphlets to sell for 25 cents each.

No connection between the new Ruston enterprise and the Jewish Chronicle, the mag, although the two occupy joint quarters.

Another 'Graphic'

Name 'Graphic,' which passed out with the Macfadden daily, is again to be utilized for a publication. Charles T. Brady plans to use it for a new illustrated weekly which he is to publish, and which he will call the Graphic Weekly.

Brady will edit as well as publish the proposed periodical.

Jacob Wasserman's Death

On Sunday, Dec. 31, Jacob Wasserman, famed German author, finished the last hundred pages of his newest book and cabled his American agent to that effect. The next morning he died suddenly. It's the most important loss to literature in years.

Wasserman would have been 61 in March. He had been suffering illness for some time and was in Austria for treatment, but had been much better for some weeks. Death was attributed to angina pectoris.

Wasserman, credited in every country in the world except Germany as a genius, first came to world attention in 1919 with the publication of 'World Illusion.' That novel was translated into English by Ludwig Lewisohn, bringing an almost equal amount of fame to Lewisohn as to Wasserman. 'Caspar Hauser' was his favorite novel, although he wrote a dozen or so.

He was one of the writers insulted by the new Germany because of his Jewish birth, with his books ordered pilloried. few months ago Coward-McCann in the U. S. published a semi-autobiography of his entitled 'My Life as a German Jew,' in which the novelist tried to figure out the difference between the two or how it mattered.

His last U. S. publication was 'Dark Pilgrimage,' published by Liveright in December. His new book is entitled 'Kerkhoven's Third Existence,' and the American agent, Sanford Greenburgher, says it is not yet set for publication since the last portion of it has not even been shipped to the U. S. as yet.

Coward imself

It may be sour grapes-y but there is consolation for the minds of many would-be and have-been authors to be found between the covers of 'Play Parade' (Doubleday-Doran; $3.50). It's a compilation of seven plays by Noel Coward and one of the seven actually is an unproduced piece. Not new, either, it was written a long time ago but it seems that even a Coward has to publish a book sometimes to see some of his stuff produced, no managers taking it for production.

Mr. Coward's parade forms quite an imposing volume and one that belongs in most theatrical shelves and libraries. 'Hay Fever,' 'Vortex,' 'Post Mortem,' 'Bitter Sweet,' 'Private Lives,' 'Design for Living' and 'Cavalcade' are the seven plays. They show Coward in an amazing and constantly changing array of colors. Varying moods, mannerisms and objects, but all good theatre.

An interesting foreword by Coward will bear re-reading. In it the author-actor-composer discusses his plays in a seemingly frank and thorough manner pointing out what's good and what's bad about all of them. There will be some tongue-in-cheeking about Coward's views and modest mannerisms as regards some of the plays, especially his comments on 'Cavalcade,' but the piece makes mighty good—and worth-while—reading in toto.

Where to Eat What

George Ross, of the World-Telegram, is the latest of the dramatic columnists to go literary, with a book to be published by Covici-Friede. Just a gastronomical guide this time, to be entitled 'Tips on Tables' and due almost any minute.

Ross does a column once a week by that title. Started out to be niteries but switched slowly to restaurants. In his tome he's collected data on 365 restaurants in New York, with their food and drink possibilities, presumably one for each day of the year and taking in all types of taste and pocketbook. It'll take nearly 400 pages to tell what Ross thinks of the restaurants.

James A. Mathews Passes

James A. Mathews, 52, publisher of the Aberdeen (S. D.) Morning American and Evening News, died suddenly at Aberdeen on Dec. 23.

Mathews' career included A.P., Indianapolis News, Successful Farming, the Daily Oklahoman and Times, Scripps-Howard and Hearst publications, and the St. Paul Pioneer Press-Dispatch, of which he was circulation manager.

In 1928, he became publisher of the Aberdeen American-News. Burial in Indianapolis, his birthplace.

Madison Eulogi

Maury Madison, composer, has published privately 'Sisty 'n Buzzy, Sara 'n Bill' in Hollywood dramatizing President Roosevelt's grandchildren, namely: Anna Eleanor and Curtis Roosevelt Dall, Sara Delano and William Donner sevelt.

Best Sellers

Best Sellers for the week ending Jan. 6, as reported by the American News Co., Inc.

ion

'Anthony Adverse' ($3.00) ..... By Hervey Allen
'Within This Present' ($2.50) ..... By Margaret Ayer Barnes
'Skin & Bones' ($2.00) ..... By Thorne Smith
'Alabam'' ($2.00) ..... y Donald Henderson Clark
'One More River' ($2.50) ..... By John Galsworthy
'Oil for Lamps of China' ($2.50) Alice Tisdale Hobert

'Life Begins at Forty' ($1. ..... By Walter B. Pitkin
'Crowded Hours' ($3.00) ..... By Alice Roosevelt Longworth
'Timber Line' ($3.00) ..... By Gen. Fowler
'More Power to You' ($1.75) ..... Walter B. Pitkin
'Marie Antoinette ($3.50) ..... By Stefan Zweig
'100,000,000 Guinea Pigs' ($2.00).. Arthur Kallet & F. J. Schlink

ight

iggest news service fight in years envisioned with the Havas agency mildly slapping United Press with a genteel glove last week. Havas, strongest of the European services, has decided to go into South America and make a battle of it with U.P.

As a first step Havas took the Mercurio of Santiago, Chile, away from United. Several other papers are also rumored about set to switch. For many years it's been a foreign service axiom that nobody could get in U.P.'s way in South America, that service having all that territory pretty completely tied up. Associated Press has tried several times to get somewhere down south without getting to first base.

Havas, as it happens, has an exchange system with A.P., that meaning that with the Havas outfit getting in (if it does) A.P. also will be considerably strengthened, this making the feud that much more bitter.

Where Havas figures to stand a good chance in spite of A.P.'s falldown is in the fact that Havas can offer the South Americans European coverage such as no one else can get. A.P., being entitled to all Havas news, could have passed it on, but that seemingly didn't entice the Argentianians and Chileans much.

Also there is the financial situation involved, with credits and exchanges easier to arrange via Europe these days than via New York.

Russian Set-Up

With the removal of Linton Wells from Moscow's I.N.S. office last Saturday (6) it becomes apparent that there will be a complete reorganization of the American eign staff in Russia. U.P.'s Gene Lyons is already enroute to the U.S. and A.P.'s W. A. Richardson is waiting to be relieved. Lindsay Parrott will replace Wells, who comes to New York to work for Universal.

Feeling around press circles and foreign offices that Bill Bullitt, new U.S. Ambassador to Russia is jockeying the newspaper lads to get himself a group of lads in Moscow who knew him in Washington and with whom he can work. Joseph Baird, new U.P. Moscow chief was in Washington for a number of years and understood that the new A.P. choice will also be a Washingtonian. I.N.S., in switching, simply feels it a good idea to switch foreign chiefs every couple of years.

Newspapermen can't make up their mind on the advisability of the switching thing with ambassadors. Some feel it makes for a biased press, others thinking it makes for closer workmanship between press and state departments.

De Lestry Di

Edmond Louis De Lestry, 74, middle-west editor since 1881, died in St. Paul on Dec. 18.

Beginning his newspaper career in St. Louis, De Lestry served the next seven years on the Helena (Mont.) Herald, after which he changed to the now defunct St. Paul Globe. He also authored many short stories and published two books, 'Leaves From a Note Book' and 'Splinters.' For some years he was a feature writer for the St. Paul Pioneer Press-Dispatch.

Survived by his widow, son and one daughter.

Barrett Resigns

James W. Barrett has resigned as city editor of the New York American, effective Feb. 1. He has been with the paper since April, 1, 1931, coming over a few weeks after The World was absorbed by the Telegram. He had been on The World for many years.

No one set to replace Barrett yet, but Bill Ryan, Barrett's assistant, and former incumbent, mentioned.

Case of 'Ulysses'

Despite the Federal court order clearing 'Ulysses' for publication in this country, the book may yet encounter difficulties in the way of its sale. State and municipal authorities can, if deeming the book offensive, bar its sale in each locality just as effectively as the former Federal ban kept it from legally being sold over the country at large.

In New York, where the Sumner vice organization is active, and in Boston, which also has its eagle-eyed guardians of the public's morals, it is expected that there will be some sort of attempt to prevent the book from getting around.

It is believed that should this occur, the book will be cleared by the municipal authorities in New York, anyhow. The courts in the metropolis are lenient, as evidenced by the clearing of 'Well of Loneliness' and most all other such cases as have come up. Besides, the Federal clearing of 'Ulysses' will undoubtedly serve as a precedent for such an opinion by a local court.

First American edition of 'Ulysses' has been put on the presses by Random House, which has the rights for this country and which instituted the successful action to clear the book.

Form Sues Express

Daily Racing Form is suing the new N. Y. daily, Morning Express, alleging copyright infringement on their race dope sheets and forms. 'Decoy errors' to trap offenders are set forth in the Racing Form's complaint. Judge Patterson in Federal Court (N. Y.) has reserved decision.

Morning Express is about three weeks' old and is said to have a $1,500,000 b. r, via the Il Progresso, Italian daily, people. With expressed aim of going after the race-track circulation, the Morning Telegraph, prior to the Express' advent, cut its 10c daily to 5c, on par with the Express.

Express has already experienced sundry editorial shakeups including the ousting of Arthur James, its editor, who is succeeded by the Broadway columnist, George Bradley, who also continues his own by-line on the B'way col.

Pay-Off

N. Y. Daily Mirror is paying off Prince Matchiabelli and his perfume business with space in settlement of a libel suit against Walter Winchell and the Mirror.

This explains the almost exclusive advertising done by the Matchiabelli perfume business in that tab pre-Xmas.

Mysterious G.

Various rumors pertaining to that General Books Corporation, now in process of organization. Secrecy with which the undertaking is being guarded adding to the conjecture.

Commonest guess is that it will serve as a holding company for a couple of the smaller book houses. Other reports are to the effect that the concern's sponsors will enter the book field independently of those now in it. Whatever its purpose, the General Books Corporation will probably bear watching. A good deal of money apparently behind the outfit.

Thayer's Next

Tiffany Thayer, the wandering scribbler, is changing publishers once again. His next novel comes in on the spring flood, with the Julian Messner label.

Book is entitled 'Dr. Arnoldi' and is understood to be along lines of his first couple of novels.

Hanline Novel

'Years of Indiscretion,' a first novel by Maurice Hanline, Hollywood scenarist, has been purchased by Macauley Co. for publication through Lee Furman, now in Hollywood negotiating several book deals.

le Devvil Union

Still a question of the relationship of the American Newspaper Guild to trade unionism. Guild wants a five-day week, now that it has completed a national arganization.

Guild insists it is not a union and is not affiliated with unionites of other industries. Just wants to be a strong individual party of editorial staff men from coast to coast to handle mutual problems when if they arrive.

It was the union thing that pretty nearly kept Heywood Broun from being elected president of the Guild at the Washington meet, some newspapers, especially those in the middle west, feeling that roun might be too radically inclined. Broun finally won, his closest opponent for the job, Lloyd White of the Cleveland Press, being named first vice-president.

Prof. Pitkin on Platform

Walter Pitkin, Columbia's best selling professor, will spend three weeks between Jan. 18-Feb. 6 in Chicago and environs giving lectures under the management of Clark Getts.

Pitkin is currently a topnotcher of the lecture platform as well as great shakes in the book stores.

rix Femina Award

Second Prix Femina for American writers was awarded to Leonard Ehrlich for his novel, 'God's Angry Man.'

Award decided at the annual meeting of the jury of French women writers, at the Cercle Internallie, Paris. Last year's prize went to Willa Cather.

Chatter

Richard J. Walsh, of the John Day Co., which publishes Pearl Buck's stories of Chinese life, going to China to see the locale for himself.

Mary Borden is American, though the wife of a British M. P.

Katharine Brush has again gone to Bermuda, to do a new story.

John Strachey back to England, with probably a new record for the number of lectures delivered by a visiting scribbler. Frequently gave two a day.

Howard Stephenson in town for the publication of his first novel, 'Glass.'

William McFee, Bob Davis and H. I. Philips making up a Florida fishing threesome.

Essaness have the life story of Nijinsky, the dancer, by his wife.

Arthur M. Chase, the Dodd, Mead exec, who also scribbles on occasion, has a new book, 'Murder of a Missing Man,' coming soon.

Erle Stanley Gardner becoming as prolific a novelist as he was a short story writer. Will have at least three books out this season.

Golden Book guest editor for February will be Mary Roberts Rinehart.

Gene Fowler in town, long.

Frank Schoonmaker and Thomas Marwell holding back their book, 'ABC of Wines.' Too many on the market just now.

Vincent McHugh has delivered a new manuscript to Simon & Schuster. Entitled 'Descent on the City.'

Jack DeVine has vowed he won't leave that farm until that novel is completed.

Simon & Schuster ten years old. The firm, not the publishers.

When Phyllis Bottome comes over, she will enter the country via Frisco. Anything to be different.

Margaret Ayer Barnes, Chi's gift to literature, will do some heavy lecturing this year. Has a contract that will take her to every spot in the country where they need books.

Little Brown, E. Phillips Oppenheim's publisher, practically apologizing for the fact that it will get 'only' three new novels from Oppenheim this year. Seems Oppenheim has gone plumb lazy.

Things changing so fast in Cuba, that everytime there's a new edition of 'The Crime of Cuba', Carleton Beals has to provide a new ending. He's done it again for the fourth edition.

Elizabeth Chevalier no longer handling the publicity for the John Day Co.

When William MacLeod Raine finishes that new novel, it will be his 50th. Every one of them published, too.

George P. Brett and the missus will give a tea this week to Phyllis Bentley, the visiting English scribbler.

Donald Henderson Clarke doing a foreword for 'Now I'll Tell', the forthcoming lowdown on Arnold Rothstein which will carry the name of his widow, Carolyn Rothstein, as the author. Clarke once did a biog of Rothstein, hence his familiarity with the subject.

Henry Hoyns feted on the occasion of his 50th year with the Harper outfit. He's the chairman of the firm's board of directors.

Among the Women

By THE SKIRT

ressed Woman of the Week:
FANNY BRICE
('Follies'—Winter Garden)

A Good Show

legfeld (Billie Burke) presents the legfeld 'Follies', the American lrl. Wi program name on whioh the take a bow.

ith Barron starts it off in a white taffeta with irls in white organdie embroidered in blue circles. Huge hats of white straw have blue ribbo Betzi Beaton, who by the way isn't the hit she would have been had she done the specialty she did in Pasadena, wears a white thin of a checked design for her first gown. Girls behind Miss Beaton were in midnight blue crepe with ruffles on the sides of the skirt 'All Quiet in Havana' was done with a setting of room. ight showgirls lounged around evening frocks of the latest models.

Fanny Brice makes her first appearance in a gown of solid crystal beads made long and clinging. There was no trimming, but a scarf of jet ended in ermine tails. Patricia Bowman, in a silver sequin one-piece ith girls in slinky green satin dresses. Miss Ikes of You' ink dress made with long skirt bodice. Vilma Ebsen did her taps in a grey skirt and white blouse. The girls were in pale pinkish mauve chiffon skirts accordian pleated with bodices ending in square scallops at the bin line. ilor hats were edged with diamond bands. Miss Brice, the 'Barnyard Theatre', was in white satin, fox trimmed. Cherry and June Preisser are as popular here as they have been in the picture houses.

'Ivory and Old Gold,' a lovely number, done with all the women in white satin and the scenery painted gold. Jane Froman makes her first appearance in this number. Miss Brice did a countess bit adding much to her popularity. The gown worn was black velvet with coral edging the neckline. Shoulder straps were jeweled. This is where she does the fan dance, her funniest effort. Miss Froman is in red velvet and sable for the next number. 'Heart Beat,' sung by Everett Marshall, has the girls in gold panelled frocks with coronet headdresses.

Strictly theatrical is a bridal procession with the girls in shades of green satin with meline Medici collars. Miss Froman, as a bride, wore a gown of pale green with long flowing sleeves. Gold calla lillies were carried by all. Miss Beaton does a number in white satin skirt with a short basque of the dull side of the material. The girls behind her were in long black taffeta dresses.

Finale was lovely in all the blue shades. Showgirls were in what was once known as peacock blue satin gowns. The other choristers were in tulle frocks of a lighter shade. And the principals all wore harmonizing shades bringing down the curtain on a beautiful stage picture.

ild Palace Bill

'Bombay Mail', at the Palace, is another train murder mystery picture and just a picture. Shirley Grey and Hedda Hopper are the women concerned. Miss Hopper's affectations are laid on thicker than ever. Miss Grey is seen in a cloth dress suitable for travel and is in bed, with the door unlatched, in a lace nightie. A very fussy neglige appears for a minute. Miss Hopper wears an evening gown with white fox cape. A black dress had a white top with wide collar.

The vaude end of the bill isn't anything to brag about this week. With Leon Belasco is a dancing miss in a black lace dress sprinkled with jet sequins. A singer was in black with the neckline bordered in rhinestones. The woman with Hal Sherman was in white crepe with a beading of brilliants running through the bodice. Jeannie Lang, evidently from radio and using a mike in this small house, was in a white two-piece suit having a fox collar. A tiny hat was white also. The girl of Falls, Reading and Boyce did her taps in a very short pale blue skirt pleated on a yoke with brassiere of white. Her second change was on the same lines in black and diamonds.

The Lengthy Musi

Picture current at the Music Hall will add no glory to its producer or the theatre. Called 'If I Were Free', it is taken from the play, 'Behold, We Live.' It has nothing but a name cast to recommend it. Irene Dunne has done far better things and the same goes for Clive Brook, Nils Asther, Henry Stephenson and Laura Hope Crewes.

Miss Dunne wears a series of well made costumes. She appears first in an evening frock of a heavy crepe material made with the high neckline and no back. A fox trimmed coat is soon donned.

As a shopkeeper a dress of a dark cloth has a top of striped velvet. At a garden party she wore an eyelet embroidery frock trimmed with black velvet bows, and a large hat. She also c rried a muffe of flowers. Punting on the Thames evidently calls for a printed chiffon. A black satin dress has a sash of silver and black. The round neck is most becoming. A lighter material dress sported a high collar and metal belt.

The stage shows at this house are getting longer and longer but two dance numbers offer ample entertainment. The first, by the ballet and called 'Starlight', is an eyeful. Girls are beautifully dressed in ballet costumes of pale blue shading to all the purples. Silver stars adorn the dresses, the hair, and the half hoops carried. Evelyn Duerlar sings in a white satin frock trimmed in brilliants. Dorothy Crooker does a one-foot kicking routine in a white full skirted frock shading to a deep blue.

The other dance number is titled, 'The Eyes Have It', after a backdrop showing three heads with enormous eyes. What these eyes see is Tamara Geve in a spangled train worn with black tights. The girls are in black satin pants with a half skirt of silver ruffles. Another group of girls is in green satin gowns. The dance takes place for the most part on a revolving stage built somewha, like a hat. The music theme was exquisite and given recognition on the program is the young American composer, Dana Suesse.

At the Roxy

The Roxy theatre is showing this week ' y Candlelight', Universal picture, directed by James Whale in a most unusual manner. A music theme is used in conjunction with the dialog. It is a most thrilling effect.

Elissa Landi proves herself a satisfying commedienne. Miss Landi is first on a train where she wears a cloth coat and large drooping sailor hat. As a maid she wears l'ancelcon lace undies and negligies. Posing as a lady two lovely evening frocks of black velvet and ermine are shown. Dorothy Revier is in a frock of silver lame and coque feather cape. Esther Ralston, with little to do, is also in velvet and ermine.

A young woman in several stunning dresses announces the stage show. One a tomato red satin had chiffon ruffles at the hem and cuffs. Blue organdie made very full had cerise at the belt. A white satin gown shimmered as of silver. The Gae Foster girls were well costumed in the opening number. Long black satin skirts and cloth jackets had white vests and spats were worn over the shoes while on the heads were low hard sailors. The rhythm of this number was outstanding. Doris Girton, who soloed in this number, was in a yellow velvet dress worn with a blue velvet cloak having a white fur collar. The large chorus changed to a Bavarian item with all in the many petticoat feature of that country. Color combinations were blue, green fuschia and the peasant large full sleeve. Olive Sibley appeared first in a plain black crepe trimmed at the shoulders and down the back in coral beads. She changed to a white crepe made very plain.

From Bavaria the girls traveled to Bagdad and were colorful in the spangled full trousers of that country. Feather trimmed trains over bare bodies was another allotment of costumes. Grace DuFaye did her contortions in a tunic of brilliants.

ing Back to Lasky

The Casino de Paree is a reminder of what Jesse Lasky tried to do some 20 years ago. What is now the Fulton theatre was then the Folies Bergere planned to run just as the Casino de Paree is currently operating, proving Mr. Lasky was many years ahead of the times.

Billy Rose has staged a good show. Beautiful girls, mostly undressed, with a sprinkling of men carrying the comedy. Opening number had the girls in yellow satin skirts long and clinging with jackets of black leatherized satin caught together with diamond clips. Extra large hats were black. Very effective were those girls in pink fleshings ornamented with fig leaves of brilliants. Attached to one arm was a jet fringe shawl. The next group of girls wore shawls also but of lace and jet. Two girls before the mike wore beaded gowns of green. Deep rose satin dresses with white tops and fox muffs were stunning.

Daring was a number done with the taller show girls in transparent white chiffon frocks. Feathers bounded the knees and the throat and parasols were of feathers. Small hats were brilliant trimmed. The original June Knight made a lovely bride in white panne velvet and meline veil. Fourteen Trilbies were in lon white dresses and eight girls were in what seemed to costumers' stronghold, jet trains over nude bodies.

Cagney And Some Shorts

James Cagney in 'Lady Killer' is up to all his well known tricks, such as socks on the jaw and dragging women around by the hair. With it all he is vastly amusing.

Women in the cast are Mae Clarke and Margaret Lindsay. Miss Clarke, wearing her hair in a short curly bob, is prettier than ever, but it is Miss Lindsay ho carries the honors. A negligee of stripped velvet worn by Miss Clarke was made with two velvet ends forming the back. There was a cloth dress with a tucked collar of white organdie. Another house gown was trimmed with marlieau. And satin pajamas were well made. A velvet two-piece suit was worn with a small sailor hat.

Miss Lindsay appeared first as a country miss in gingham and a blonde wig. Another costume was empire, and very becoming, especially the hair worn high with curls. A lovely dress of white cloth had black chiffon sleeves over which was worn an ermine wrap.

Also on this Strand program was a short of Jack Denny's band. Featured is that nice dance team Minor and Root. The young miss was in a long white chiffon dress with the high neckline and low back. Another short was called 'Not Tonight Josephine', with Frank McHugh as Napoleon, and Kitty Kelly as the Empress. Done in color and okay for laughs.

Did You Know That—

The Freddie Marches are enroute to New York, by boat, with their small daughter, for an extended visit...Tallulah Bankhead was pale and verrrrry interesting (with the longest bob in town) at the Garbo picture...Mrs. Al Newman presented her hubby with a son the day before Xmas...that was Lois Moran's adopted sister, aged 13, who did that impromptu dance at the Mayfair, New Year's Eve...Michael Farmer thrilled fellow passengers on the Chief, en route from Hollywood, with his cardinal red jacket trimmed in black satin...Ona Munson is wearing a large emerald on her left ring finger...Mervyn LeRoy gave his bride an enormous bracelet, set with those rare star rubies, and a ring to match and Louis D'Arclay will decorate their Bel-Air home during their absence...Meyer Gerson sold plenty of champagne in his place New Year's Eve...that was Estelle Brody in that pretty black velvet dinner dress with the sable neckline...Jane Froman photographed nicely in a recent short, but disfigured her face badly when she sang...Dana Suesse, composer, looked striking in that diamond tiara with straight bangs at the opening of the 'Follies'...Prince Romanoff, gagging that he always went home for the holidays, visited Sing Sing on the Yuletide...from all reports, that cruising party to Nassau for New Year's was a grand flop ...the Biltmore opening drew a dressy crowd including Clara Belle Walsh, Phylis Haver, Mrs. Louis Berstein, Clifton Webb, Joe Penner, Marshall Field, Helen Morgan, Jack Pearl, Con Conrad, Dudley Field Malone, Bill Hearst, Jr., Rubinoff. Don Bestor, Fred Waring, Mildred Bailey and Amos and Andy...Ross Alexander has plenty s. a. on the stage...Albert Jeannoette in town for the holidays...the Richard Wallaces may prolong their visit a few months ...that was cute new coiffure used by Dorothy Hall in the ill fated 'Wooden Slipper.'

Going Places

By Cecelia Ager

State's Fast Start

little Sinclair Twins may feel proud of themselves this week, sending the State bill off to such a lively start. Nimble little nymphs in an absolute minimum of clothing, floor show style, no sooner does the curtain rise than they're hurling themselves into rhythmic hip and torso punctuation of the 'St. Louis Blues.' So vigorous are they in their twirlings, their green sequin cape collars fly off the flesh net bodices of their leotards, but that is, no doubt, what those collars were meant to do.

After a whirlwind dancer in black satin pyjamas cuffed with sequin bands has given them the opportunity to change, the agile Sinclairs return, this time with red puffed sleeves and a short red flounce attached to the bottom of their essential leotards. Now they're dancing as accurately on their hands as on their feet, and smiling in either case. Black satin, again leotards, dresses them for the act's black satin finale.

Jean Carrol talks back to Marty May in white crepe skirt, bright blue short jacket, and blue four-cornered cap pitched rakishly on the side of her brunette curls. She trims her costume with narrow bands of red, white and blue, and wears pink short gloves with white turnback cuffs. In time Miss Carrol's skirt comes off, the better for her to tap dance, and she is in white satin trunks ruffled around the edges with white chiffon. As one of the ga-ga school of talker-backers, Miss Carrol can be commended for her easy delivery and heroic restraint in not becoming too desperately cute.

idemic of Trailers

Whosoever chances within Loew's New York theatre of a Friday shall have described for him in a uniformly enthusiastic succession of trailers the next five days' film fare —with double features on Tuesday.

On Saturday it seems, there's to be 'Son of a Sailor,' and the trailer permits no moderation to creep into its wording when it proclaims that this is just the funniest ever. The audience does not question the announcement's sincerity, but now there flashes on the screen forewarning of Monday's offering, another comedy, 'Duck Soup.'

'What,' the audience asks itself, 'is Loew's New York going to find to say about 'Duck Soup'?' It's really a shame to have to witness the poor theatre's embarrassment. Here it has just finished talking its heart out, man to man, about the absolute comic stupendousness of 'Son of a Sailor.' Now Loew's New York is a fair theatre, wants to be fair to all its screen's tenants—yet what in the world is there left for it to say about 'Duck Soup'? The audience is deeply sympathetic to Loew's New York's desperate plight. But the audience forgets the trailer-writer's vocabulary. Armed with fresh words that make a new way of saying it, Loew's New York now heralds 'Duck Soup' as just the funniest ever. No reneging is entailed. It's just that Loew's New York loves all its little screen visitors alike. All the comedies that come to it are the funniest ever, and if one follows right on the heels of another that's not a predicament—that's only a challenge to synonyms.

Besides the trailers on Friday Loew's New York showed a feature picture, 'In the Money.' In it Loi Wilson mothers a motherless brood of brothers and sisters, bakes biscuits for them and kneads the dough in dark silk long-sleeved dresses with frilled white cuffs. She wears a dainty little apron, but she doesn't roll up her sleeves. Sally Starr plays her younger sister, a highbrow who prates of biology and botany, and who, they say, is a nudist. To prove it there's a shot of Miss Starr in a tub. But since young ladies who are not nudists have been photographed in tubs, too, Miss Starr clinches the epithet by wearing shorts and bathing suits all the time, for dinner, bridge, breakfast and listening to the radio.

MARRIAGES

Bee Palmer to Jack Pinna, Chicago. Pinna is Miss Palmer's piano acoompanist.

Tom Sanger, internationally known clown, and Mrs. Bernardine Forero, former wife of Robert Forero, once Colombian consul in Baltimore, Dec. 27.

Sylvia D. Reed to Phil Holmes at Hollywood, Jan. 1. Both in pix.

Yvonne Coutu to Randolph Franken, New York, Dec. 11 and 25. First was a civil ceremony, second at St. Patrick's. Bride was with Ed Wynn in 'Simple Simon.'

Violette Lindley to Arthur Long, New York, Nov. 11. She's a Chester Hale girl. He's professionally known as Ronnie Rand.

Mabel J. Bennett, chorus, Donald Bonhoff, actor, Nov. 21, New York.

Mrs. Lillian L. Weed to Arthur F. Ward, New York, Nov. 30. He was in legit and she in vaude.

Marie Keeler, radio singer, to Chas. H. Elland, New York, Nov. 29.

Catherine Janes, showgirl, to W. G. Auger, New York, Nov. 29.

Leona R. Zadeck to Con Conrad, New York, Jan. 2. Bride formerly secretary to the composer.

Doris Warner to Mervyn LeRoy, New York, Jan. 2. Bride, the daughter of Harry M. Warner, and groom, the film director.

Stella Wyngate to Andrew Cruickshank aboard the S.S. Washington, Jan. . Groom is coming over to play in 'Richard of Bordeaux.'

Lillian Winchell to Henry E. Prouty, Dec. 22, at South Glen Fall N. Y. Bridegroom is with the Paramount theatre there.

Sally Selpel to George P. Seymour, Dec. 27, at Hudson, N. Y., where bridegroom is theatre film operator.

Dave Malcolm, m. c., to Marion Ford, dancer, Jan. 3, at Ft. Wayne, Ind.

Genevieve von Hoven George A. Green, New York, Jan. 5. She's in the Paradise floor show. Groom is still in college.

Gladys R. Cohen to Al Juli , New York, Jan. 4. Bride was for years with the Ziegfeld office. Groom a playwright.

Mary Jane Carewe, daughter of Edwin Carewe, to Douglas Scott at Santa Ana, Cal., Dec. 26. Groom is nite club entertainer.

Mrs. Esther Foss Moore and Aiden Roark filed intention to wed at Del Monte, Cal., Jan. 7 Roark is British polo player and Hollywood film exec.

Doris Clayton, secretary to Frank O'Heron, Radio studio, to Gordon Wilson Dec. 31.

Broadway vs. Park Ave.

(Continued from page 1)

protection) it is considered doubtful whether Broadway can support five such big cabarets.

Hard Sledding

On the other hand, apart from the midtown and fashionable east side hotels, which have suddenly come into their own with repeal, the former class places are also finding it tough going. There are occasional spots that do trade on certain nights, but when they must charge $10 a quart for legal champagne, on top of other fancy tariffs, that's something which only a small minority will stand for under the guise of pseudo-exclusivity and selectivity of patronage.

Broadway is experiencing its fourth big evolution since prohibition. When the Shanley's, Rector's, Reisenweber's, Churchill's, Jack's and others of their day gave way to Volsteadism it paved the way for the first big Broadway upheaval—the Yellow Peril, so-called, when the chowmeineries took possession of the Main Stem and also the rialtos of the Harlem, Washington Heights, Brooklyn and other locales, and did landoffice business with pop-priced club dinners plus a band, floor shows, etc., thrown in.

From that evolved the high-tariffed boites, the nite clubs of the Texas Guinan, Helen Morgan, Belle Livingston and Beatrice Lillie type, running gamut from frank rowdyism to snooty class, and costing plenty either way.

Costing plenty, it got both types of patronages. The swells thought they were sluming when Tex called 'em suckers, and the swells couldn't take it, as did the rest of the boys and girls who weren't so recherche in their manner or their sources of income. From which developed the Club Lido type of nitery with a $5 couvert—'just to keep the riff-raff out'—and from that also the exclusive drinking restaurant.

When the 1929 cataclysm proved a great economic leveler for almost everybody, and couvert charges went out of style, Joe Moss and Jacob Amron, with NTG (Granland) then in the combine, figured that the Hollywood restaurant would have a chance with a no-couvert bargain entertainment so long as they could do a big turnover trade. So they gave the yokels a strip type of floor show with plenty of nudity and found that it paid. The hinterlanders visiting New York put the Hollywood on the 'must' list, along with the Empire State Bldg., Radio City, etc. The last checkup at the Hollywood showed an 85% out-of-town patronage.

The al fresco, mardi gras spirit of the place to a $1.50-$2 club dinner, sans couvert, led them to believe this was the real Broadway whoopee, and it paid big dividends. The Hollywood restaurant, as also has the Paradise, which sprang up as a competitive spot, saw weekly gross receipts up to $20,000, which made the $8,000 floor show investment worth while. The girls were the best available alumna of the musical revues, and the dance music was always of name quality and ultra.

Thus, after the Chinese invasion, the Guinan sucker regime, and the Hollywood-Paradise nudity stuff, the current trend is a bring-back-Broadway move. That's what Marden, Steinberg, et al. are undertaking. Whether it can be done has yet to be seen.

Too Many Yokels

The big headache about the rehabilitation of Broadway is that there are too many yokels on the Main Drag. Years ago it was a thrill and an experience to come to Broadway. It meant spending money then and having a good time.

Now the Brooklynites, Bronxites, Jerseyites and hinterlanders are on Broadway every night, practically live there, in fact.

The deluxe cinema, of course, has much to do with that. The picture houses weren't what they are today, 10 and 15 years ago. When they come downtown for a show now, and having been in Times Square for dinner and the theatre, the trek to another environment, the less hectic east side sector has gotten to be a habit in recent years.

It seems to continue so to be. That explains the smarter hotels on the east side absorbing the trade which the snooty, peek-through-the-door speaks formerly got.

Broadway is now engaged in trying to bring Park Avenue over to Broadway. The new trend is to give the patrons more comfort and more elbow room rather than the congestion of the mass cabarets like the Paradise-Hollywood. Hence the Palais Royal; hence the music hall idea of the Casino de Paree. Whether it will succeed in bringing 'em back to Broadway is an open question and it's sure to be a struggle.

Reports on New Year's Eve reaction show business biggest since the war almost all over.

The various key reports across the country follow:

Like the ir, Saved Chi

Chicago, Jan. 8.

Just as the World's Fair was a life-saver to Chicago business for the hotels, New Years Eve acted as an insurance for a few more months. Every hotel in town with special dining rooms did capacity business, with the Congress, Palmer House, and Sherman outstanding. With their two or more dining rooms and charges ranging from $5 to $10 a person, all played to capacity.

On the other hand, only one cafe did outstanding business, and that was Mike Fritzel's Chez Paree. William Mansbach, in charge of Chez Paree and for many years head man of the outstanding nighteries of this burg, summed it up in few words, and that was: 'This was the most orderly New Year's in the history of the cafes or hotels, due to the fact that when a party sat down they stayed. There was no roaming from hotel to cafe and vice versa. They didn't change their drinks; if they started with wine, they finished with wine; if they started with Scotch, they stuck to Scotch. During prohibition, when a man ran out he took whatever he could get, and, going from place to place, he switched.'

This was true not only at the hotels but cafes. The hotels and cafes also handled hip-toting by a notice on every menu on tables that there would be a charge made of $1 a pint bottle brought in, $2 for each quart bottle, $1 for ginger ale or water, and a $2.50 charge for ice; and there were never over a dozen cubes of ice in any container.

Chicago is very free of blended and bad liquor or wines.

The top liquor gross of the town was the business done by the Palmer House—$17,000. The business ran like this: Chez Paree, 900 people, $10 per person; Congress Hotel Urban Room, capacity 700, $10 a person; Pompeii, with a feature, 'The Merry-go-round Bar,' $6 cover charge, 800 capacity; Palmer House, Empire Room, $10 cover, capacity 700—Grand Ballroom, $7.50 cover, played to 500 people; Sherman College Inn, 1,000 capacity, $7.50 per person; served a quart bottle of champagne for every two reservations; Bal Tavern, 800 capacity, $7.50; Grand Ballroom, $6, about 1,100 people.

Theatres like the Chicago, Palace, and the State-Lake, with midnight shows did capacity business. There were no special shows, just the regular bills. Legits all did a midnight show and also played to capacity. Holiday prices charged, with no advance, outside of the Palace, which put in a reserved seat charge of $2.

in Hurts Hollywood

Hollywood, Jan. 8.

Theatres didn't fare as well as the night clubs locally on New Year's eve, with the three-day downpour of rain killing their business. Only houses that had an advance realized anything on the holiday. No box office sale at all in either the picture or legit houses.

Night clubs all did capacity, with the rain doing little harm to their business mainly because all the class-spots got their cover in advance. Limited number of places to play on New Year's eve was a help to the cafe business with more customers than there were spots to accommodate them.

Hotel and restaurant men put the clamp on selling hard liquors and cocktails in town Saturday (6) of their own volition, claiming the public not interested enough. Signing petitions for enactment of law would permit serving these beverages in addition to light wines and beers in hotels and restaurants.

Since Repeal, liquor had been served for about three weeks until last Saturday. Hotel men feel, however, that when folks find it hard to get liquor they will sign the petitions, as only 30,000 out of 110,000 names were subscribed in Southern California.

Some hotels are buying individual packages of cocktails and liquors done up in bond from liquor stores which they pay 25c for and serve at 50c functioning as messenger which is legal under the law. But restaurants not selling at all. Sale of liquor in restaurants in many instances here meant the difference between profit and loss in operation.

Biggest in 10 Years

Pittsburgh, Jan. 8.

The biggest New Year's eve in 10 years. That was the general comment here after the noisiest, costliest New Year's celebration since long before the depression.

Midnight shows were sell-outs everywhere, some of the smaller houses grossing more at this one performance than they usually do all week. There wasn't a big house downtown that didn't turn at least 1,000 away. The nite clubs, hotels and cafes did a land-office business, with prices ranging from $2 to $10 a couple, highest-priced spot the William Penn hotel ballroom where top prevailed. Penn had its biggest night in history, with every available inch of space, including ballroom, Chatterbox, Urban Room, Cardinal and Blue rooms all jammed to capacity.

Even the most insignificant nitery had to send out calls for more chairs and tables, some of them going hay-wire on their crowd estimates.

Pennsylvania blue laws, which forbid sale of liquor from midnight Saturday to seven a. m. Monday, had most of the spots with liquor licenses considerably worried at first over prospective loss in revenue, but not for long. With every request for a reservation, they inquired if they wished liquor, too, explaining that if bought before Sunday, it could be served at their tables anytime. That even went for all sorts of cocktails, where the explanation was that they would be prepared 'the night before' and be ready to serve. At last minute, officials ruled this procedure illegal, but that didn't seem to make much difference. But crowds were chiefly toting their own.

Local vaudeville agents were also smiling for the first time in years. Demand for acts was unprecedented, with a number of turns making as many as three spots in the same night. Cafes were really paying for turns, too, singles ordinarily satisfied with $5 a night getting as high as $25. In addition to clubs, flock of theatres also went for special stage shows, all of which were recruited locally.

Business flush even extended to the restaurants, where they were all slapping on a low cover and jumping their regular menu prices. Childs got such a big play that at seven a. m. it had to send out an SOS for more food.

illy Still Philly

Philadelphia, Jan. 8.

Plenty of grief here in Philly that the calendar brought New Year's on the particular day it did the first time since Repeal. Strict Sabbath laws here cost hotels, restaurants and night-clubs dollars galore and turned holiday biz right into Camden's lap.

Most of the hotels had their celebrations Saturday night, but had to stop serving dance music at midnight with closing at one a.m. A few of the restaurants and night clubs tried to dupe on Sunday night, but found conditions were even worse. No liquor allowed at all until seven a.m. Monday morning and no dancing until midnight.

Result was a wild exodus to Jersey, which started serving liquor at one o'clock Sunday afternoon.

Shows (legit) did nothing much Saturday night because those who did celebrate downtown wanted to get to their hotel or restaurant as early as possible, since they would be chased out so soon.

Only real profit makers were picture houses. Midnight shows Sunday in downtown houses all got capacity trade. Aldine, Boyd, Stanley and Fox were especially in demand. That was about all the celebrators could do.

No Maybe in Milwaukee

Milwaukee, Jan. 8.

There was no maybe about the way Milwaukee went about its first legal whoopee party New Year's Eve. Not in years has there been anything like the general celebration that took place in hotels, clubs, taverns, night clubs and homes. Downtown Milwaukee at midnight was packed. Every kind of noise-making device was in action and everybody was having a merry old time. One of the most noticeable features was the absence of drunks all over town.

Crowds were reported doubled in every spot over other turnouts for the same night in other years. At the Elks Club more than 1,000 were accommodated and at the Hotel Schroeder about the same number got in. A year ago 400 were present at the Schroeder, and 25 waiters served what they could. This year 60 served and had their hands full.

Eagles club, Milwaukee Athletic club, Pfister, Blatz, Wisconsin, Plankinton, Knickerbocker and Shorecrest hotels were just a few of the places packed to the last bit of space for the big doings.

Most theatres reported excellent business, with just a few spots off.

ontreal Sees Coin

Montreal, Jan. 8.

All hotels, cabarets, dance halls, niteries and midnite shows at main stems were up 30% from last year and turn-away biz was the rule most places. Many tourists reported from U. S.

Loew's had best attendance of midnite shows, with 3,000 seats out of 3,200 taken. Palace and Capitol also did fine biz and Princess had full house. Of the nabes Rialto, prosperous north-house that has not been in the red since one week two summers ago, was away in front.

Mount Royal, Windsor, Ritz and Queen's capacity reserved tables at $6 a head, much lower than previous years. Report big biz everywhere. Chez Maurice, Villa Maurice and Krausmann's turned 'em away and were reserved to capacity.

All other dance halls and niteries took own biz and overflow and were full. Nothing like as much money spent in this city for past three years.

All the late spots here cleaned up. In the hotels and night clubs reservations had been made ahead for practically all table space; all were thronged early and turnaways were the rule.

Money loosened amazingly, and a significant fact was that the early New Year drinking featured champagne. Most of the spots revoked cover charges, getting it all back and more on the booze profits.

Practically all the film and combination houses threw midnight shows and capacity was the cue, even the community houses doing bang-up biz. One house downtown, more than doubling admish (from top at the usual 65c to $1.65 for the midnight event) turned away hundreds.

Samuelstown Goes Oasis

New Orleans, Jan. 8.

With New Orleans an oasis in dry territory, New Year's eve was a sellout in night clubs, hotels and restaurants, except in few instances.

Roosevelt hotel made quite a splash in opening its 'Blue Room', town's finest downtowner for the bedhaters. Club Forest, Suburban Gardens and Saddle Rock were all capacity. Louisiane, St. Charles, Silver Slipper and about 2 of the lesser ones had heavy tills. General couvert was $3.50 to $5 with the supper in.

Repeal is bringing them in droves for miles to sample this burg's famous Gin Fizzes, Sazeracs and O-jens.

ital 25% Better

Washington, Jan. 8.

Despite more competition all the established hotels and night clubs pulled in approximately 25% more patronage this New Year's Eve than last. Prices were about 20% less at most places. Average ran about $5.50 as compared to $7 last year.

Low cost entertainment got the real gravy. Auditorium went over top with Fred Waring and radio program playing to $1.65 per dancer. Picture houses had 'em standing outside at one a.m. All theatres kept price scale same as on regular holiday, except RKO-Keith's which jumped from 60 to 90c.

Denver Packed 'Em

Denver, Jan.

Denver celebrated New Year's Eve by packing all the first runs that had midnight shows, two at $1. Second and subsequents reported turnaways and the restaurants and night clubs sold out a week in advance.

The larger houses that did not reserve seats had a fight to get the house filled by midnight. Orpheum, with 2,600 seats, got all in at 11:58. Traffic filled the streets four abreast downtown, and backfiring made it sound like a major battle on the western front.

Liquor flowed freely and 50 drunks were in the city bastile before morning. The two large hotels, the Bro n and Cosmopolitan, charged $5 a plate.

FRIARS' NEW CLUB ROOMS

Friars' Club was have signed the papers yesterday (Monday) for a lease on new quarters in the Hollywood theatre building, New York. Space takes in the penthouse and another floor in the building.

Club has raised about $22,000 in pledged loans from members for its refinancing and moving. It expects to vacate its small space in the Astor hotel for the new club room about Feb.

U. S. A. REPEAL CLOSES MEX. BORDER CABARET

Mexico

Diminished biz, from plenty of booze in the U. ., has sounded the black swan song for the Central Bar and Cabaret in Ciudad Juarez, across from El Paso, Tex., which was long a favorite refreshment spot for American tourists, locale for short story scribblers and a visiting place for Jimmie Walker and other celebs.

Closed after New Year's celebration.

Best Known Redcap Gets a Hotel Job

Chicago, Jan. 8.

Sammy Lewis, the most publicized redcap in America, has switched from the LaSalle street depot to the LaSalle hotel in charge of transportation reservations.

When at the LSalle station Lewis had such personal clients as Samuel Insull, Dave Stansbury, Jesse Lasky and the leading industrialists and show business heads of the country, taking charge of all their reservations and transportation needs.

6,500 Imbibe Spirits Strictly on House

Minneapolis, Jan. 8.

'Cafe Exceptionale,' newest local night club, celebrated its opening by having 6,500 invited guests partake of its hospitality without any charge.

Whiskey and gin highballs were dished out gratis.

Charles 'the Finn' Harron and Chuck Saunders are the owners.

They're Losing Money

Des Moines, Ia.,

Tuneful and brighter were the 'alimony blues' for some in the county of Polk during 1933.

The grass widow take was $16,182 lighter than in 1932, payments then totaling $95,576, with 1933 showing $79,384. And going back to 1931, the total was $112,600.

No figures available on the red, where former swains were unable to come through.

DRAWS 5 DAYS

Philip (Red) Mohun, former stunt flier for Paramount, was freed Friday (5) in General Sessions, New York, of a charge of grand larceny. But he drew five days in the Tombs for driving without a license.

Grand Jury indicted Mohun for stealing the car of Kenneth Collins, an insurance broker. The car was found several hours later with Mohun asleep at the wheel.

Collins declined to press the charge and the indictment was dismissed.

Chester Jones, 21, musician, of 52 West 98th street, was acquitted in Special Sessions, New York, of a charge of possessing a gun.

Jones was arrested Dec. 21 in an apartment of a friend. The gun was found in the place, but Jones satisfied the court it did not belong to him.

BIRTHS

Mr. and Mrs. Eddie Weaver, daughter, Jan. 2, in New Haven. Father is Paramount theatre organist.

Mr. and Mrs. William Slater, daughter, New York. Father has been in press dept. of U. A., Paramount, Mascot and now edits Naborhood News.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Embassay theatre folds as Fox newsreel house. A matter of rental.

Panic in a Mt. Vernon (N. Y.) picture theatre Dec. 31. Crowd of about 450 stormed out, 10 persons injured. Originated on stage, and could have been confined to backstage had the doors been kept closed, according to the police.

Police report fewer than 50% as many cases of intoxication in New Year celebration as marked the last year under prohibition.

'Talent,' the second play of the season to be pulled before opening.

'Dark Tower' to be done in London and Vienna. Rudolph Kommer is making the German version.

Paul Muni to Russia for a rest, but back in Feb.

Vernon G. Williams back at the Little theatre after three months' illness.

Alexander Archdale in from London Thursday (4). To play in 'Wind and the Rain'.

Lillian Gahagan, Helen's sister, to debut in 'Mackerel Skies'.

David G. George loses that $2,000,000 royalty verdict against RCA-Victor. Lower court decided he was the author of 'Wreck of Old 97', but case tossed on appeal. Hearing in Philadelphia.

Mady Christians considering an offer from Harmon & Ullman to star in 'Waltz in Fire'. Says she won't go to Hollywood until she has clicked on B'way.

Bernard A. Appleton in the tolls in Brokiyn on the charge that he defrauded Isabelle Bernfield, high school girl, of $31 through a promise to get her on the air (radio). Money went for tuition.

Theodore Mills, who used to be an actor, found in a starving condition on his farm at Setauket, L. I. by S.P.C.A. agents investigating a complaint that his farm stock was being starved. Refused to slaughter the animals because money from their sale was needed for hospital expenses for his wife, an expectant mother.

Arturo Toscanini in from Europe and snubs ship-news men when they ask questions. Vladimir Horowitz, pianist; Menuhin, violinist; Gregor Piatigorsky, cellist; Molinari, conductor and Janet Olcott, Chauncey's daughter, on the same ship.

Phyllis Emerson, former showgirl, pinched for buying opium. Told the cops, they say, she was not an addict but smoked now and then for pleasure. Held in $1,000.

Ada May, musical comedy, sought to get a quick judgment in a Philadelphia court against her former husband. Asked for $29,559, money allegedly loaned him. Court told her to wait for a jury trial.

Guthrie McClintic says he's looking for a play for Tallulah Bankhead.

Frank Buck back with some animals in cages and more in the film cans. Bulk of the live collection due in about two weeks.

Well known players will appear at the annual benefit for the Temple Israel Israel fund for its actor-chapel. To be held in the Majestic next Sunday (14). Abe Lastfogel of the Morris office, chauffering.

Theatre Assembly threw its 16th annual Xmas party for the guests of the Actors' Fund home in Englewood Thursday (4).

Bill Brady taking his wife down south. Doc ordered Palm Beach for her recuperation after recent operation.

Paul Moss, theatrical producer, slated to be the new license commissioner. His stand for clean plays reputed to have i - lection.

Theodore Simon, tight-rope walker, injured Monday (1) in a fall in a circus in Philadelphia. Died Wednesday (3).

George Gershwin back from Florida to prepare for that concert trip. 'Yoshe Kaib,' off B'way, is back on the schedule of the Yiddish Art theatre for weekday performances.

Sam Warshawsky's 'Woman of Destiny' to get another tryout. This time it's the Civic Rep., Syracuse.

State of Alabama complains to Federal Radio commission against news broadcast by H. V. Kaltenborn in which he slammed the Scottsboro trial.

Theatre bandits killed one and seriously wounded another employee of a Lynn, Mass., picture theatre during a holdup. They escaped with $200.

Billy and Elsa Newell to bring to N. Y. the horror plays of the Grand Guignol, Paris. Has been tried before in happier theatrical times with no marked success. At the Princess.

Columbia University players announce their Varsity show at the Astor hotel in April.

Wildred J. Funk, dictionary man, lists the 10 modern Americans most responsible for today's slang. List includes Sime Silverman, H. L. Mencken, T. A. Dorgan, Walter Winchell, Bugs Baer, Ring Lardner, Damon Runyon, Gelett Burgess, George Ade and Gene Buck. No mention of Jack Conway, of Variety's staff, to whom Sime himself awarded the palms.

Justice Collins of the N. Y. state supreme court temporarily enjoins the Independent Theatre Owners Ass'n from hiring projectionists from their own 'company union,' the Allied. Holds it a violation of the Code. Hearing on the permanent injunction Jan. 29.

Metropolitan to revive 'Salome' Jan. 13. Not heard in some time.

Bill Brady told Sol Rosenblatt last week that the unions were combining to make the theatre extinct. Also took a fling at Equity, charging that Equity stand on New Year's Eve shows cost the legit managers more than $200,000.

Sound film was made of the Warner-LeRoy nuptials last week. A present for the bride. Ceremony also long distance to the Coast for her parents.

Lilliputian cast withdrawn from the Midget theatre. Receipts matched the standing of the players.

General police alarm for Marie Lambert, taxi dancer, who recently told police about an escaped prisoner. Girl turned up the following day and now in Tombs for protection.

N. Y. state bill legalizing race track betting before the legislature again. Passed the house last season but killed in the senate.

Thre valuable violins stolen from the car of Elsa, Maria and Greta Hilger, known as the Hilger Trio.

Jed Harris leaves for the Carolinas to shoot grouse.

Stella Wynate married Andrew Cruikshank aboard the S. S. Washington enroute to N. Y. He's one of the English players for 'Richard of Bordeaux.'

Mrs. Ida Kershbaum Miles, wife of Capt. Edward A. Miles, asking a divorce in N. Y. Supreme Court because the captain, who has a penchant for solo trips in small sailboats, isn't home very much. She is an Austrian dancer and met and married her spouse in Mexico.

'School for Husbands' goes to the road in two weeks, but the Guild will still have three shows on B'way.

Rudy Vallee filed answer Friday (5) to Mrs. Vallee's application for an injunction preventing him from obtaining a Mexican divorce. Decision reserved and papers impounded, but known that Vallee charged he had evidence entitling him to a decree in any state.

Noel Coward on the water again after looking over the N. Y. shows.

Walter Huston in town without a flourish of trumpets. To go into 'Dodsworth' for Max Gordon. First visit in four years.

Police uncover a new occupation —gun renting. Rate is around $3 per gun per night.

John Golden considering 'Octagon,' now that he hates to think about 'Talent.' Sam Jaffe and Lillian Paiz, who were in the tryout, probably get the parts again.

Mrs. W. C. Hubbard, wife of the stage technician for Katherine Cornell, gave a luncheon to three in her Westchester home Saturday (6). All were overcome by furnace fumes, as was the first physician summoned. Another physician saved all but Mrs. Hubbard. Before her marriage Mrs. Hubbard was costume designer for Henry Miller. Known then as Flora Ada Harding.

Appealing the 8½% awarded Nathan Burkan as counsel fees in her successful suit to break the will of her late husband, Winfield A. Foreman, Mrs. Jane Foreman, former picture actress, compromised on 5%. She got 26% of the $5,000,000 estate instead of the $50,000 a year allowed by the will.

Creditor again asks Mrs. Tillie Leblang Jasle to pay up. Files suit in Surrogate's Court contending that the estate of the late Joe Leblang is solvent but depleted by large sums paid by the widow, who is executrix, to herself, citing $52,000 in 1931 and $58,000 the following year. Arguments will be heard Friday (13).

Heywood Broun and Russel Crouse, who have been tinkering on a play, announce it's to be called 'Positively at 8:30.' A contemporary musical comedy, according to the authors.

Earl Carroll may go to London to do 'Murder at the Vanities' this spring. But he's got to go to Hollywood before he's free.

Shuberts may do 'When the Lark Sings,' Franz Lehar work.

Billy Sunday's around, still trying to reform N. Y.

'Green Pastures' hits its season's high in $4,178 house at Tulsa, Okla., on a $2 top. Has hopped out of southern territory to play Missouri, Nebraska and Iowa during January.

Seth Parker's ship tied up off the Battery. A refrigerator concern dishing out free boarding tickets because he carries one of its coolers.

Arch J. Beckhard will direct 'Broomsticks Amen' for Thos Kilpatrick.

Roy Hargrave, away from the theatre for a couple of years following an auto crash, back to stage 'Devil of Pei Ling' for Wee and Leventhal.

Donald Brian to be Collie at the Lambs' private gambol Sunday (14).

Musicians threaten a strike unless Equity lifts the ban on Sunday shows. Theatre Owners Ass'n at loggerheads with the musicians joined in the meeting Friday (5). One point on which they are in agreement.

Henry E. (Adonis) Dixey took a fall on a subway stairs and broke his left arm, which is still in a cast. Tells reporters that he contemplates using his collection of photos and theatrical literature. He is now 75.

'Nuda, the Human Fish,' pinched Friday at the N. Y. version of the Century of Progress. Police charge that for two bits she could be seen swimming in a tank, practically impersonating her title. Booked as Barbara Stone. In $500 bail for Special Sessions.

Roxy off for the South on a three weeks' vacash. Took the Mrs. along.

'A Hat, a Coat, a Glove,' now down to 'Hat, Coat, Glove.'

Hopkinson theatre, Brooklyn, held up by four men Sunday (7). Got $450.

Jean Coventry, showgirl, whose husband, John Morris, is asking an annulment of the marriage, says she'll enter similar suit. Morris told he married her to spite Faith Bacon, fan dancer.

'Dark Victory' premiere postponed while the play is rewritten.

Columbia students, jubilant over the return of the football team, caused a panic in the Nemo theatre Sunday (7). Seven pursons hurt. 10 pinched.

Coast

Police arrested 32 persons in New Year's celebrations in Los Angeles.

A waitress tried to force her way into the home of Robert Armstrong in Hollywood, and police nabbed her.

Tragedy stalked again into the home of Willis H. O'Brien, Hollywood film technician, when his housekeeper either fell or leaped from a hotel window. Sometime ago O'Brien's wife shot and killed their two sons.

Arnold A. Isenberg has filed suit for divorce of Leota Isenberg, chorus girl, in Hollywood.

reakfast Club, Ltd., in Los Angeles has been named in an involuntary bankruptcy petition by creditors in Federal Court.

I. J. Koverman, cameraman, freed pending an inquest into the death of J. C. Williams, 43, studio worker, who was found dead in a Hollywood street after Koverman's car was alleged to have run over him.

Hollywood Bowl was damaged $15,000 in the rainstorm last week.

Clara Kimball Young named in Federal court suit to recover $31,000 of income taxes alleged refunded in error in Los Angeles.

Stanley Mack, film actor and vaude player, has filed suit in L. A. for divorce from his wife, Fay Mack, his former stage partner. Wife also filed suit seeking separate maintenance.

Nina Barsanova sent to Hollywood by the International Rotary Club of Asia for a small pic part.

Larry Kent, actor, has returned from the Canal Zone after towing five British naval officers to San Salvador who were enroute to England.

A West Hollywood justice of peace fined Frank Hanofer, proprietor of the Club Ballyhoo, $500 for maintaining a nuisance.

Cecil B. DeMille has asked the government to allow him to continue to carry $100 in gold as pocket money.

John Farrow, Australian writer, has entered a plea of not guilty in connection with making alleged false statements to the U. S. Government in an application for registry as an alien.

Peggy Abbett, banjoist and singer, has left the stage for gold mining at Yucca Grove, Cal.

Mrs. Marina C. Pierce, dancer, divorced in Los Angeles from Earl B. Pierce.

Resolution is before the Los Angeles city council to enact legislation banning exhibition of nudist films.

Mrs. Elinor Kershaw Ince Herbert, widow of Thomas H. Ince, divorced in Chihuahua, Mex., from Holmes Herbert, English actor.

Robert R. Foster, former pic actor, returned to San Quentin prison for violation of his parole.

Suit started in Los Angeles against Douglas Fairbanks, Sr., for return of approximately $72,000 in income tax said to have been refunded to him, on error, by the government.

Divorce proceedings will be filed soon by Sidney Fox, against Charles Beehan, producer, she announced in Hollywood. Beehan ran an ad saying he'd not be responsible for any debts except those incurred by himself.

Three burglars ransacked the Beverely Hills home of Jack Barty. Hal Roach comedian, and stole belongings valued at $4,000.

E. G. Napolitano, of Rome, here to write for the pix.

Mid-West

John Gage Tyner sued for $100,000 in Circuit court, Chicago, by Sandra Martynow, of pictures. Complaint claimed that Miss Martynow had chance for picture contract in 1933 but gave it up because Tyner insisted he didn't want to marry an actress.

Henry Ford expected to be World's Fair exhibitor in 1934.

Four bandits raided the Piccadilly Gardens cafe and got away with undetermined amount of loot.

Sammy Cohen and Doris Roche reported loss of jewelry amounting to $7,000, robbery.

Iroquois theatre fire commemoration held last week on 30th anniversary.

Streets of Paris Exhibit at the Fair this year will be controlled by a group headed by former State Senator Arthur A. Huebsch and his son, Francis.

Irene Castle, McLaughlin has brought suit to test the city vivisection ordinance.

Harry Voller, ticket agency operator, has obtained delay in case involving robbery of Mae West of $20,400.

Behind the Keys

(Continued from page 21)

the Soledad, Soledad, from M. Schlesinger, has reopened it.

John Mohr constructing new t atre at Sonoma.

Kansas City.

Royal reopened by Paramount as 10-15c. grinder, doubles, three changes a week. T. D. Howie, assistant at the Newman, promoted to manage the Royal, and C. C. Wooton steps in as assistant at the Newman. George Baker supervision both houses.

Dallas.

Frederic McFadden now Melba p.a. Faye Lemmon shifted to handle Old Mill and Capitol publicity, while Walter Henshel went to the Palace to replace publicitor Lee Newsome, now assigned to Interstate's theatres in Austin.

Los Angeles.

Jack Retk w is off the Vinnacof & Lazarus payroll as general manager, in an economy move.

CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Shpiss and Millman. 72 mins. Rel. April 1. Rev. April 25.

Saison in Kairo (German) (Ufa). Musical comedy. Renate Mueller, Willy Fritsch. Dir. Reinhold Schunzel. 80 mins. Rel. Dec. 15. Rev. Dec. 25.

Sang d'un Poete (Fr) (Ricci). Jean Cocteau's idea of modern films. 60 mins. Rel. Nov. 1. Rev. Nov. 7.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schicksal der Renate Langen (Ger) (General). Domestic drama. Mady Christians, Franz Lederer. Dir. Felix Guenther. 70 mins. Rel. Oct. 15.

Schutzenkoenig, Der (Ger.) (Bavaria.) Max Adalbert, Gretl Theimer. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ).Problems of new Russia. Vladimir Gardin. Dir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Sohn Der Weissen Berge (Capital) (Ger.). Alpine drama. Luis Trenker. nate Mueller. Dir. Mario Bonnard. 75 mins. Rel. Oct. 15.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storch Hat Uns Getraut, Der (Ger.) (General). Lil Dagover. Ir. Herman Kosteritz. 80 mins. Rel. Nov. 15.

Theodor Koerner (Ger) (General) Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Tod Uber Shanghai (Ger.) (DuWorld). Mystery play of Americans in Japan. Dir. Rolf Randolf. 75 mins. Rel. Dec. 15.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 123 mins. Rel. May 1. Rev. May 9.

Ulica (Capital) (Polish). Life of the newsboys. Dir. Alexander Ford. 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Una Vida Por Otra (Sp) (Inter-Americas). Murder drama. Torres. Dir. John Auer. 75 mins. Rel. Feb. 17.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Volga Volga (Fr.) (dubbed English) (Kinematrade). Adventure of a Cossack Robin Hood. 70 mins. Rel. Dec. 15. Rev. Dec. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Wandering Jew (Jewish American) (Yiddish). Terror of Hitler regime. Ami. Dir. George Rolland. 70 mins. Rel. Oct. 15. Rev. Oct. 24.

Wenn Die Liebe Mode Macht (Ufa) (Ger). Comedy with music. Renate Mueller. Dir. Frank Wenzler. 80 mins. Rel. Nov. 1.

Whither Germany? (Kinematrade) (German). Difficulties of life. ertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15 Rev. June 6.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa. Siegfried Arno. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zwei Gute Kameraden (Ger.) (General). Military musical. Fritz Kampers. Dir. Max Obal. 75 mins. Rel. Nov. 15.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Bavaria Film, 489 Fifth Ave.
Capital Film, 630 Ninth Ave.
DuWorld Films, 729 Seventh Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 509 Madison Ave.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Gloria Films, 630 Ninth Ave.
H. Hoffberg, 729 Seventh Ave.
Inter-Americas, 50 East 42d.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
Jewish-American, 630 Ninth Ave.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
New Era, 640 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Edward Ricci, 66 Fifth Ave.
Quality Picts., 630 Ninth Ave.
Scandinavian Films, 220 W. 42
Ufa, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Worldkino, 1501 Broadway.

New York Theatres

Wed. to Fri. Jan. 10-12

RKO THEATRES
86th ST. at 1st. Ave.
81st ST.
WILL ROGERS
in "MR. SKITCH"
and
"After Midnight"

SECOND BIG WEEK!
DINNER at 8
Plus 1934 STAGE SPECTACLE
Friday: Robert Montgomery in "The Fugitive Lovers"
12 Stars
BWAY at 51st ST.
CAPITOL

LOEW'S STATE
B'WAY at 45th ST.
25¢ MON. to FRI. 10 A.M. to NOON
Marion DAVIES
Bing CROSBY
"GOING HOLLYWOOD"
plus! Loew's "Ace" Vaudeville
Starts Friday 'DINNER AT 8'.

CHATTER

Broadway

Irving Berlin better after severe cold.

William A. Brady and Grace George to Palm Beach.

Janet, of France's eatery, now has one of those licenses.

Lou Donnatin rated a birthday party at the Park Central Jan. 5.

Hal Horne getting over a cold that had him laid up pretty badly.

Duke Wellington, theatre front builder, has a restaurant on the side.

Maude Ryan followed Mary Pickford at an Actors' Dinner Club shindig.

Courtney Burr went sleighing after telephoning all over town to get one.

Bernard Simon from legit to 20th Century Pictures, press department, New York.

That 46th street cafeteria folded, depriving sidewalk agents of their conference tables.

Frank Buck was tendered a welcome back lunch at the Tavern by the RKO Van Buren bunch.

Larry Schwab at Miami Beach bought a yacht and will cover the waterfront for his new tabloid.

Hardly any engraved greetings cards this year and plenty sent with one-and-half-cent stamps, unsealed.

Walter Huston slipped into his home town, Toronto, last week to spend a few days with his brother, Alex.

May Irwin, with her husband, Kurt Eisfeldt, left their home at Clayton, N. Y., for a sojourn in New York.

Ruth LeBeau, wife of Sam Torgan, RKO manager, has spotted her home-made candy in the Whelan drugstores.

Aileen St. John Brenon, in charge of fan mag publicity at the Par home office, left for Hollywood to collect material.

Ambassador hotel New Year's eve publicity only mentioned champagne cocktails, most expensive potion of the barman's art.

Leonard R. Hanower, Goldsmith & Hanower, appointed associate city judge of Long Beach for a period of four years.

'Strictly Dishonorable' is in its fourth month in the Village at the Cherry Lane, with Paul Gilmore and his daughter Virginia in the cast.

Mrs. Hugh (Sadie) Murray oversold the S.S. Santa Ines's capacity sailing Saturday (6) via the Canal for California, taking a big party along with her.

Frank Orsatti duplicating his Hollywood feats with one of these spaghetti dinners he cooked at the John P. Medburys' house for a Hollywood-Broadway contingent.

Monte Prosser, who worked and lived in Times Sq. all his life and who hates traveling, now commutes to Bensonhurst, L. I. All happened since he made Julie Jenner ('Follies') his wife about a month ago.

Francis Marquis announces that Sergei Soudeikine, Russ artist, has been hired by S. Hurok to design a number of balletistical panels for the Monte Carlo ballet. In other words, choreographical paintings.

John Joseph and frau, Jamaica-bound, paused in Manhattan to visit Bob Sisk, Oscar Doob and other Manhattan pals. Will return Jan. 17 from land of Planter's Punch and head back to Chicago.

Paris

By Bob Stern

Erich Pommer ill.

Grace Poggi in town.

Charlie Gordon to London.

Chez Florence being enlarged.

Claude Allain back with Fox here.

Prince Troubetzkoy meeting film men.

Al Rosen to New York after four weeks here.

Soviets attempting to lant their product in Paree.

Casanova club room open until dawn on new license.

Berry, Champs Elysees cafe, closing Jan. 2 for alterations.

Harry Leasim getting around without crutches or canes.

No more German films be shown in Alsace Lorraine.

Elde Norena, back from Norway, sailed for New York Jan. 3.

Jack Koerpel back from Berlin and Moscow with a bad finger.

Clifford Fischer of local Morris office sailed for New York Jan. 3.

Lido putting on nudist show in Paris in swimming pool. Photogs barred.

Harry Greenwall of London Daily Express on his way to Japan via New York.

Monna and Vanna doing fancy skating on Bois de Boulogne lake during cold snap.

Koval, star of Bouffes Parisiens, singing in streets for benefit of police pension fund.

Mistinguett dining between shows in Cecile Sorel's dressing room at the Casino de Paris.

Personnel of Theatre des Varietes won 10,000 francs, cooperatively, in French National Lottery.

Roulette being played at Cannes, drawing crowds from Monte Carlo. No. 13 the first to come up.

Frank of Ritz bar sailing Jan. 13 to spend six weeks in New York getting his bar started there.

Andre Bacque getting a quarter of the Comedie Francaise partnership which Cecile Sorel resigned.

Big Bad Wolfe Kaufman's trick Christmas card pasted up on Chi Trib's famous city room bulletin board.

Annette Kellerman and Jimmy Sullivan making submarine picture, 'Great Barrier Reef', due here in spring.

Mrs. Steve Fitzgibbon, wife of Paramount studio chief, put on holiday show for patients at American hospital.

Betty Compton Walker augmenting her wardrobe by posing for newspaper stills in Schiaparelli dresses.

Alexander Korda and Lajos Biro at Saint Moritz wintersporting and working on script for new Fairbanks pic.

Theatre de l'Avenue going films under auspices of Theatres BGK, opening with Conrad Veidt in 'The Wandering Jew.'

Petit Parisien newspaper, with United Artists, showing 10 Disney cartoons in an afternoon to poor Paris kids at Salle Pleyel.

Georges Carpentier and Jack Hylton's band among talent at Princess Nicholas of Greece's charity ball at Champs Elysees theatre.

Theatre Girls' Club, social center for English speaking stage girls (mostly working in lines) opened by British Ambassador Lord Tyrrell.

Harold Smith, local Hays man, as commander of Paris Post, American Legion, supervising re-employment drive for Americans in Paris.

Louis Masson and Charles Gombault quitting as artistic director and general secretary of opera season at Champs Elysees theatre, and making a lot of fuss about it in the newspapers.

Budapest

By E. P. Jacobi

Ila Meery, who was in chorus of Budapest Kiraly theatre four years ago, in French pictures now.

Little Theatre movement getting firm foothold here. Professionals only, mostly participation basis.

Paramount bought picture rights to Bekeffi play, Cosmetics,' dealing with the loves of a beauty doctor.

Hungarian Film Orchestra of 30 members, directed by Sandor Laszlo, founded with purpose of playing in sound pictures.

Ella Nemethy and Imre Pallo, vocalists at Royal Opera House, appointed permanent members of the Hungarian Opera.

'Hungarian Rainbow,' artistic national revue somewhat in Russian 'Oiseau Bleu' style, starting on three-month Italian tour.

Commuting on New Year's eve general practice among stars. Hannah Honthy set record with eight engagements at various entertainments.

New night club, Colibri, features 'Contest of Talents' after regular performance. Non-pros may display their talents, with audience voting whether they have any.

Pesti theatre bankrupt. Dark now, will reopen under new management under name of Madach. Alexander Hevesi, former manager of National theatre, will be in charge.

Great resentment against Josephine Baker revue staged here during Christmas holidays. Out-of-job actors protested against foreigners performing during the season's most profitable week.

Freda Gombaszogi retires from stage on account of death of her husband, Andor Miklos, owner and editor of three most important newspapers. She inherits his interests and will devote her time to the management.

Julius Kando, who held high office in Hungarian Ministry of Commerce, and Joseph Karban, Hungarian cameraman, conducting film laboratory in Barcelona, Spain. Apparatus used is patent of Kovacs and Faludi, Budapest technicians.

Revesz, theatrical agent, in trouble because he exported Hungarian chorus girls to Italy. He failed to pay salaries, girls were left penniless and complained to authorities. Revesz has been sued, had to give up management of projected Italian tour with another company, and may have to stop playbroking activities as well.

Dress rehearsal of 'Ball at the Savoy' at Magyar theatre was to be strictly private, not more than 99 persons attending. Public stormed the theatre and penetrated into auditorium, but Paul Abraham, composer, refused to start conducting music unless uninvinted audience was removed. Managers personally entreated audience to get out.

London

Par ount talking with Margaret Vines.

Rich Hayes, juggler, left $27,000.

It was a girl Lawrence Wrights.

Joe Rock to Switzerland to take shots.

Paramount houses away with trailers.

Claire Luce renting Tilly Losch's Mayfair apartment.

Gertie Lawrence suffering from slight liver trouble.

Lily Damita in English society at all the swell parties.

Coliseum continental musical figured to open Feb. 15.

Hans Kempinski still looking for night spot in West End.

Leslie Strang, off the Garrick bill. Stricken with flu.

lizabeth Bergner gave gold pencils as Christmas gifts.

John Southern raising admission prices at Garrick to $2.50 top.

Dodie ('Autumn Crocus') Smith just completed her third play.

'Inky' Stevens now publicity hounding for London Coliseum.

Robert Naylor and Josie Fearon split their vaudeville partnership.

Mrs. Jack Hylton making broadcast debut with her band Dec. 30.

Julian Rose missed week's work at the Garrick through laryngitis.

Fred Duprez doing a 'Baron Munchausen' in a new British Lion Film.

Trefor Jones, Welsh tenor, engaged to Florence Fox, also a warbler.

Harry Foster denying his engagement is off. Says it's on more than ever.

Ella Shields due back here after a couple years in Australia and Africa.

C. M. Woolf, Gaumont-British chief, off on sea cruise for his health.

Olive Andree (Andree Trio) laying off for two months due to torn cartilage.

Clifford Whitley arrived from New York and went straight to bed. Flu and cold.

Gladys Unger, playwright, granted divorce from Kai Kushron Ardaschir, journalist.

Laddie Cliff and Stanley Lupino busy on a new musical, titled 'Sporting Love.'

Galli-Curci expected from New York to commence a two months' tour here Jan. 4.

Rosette (Rosette and Luttman) talking over Albertina Rasch days with Sina Malo.

Drury Lane's new Hammerstein-Kern show goes into active rehearsal Feb. 15.

Lupino Lane's 12-year-old son staging his own revue in aid of charity, Jan. 11.

Regal theatre (pictures) out of the Sunday Express due to notices on 'Red Wagon.'

Joan Maude, Nancy Price's daughter, dressed as a white Cossack for her wedding.

'Jew Suss' picture being held up, due to Lothar Mendes being involved in flu epidemic.

Palladium is resuming normal vaudeville bills Jan. 22, with Mary McCormic as headliner.

Victor Saville off to Africa for local color for a Cecil Rhodes picture for Gaumont-British.

Heinrich Fraenkel off to Manchester for 'Magnolia Street' local color for film adaptation.

Mrs. Eddie Lewis ejected from the Criterion restaurant, will start suit against management.

Ernest Marconi (Russell, Marconi and Jerry) having his sciatic nerve stretched in hospital.

Archibald Haddon doing free lance press work after vacating the job of drama critic for B.B.C.

Tom Geraghty here for several weeks as mediator between Douglas Fairbanks and Mary Pickford.

Paul Stein to direct another picture for British International. Musical starring Richard Tauber.

Jeffery Bernerd has swellest apartment in Aldford House, Park Lane, where title people reside.

Sybil Thorndike claims 'no really intelligent person' can afford to pay more than $2 for a theatre seat.

British Broadcasting Corp. has resumed Christmas bonuses which were cut out during financial crisis.

Jessie Matthews developed nervous breakdown on eve of shooting 'Evergreen' and was ordered to rest.

Sir Henry Lytton, the Savoyard, being presented with testimonial to be on his 50th year on the stage.

Biggest laugh in the Brinsworth charity show at the Palladium was Jud Flanagan's auctioning of a lamp.

Edna Best's baby had Christmas day christening—Sarah's the name.

George Robey rehearsing for a new revue.

Fritz Kortner passing Gaumont-British test for Oscar Asche part in filmization of 'Chu Chin Chow,' due Jan. 15.

'Up in the Air,' revived after a recent flop, lasted only two days at Christmas. This makes record of seven days in two runs.

Family squabble between Captain Pinto and Erik Hakim over the sale of the Theatre de Luxe by Hakim to West of England Picture Theatres, Ltd.

'Clive of India,' the much disputed romantic drama, going to Wyndham's theatre early January. Leslie banks in lead, ith Campbell Gullan producing.

Louis Armstrong was razzed at both shows at Holborn Empire on Boxing Day. Management cancelled him and substituted Billy Cotton's local band.

Reilly and Comfort, Garner, Woolf and Hakins, and Enos Frazere only acts billed at Trocadero, the Phil Hyams' de luxe picture theatre, and all American, which is unprecedented.

Berlin

By Hans Bermann

Berlin houses were dark Christmas Eve.

Maria Paudler wed to Kurt Skalden Dec. 16.

Grock at the Deutsches Theater, Munich, in January.

Carl Boese beat his own record by directing 10 pictures in 1933.

New Year celebrations tame this year; winter relief fund needed the cash.

Charlotte Susa, back from Hollywood, spent Christmas holidays at home.

Peter Ostermayr preparing film describing the war adventures of Graf Luckner.

Dr. Wilhelm Furtwangler has been appointed director of the Berlin State Opera.

For 'Gold,' UFA chartered the 6,000-ton luxury yacht Savarona now cruising in the Baltic.

'La Maternelle' had 150th performance Christmas. Longest run in Berlin since 'Ben Hur'.

Luis Trenker, back from New York, reported his American impressions over Berlin radio.

Erich Engel back at UFA. Directing 'Czardasfurstin,' starring Martha Eggerth and Willy Fritsch.

Zeiss-Ikon A.G. took over a block of shares of the Nitzsche A.-G. in Leipzig, the latter remaining independent.

'P. Sasabo of San-ei-sha, Tokio, is in town. Bought 'Hans Westmar,' 'The Tunnel' and 'Ripening Youth' for Japan.

The Federal Association of German Cinema Theatre Owners has become corporative member of the Film Chamber.

German trade paper Die Lupe, appearing at Dusseldorf, has been seized for publishing articles detrimental to economy.

Berlin exhibs not following admission price ruling in force since Dec. 22 are threatened with supply boycott and fines.

Itala thinking of megging German pics in Rome, says Dr. Giacalone. Will screen three Italian films under German direction next year.

'The White Sister of St. Veith', banned twice, now okayed by Oberprufstelle with minor cuts. New title, 'Elisabeth and the Fool'.

Berlin grosses totaled 3,691,365 reichmarks in October as against 3,257,206 reichmarks in September. Attendance rose from 4,148,783 to 4,814,280.

Benno von Arent, head of New German Stage and Film Club, to make new decorations for Humperdinck's opera 'Haensel und Gretel' at Berlin State Opera.

Ingmund Graff received Eckhardt prize of the City of Hamburg for 'The Endless Street'. Terra will screen his 'Four Musketeers' shortly, Heinz Paul directing.

North German Lloyd and Hapag, leading German shipping lines, booked the Jentza film 'Grand Duchess Alexandra' and 'The Tunnel' for performance on the liners.

Julius Falkenstein, popular Jewish film star and legit actor, died from grippe. He was not banned and played to the last. In past years he was among the busiest film actors in town.

Four new operettas starting before Christmas: 'The Empress' with Kathe Dorsch, 'Dancing Flame' with Karl Joken, Walter Jankuhn in Nico Dostal's 'Clivia' and 'Laughing Florence' at the Metropol.

Deutsche Theatre in Berlin, immortally connected with the name Max Reinhardt, will reopen under the artistic management of Carl Ludwig Achaz in January. First play will be Hans Kyser's 'Rembrandt Before the Court.'

Screening of Gerhard Hauptmann's 'Hanneles Himmelfahrt' by Aafa-Film will include Inge Landgut in the title-role, besides Theodor Loos, Kathe Haack, Rudolph Klein-Rogge, Ernst Legal and others. Theo von Harbou directing.

Hollywood

Sig Herzig in from New York.

Jack Gain abed fighting flu germs.

Margaret Sullavan wearing mittens.

Al Melnick of the Lou Shurr office here.

Eunice Alexander in Fox publicity.

Nat J. Ferber in town finishing a novel.

Jerome writing pix stories.

Sol Solinger moved his agency to Bev-Hills.

Al Christie in from New York for a short vacash.

Bill Leyser handling publicity for Animated Pictures.

Joseph Engle going into the agency biz in Bev-Hills.

Richard Watts, Jr., of the NY Her-Trib, ogling studios.

Jimmy Grainger gave son Eddie a new Cadillac for Xmas.

Merrie Farney, Chicago deb, knocking at the film gates.

Mark Hellinger and Ted Husing in for the Rose Bowl game.

Harvey Thew sold his boat, kept his commodore's hat.

Milton Bren reserved 10 rooms for the week end at the Mirador.

Harry DeShon opening a Bev-Hills office with Mace Naylor.

Bill Charney joins the Harry Wurtzel office to represent talent.

Joan Blondell convalescing from an appendix op in the mountains.

Bette Davis has moved into Greta Garbo's former Santa Monica shack.

E. H. Allen, Educational's production head, back from eastern confabs.

Rufe LeMaire was one of the few to clean up on Columbia in the Bowl.

Harry Niemeyer, drama ed of the St. Louis Post-Dispatch, here for a month.

Besse Lonergan in from N. Y. to pick up yarns for British publications.

Jack LaRue smoked his first cigar in Par's 'Good Dame' and it knocked him cold.

Emanuel Cohen hied himself away from Par production activities for a vacash.

Lew Schreiber has returned to the Wm. Morris office with his entire list of clients.

Edwin Thannhauser, pioneer producer, visiting old-timers who worked with him.

Rudy Vallee temporarily delayed Fox 'Scandals' when the lights affected his glimmers.

Sari Fedak, European actress and former wife of Franz Molnar, here studying production.

Lenore Ulric now on her way east says she will shortly marry a prominent young Englishman.

With Al Werker sick with the flu, Sidney Lanfield is megging 'House of Rothschild' until Werker returns.

Hugo Reisenfeld and Gene Buck have sold script and music for a short to be made by Educational in N. Y.

Jack Lait, here covering the Rose Bowl game for Universal Service, showed the family around Hollywood.

William Anthony McGuire granted discharge in bankruptcy by Judge Paul McCormick in Federal court.

John Zanft, former Fox theatre exec and stock broker, is turning agent, probably teaming with Mike Levee.

Frank Eldredge, general eastern director for Hearst papers, here from Chicago to recuperate from an illness.

The Claude Binyons expect another addition to their family group before the summer months roll around.

The M. H. Hoffmans are awaiting arrival of their daughter from New York with the new hubby. Tripping via canal.

Nat Levine called his whole staff in and told them all the story of the robbery at his home. He wanted to save repeating it to each one.

Valhoff, who was maitre d'hotel in the numerous Tex Guinan night spots for a number of years, now at the Casino in Agua Caliente.

Horace McCoy has settled out of court a legal dispute with his fellow writer, Robert Quigley, over money from the sale of 'Rider of Justice' by paying $150 to Quigley.

With Mrs. Louis B. Mayer not feeling so forte after her recent operation, the family has evacuated the beach home to take over the Beverly domicile of Mrs. Sidney Franklin.

Hal Roach was on the lucky end of a break at Agua Caliente. He gave a commission for a bet on a horse, saw it win, then had his bet refunded to him by a club house attache as not having been placed, but wound up by finally collecting. Roach gave one of the girl employees $50 to place on the nag. The girl came back and apologized she had not made the bet. Roach told Lou Anger about it and shortly afterward the bet was paid off to the tune of $9.50 for $2.

OBITUARIES

HERBERT K. SOMBORN

Herbert K. Somborn, 53, head of the Brown Derby restaurants in Los Angeles, Hollywood and Beverly Hills, died at his home in Beverly Hills, Jan. 2, following a year's illness during which he suffered two operations.

Somborn, a former motion picture distributor, married Gloria Swanson in 1919. They were divorced in 1922. A daughter resulted from the marriage.

With the late Wilson Mizner, he organized the Brown Derby restaurants. Later, Mizner withdrew from the organization.

Somborn was a nephew of S. W. traus of the investment house of same name. Besides his daughter, he is survived by his mother, Mrs. R. Somborn, and sister, Mrs. Bernard Sauer, both living in New York. Remains were shipped to New York for burial.

DUDLEY BUSH

Bush, eastern Ohio musician, who formerly played in he Loews and Grand theatre orchestra, Canton, and for three years cellist and violinist with Al Bannen's ensemble of Cleveland, died Jan. 1, at his home in Cleveland following a brief illness of bronchial pneumonia.

He was formerly member of the Cleveland and Chicago Symphony orchestra and also wrote arrangements for Rubinoff's orchestra used for scveral months in his weekly network broadcasts. He had taken part in nearly 2,000 broadcasts by the Brannen ensemble from Cleveland.

Survived by his widow Mrs. ith letcher Bush, who was active in musical circles when they made their home in Canton, now a radio singer in Cleveland; a step-son, two sisters and a brother.

Burial in Knollwood cemetery, Cleveland.

FRANK T. LYNCH

Frank T. Lynch, 64, for more than 40 years associated with the theatre, and at the time of his death at the Lyceum theatre, New York, died of a heart attack Dec. 18.

His first activity was as first baseman on the Louisville ball team, but presently he moved to Rochester and joined the IATSE. He was a member of the dance team of Shearer and Lynch, was stage manager of McIntyre and Heath's Comedians, was for several years with Anna Held, with Bertha Galland, Nat Goodwin and others and played in a number of motion pictures, where he met and married Alice Laziere. He was for a time at Radio city and then went to the Lyceum.

Survived by his widow and his brother, Joseph Lynch. Interment in Rochester.

CHARLES J. STEIN

Charles J. Stein, 69, for 48 years on the stage, much of the time as a member of the vaudeville team of Stein and Evans, died in the Percy G. Williams Home, Bay Shore, Jan. 5.

He made his stage debut at 18 with Dion Boucicault, and had played with George Thatcher, Peter Daly, May Irwin and under the Rich & Harris management. Following his vaudeville fling he was in 'The Devil,' 'The Young Turk,' 'La-la-Lucille' and the original production of Cohan's 'Mary.' For the past three years he had been a guest of the home.

Survived by his widow and two isters.

CLARA COLEMAN

Clara Coleman, for nearly 50 years in the profession, died Dec. 24 in Carlisle, Pa.

he started back in the 80's as one of the Coleman Family, the other being Alice (Pettit) and Louise. When the concert parties went out, turned to the dramatic stage, as soubret.

She was the widow of the late James H. Curtin, burlesque manager, whom she married when he was disciplinarian at the Carlisle Indian school.

Interment in Carlisle, the family

FRANK GEREGHTY

Frank L. Gereghty, 45, assistant production manager at Columbia Studios died Jan. 1 when his automobile was washed off the road at North Hollywood in the Southern California storm and flood.

He had been an assistant director for 15 years, having worked on all coast lots. Out of work for a year and a half, he was appointed assistant production manager at Columbia three weeks ago.

He is survived by a widow and five children.

FLORA HARDING HUBBARD

Mrs. W. C. Hubbard, wife of the technician for Katharine Cornell, was asphyxiated in her apartment Jan. 6 while entertaining three other women at luncheon. All were overcome by the gas fumes from the furnace, but only Mrs. Hubbard succumbed.

Prior to her marriage, as Flora Ada Harding, she was costume designer for Henry Miller.

CHARLES PHILLIPS

Charles Phillips, 53, author of 'The Divine Friend,' a poetic drama in which Margaret A[illegible]n starred at one time, and writer of other plays, died in Minneapolis Friday Dec. 29. He was an editor and poet as well as playwright and had been professor of English at Notre Dame university for nine years.

ARTHUR CHATEAU

Arthur Chateau, 44, president of the Motion Picture Operators Local in New Orleans, ied there of a heart attack.

For over ten years, Chateau was chief operator of the Loew house in N. O., but had been idle since the operators struck and were replaced by non-union operators.

A. J. MORA

A. J. Mora, 45, assistant manager for Fox Films in Paris, died Dec. 24 of heart disease. Once a buyer for B. Altman & Co., he joined the Fox company in New York, and came to their Paris office three years ago. The body was sent to New York on the Cunarder Ascania, sailing Dec. 30. Mrs. Mora is in New York.

NEIL PRATT

Neil Pratt, 44, stage and screen actor, died of a heart attack in Hollywood Jan. 3. Born in San Diego, Pratt appeared in numerous stock companies and Broadway plays. Had been in pix a year.

Survived by a widow, one son, one daughter, and parents.

Funeral in Los Angeles, with cremation following.

ROBERT GEORGE BURNS

Robert George Burns, 20, of the art department of Radio City Music Hall, died of heart disease Jan. 2, after a brief illness. He was the son of Mrs. Eleanor Burns Levy, wife of Arthur J. Levy, press representative for Jes Harris.

FREDERICK DEYERBURG

Frederick Deyerburg, 71, for many years French horn player in the Metropolitan opera orchestra, and regarded as a master of that instrument, died in Long Beach, Calif., Jan. 4. Death was caused by acute indigestion.

THOMAS CARTER

Thomas Carter, 92, oldest active bandmaster in the country, and composer of the 'Boston Commandery March,' died in Boston last week. He had been a leader for 70 years.

HUGH L. DUNN

Hugh L. Dunn, 68, for more than 50 years with the Ford theatres, Baltimore, died Jan. 7. He had successively been program boy, usher, doorman, painter, doorkeeper, ticket seller and night watchman.

Survived by a sister.

MAURICE COHEN

Maurice Cohen, age 25, died at the N. V. A. Lodge, Saranac Lake, after an illness of sixteen months.

He is survived by his father and mother, also a brother who is in the foreign dept. of MGM.

Interment, Sharon, Pa.

ALEXANDER YOUNG

Alexander Young, known on the stage as Sammy Shields, an old-time popular music-hall performer, died in a nursing home in London, Dec. 26, aged 62. He is survived by a wife and son.

WALTER CURRY

Walter Curry, 66, died Dec. 29 at his home after being stricken in the store of his brother, Amos Curry, at Norfolk, N. Y. The Currys had conducted film shows at Norfolk and Norwood.

THOMAS P. McGARVEY

Thomas Patrick McGarvey, 40, formerly of the Dancing McGarveys, died in San Diego, Cal., Dec. 28.

Survived by his three brothers, and three sisters, all of Toledo.

WILLIAM V. LUCIANO

William Vito Luciano, sculptor, died Jan. 1 in Hollywood.

Widow and eight children survive.

Funeral and burial in Los Angeles.

ELIZABETH LUDWIG

Mrs. Elizabeth Ludwig, 32, one of the performers in the Midget Village of the World's Fair, died in Chicago, Jan. 2.

Husband survives.

THEODORE SIMON

Theodore Simon, 25, tightrope walker of Longport, N. J., died in Philadelphia Jan. 3 of injuries sustained in a fall in an indoor circus Jan. 1.

MRS. ALTHEA STORM

Mrs. Althea Storm, 36, mother of Jerome Storm, pic director, died in Hollywood, Jan. 1.

Burial was made in Hollywood.

REUBEN HAIGHT

Reuben Haight, 56, died Dec. 29, at Hudson, N. Y. He had been trap-drummer in the orchestra at the Playhouse for eight years.

CHARLES H. CHRISDIE

Charles H. Chrisdie, theatrical costumer for many years, died at his home, Kew Gardens, Jan. 2. His widow survives.

Twin sons, Winston and Weston, of Jack Doty, Chicago CBS dramatic artist, drowned in the recent California flood. Bodies were found on Jan. 2.

Boys, who were years old, were students at the U. of California and had appeared in pictures including 'Peter Pan' and four 'Our Gang' comedies.

Father of Harry ill, of vaudeville act of Hill, Cherry and Hill, died at Mercy hospital, Canton, O., Dec. 24, following a brief illness of pneumonia.

Wife of William H. Scott, studio director of WHFC, Cicero, Ill., killed in auto accident on Jan. 4. Scott himself was seriously injured in same accident.

Don Maines, 65, veteran screen comedian and bit player, died in Los Angeles Jan. 2 from heart trouble.

Mother, 71, of Leo Beers, in vaudeville, died in New York Jan. 3. Cremation at Fresh Pond.

Aunt, Mrs. Annie Murphy, of Edmund Lowe, died Dec. 31 in San Jose, Cal.

Mother of Jeanne de Casalis, the well-known actress here, died in a London nursing home, Dec. 25.

Mother of John Dromey, Publix-Great States film booker, diel in Chicago Jan. 2.

Mother, 78, of Mistinguett, star of the Folies, died Dec. 25 in Paris.

Callahan-Corio Wed

Canton, Jan. 8.

Emmett C. Callahan and Ann Corio were married Christmas Day at the home of Mr. and Mrs. Martin C. Callahan, parents of the bridegroom, in Toledo.

The couple will spend several weeks at Miami Beach, Fla.

SENNETT'S TRUSTEE

Hollywood, Jan. 8.

Creditors of Mack Sennett Productions, Inc., and Mack Sennett have elected Walter C. Durst trustee in bankruptcy of the two estatcs.

Durst has been acting as receiver for the comedy production firm since it went into involuntary bankruptcy some time ago.

WB WAITING ON HOWARD

Hollywood, Jan. 8.

Ann Dvorak, Kathryn Sergava and Margaret Lindsay are penciled in for 'British Agent' at Warners, but pic does not get away until spring, pending availability of Leslie Howard, who starts his stretch at Warners with that film.

Incorporations

New York

Albany, N. Y.

Columbia Concerts Corp.; business of a musical agency; capital stock, $1,500; William S. Paley, 285 Madison avenue; Arthur Judson, 113 West 57th street, and F. C. Coppicus, 551 Fifth avenue, all of New York.

George Abbott Productions, Inc.; pictures, Vaudeville, etc.; capital stock, 500 shares, no par value; George Abbott, 148 East 48th street; Jos. F. Bickerton, Jr., 220 West 42d street, and Richard Maney, 120 West 42d street, all of New York.

Berkeley Film Corp.; pictures, etc.; capital stock, 200 shares, no par value; Myron A. Ellis, Charlotte Ellis and Mildred Cunningham, all of 1441 Broadway, New York.

Falls Leasing Corp.; Niagara Falls; pictures and amusements of all kinds; capital stock, $10,000; George L. MacKenna, 4633 Lewiston road, Niagara Falls; William W. Bradley, 535 East Utica street, Buffalo, and Emily Tompkins of Sanford, N. Y.

Contemporary Playwright Productions, Inc.; pictures, plays, vaudeville, etc.; capital stock, 200 shares, no par value; William Males, Teresa M. Hogan and Edw. Dukoff, all of 1776 Broadway, New York.

Pinnacle Productions, Inc.; pictures, vaudeville, plays, etc.; capital stock, $50,000; Jack D. Trop and Sylvia Trop, both of 1710 Popham avenue, New York, and Seyre R. Klein, 342 Madison avenue, New York.

Triad Operating Corp.; pictures, vaudeville, etc.; capital stock, $6,000; William Walker, 16 Court street, Brooklyn; J. Chas. Zimmerman, 225 West 44th Street, New York, and Albert A. Hovell, 152 West 42d street, New York.

Maxine Productions, Inc., New York; musical or theatrical attractions; capital stock, 100 shares, no par value; Tessie S. Finger, 573 East 22th street, Brooklyn; Edith Wahler, 6 Beech street, Arlington, N. J., and Lehman Brady, Hotel Ansonia, New York.

Progressive Theatre Corp.; theatre business, plays, etc.; capital stock, $2,000; Henry Kirsch and Elsie Malkin, both of 11 West 42d street, and Ida Roberts, Union Square and 15th street, New York.

Maxine Amusement Corp.; pictures, vaudeville, etc.; capital stock, $5,000; Mildred and David Rudnick of 851 177th street, New York, and Sophie Tankeloff, 3076 Heath avenue, Bronx.

Cristobal Amusement Corp.; shooting gallery, billiard parlors, etc.; capital stock, $10,000; Vincent A. Mariano, 79 Thompson street, New York, and Walter J. Krevor and Jay O. Kramer, both of 120 West 42d street, New York.

New Palais d'Or Inn, Inc.; capital stock, $5,000; Arthur Rebach, Rose Slatnick and Evelyn H. Goldd steln, all of 51 Chambers street, New York.

Western New York Jockey Club, Inc., Buffalo; operate grandstands, clubhouses, etc.; capital stock, $500,000; L. C. Langendorfer, 100 Brunswick boulevard and Donald M. Donahue, 60 Anderson place, both of Buffalo, and Harvey H. Monin of Cheektowaga.

Wine and Spirits Show, Inc., Manhattan; demonstrations and exhibits of all kinds; capital stock, 30 shares, no par value; Gordon M. Vanderbeek, 369 Hawthorne terrace, Mt. Vernon; Laurie Fitzgibbon, 220 Bronxville road, Bronxville, and Howard Richards, 89 Fairview avenue, New York.

Fair Operating Corp.; theatrical enterprises, pictures; capital stock, 10 shares, no par value; Robert F. Wilson, Jr.; Jas. B. Field and John Irwin Dugan, all of 1501 Broadway, New York.

Harmonica Institute of America, Inc.; instruction in playing harmonicas, etc.; capital stock, $10,000; Alfred L. Glasser, 2413 64th street, Brooklyn; Ben Oakland, Victor hotel, New York, and John Cantwell, 133 West 47th street, New York.

Statement and Designation

Estey Organ Corp., Brattleboro, Vt.; reed organs, accessories, etc.; New York office, 5 West 52d street; J. P. Estey, president; capital stock, 200 shares, no par value; filed by C. Menzies Miller, Brattleboro, Vt.

emberships

The Forum Theatre, Inc.
New York Opera Association.

Change of irectors

Williain Morris Agency, Inc.
Washington Bridge Amusement Corp.

California

Sacramento.

Fox Northern California Corp. Albert W. Leeds, John B. Hertzo, Max Felix, Marcus Mattson, Miriam B. Love. Capital stock, 100 shares, none subscribed.

Hollywood Cameraman's Association. Robert Watson, Gordon Gordon, Buddie Williams. No capital stock.

Independent Film Distributors, Inc. Stanley Simmons, Carolin Ellis, Frank J. Heyfron. Capital stock, 2,000 shares, none subscribed.

Permits to Sell Stock

Majestic Pictures Corp. of Calif. Motion picture theatre operating. To issue three of 1,000 shares, par $1.

Fox Imperial County Theatres Corp. Motion picture theatre operating. To issue all of 1,000 shares, par $1.

SCRIPTERS' VACASH

Hollywood, Jan. 8.

Joe Mankiewicz and Barry Trivers left here Friday (5) for a New York vacash.

They are off the Fox payroll, having just completed the script of 'Red Heads on Parade' for Jesse Lasky.

FIRST IN AKRON

Akron, O., Jan. 8.

After an absence of more than two years burlesque is to be revived at the Civic, formerly the Grand, downtown, New Year's Eve. Operators of the Roxy theatre are planning to install a stock company in the house, which has been dark since city officials revoked the license two years ago.

It is not known if it is the plan of the sponsors to continue operation of the house indefinitely.

Money Refunded on Max Wilner Show's Bridgeport Closing

Bridgeport, Jan. 8.

After a comeback of but two weeks, Park burlesquerie, only southern Connecticut stand on Max Wilner wheel, folded. Strict police censorship, banning stripping, was a quarantine card to the dyed-in-the-woollers.

Last show, Saturday night performance of the troupe starring the Carroll Sisters, was stopped before intermission by Alice Duval, soubret, who stepped out on the apron and told the fans to scram and get their money back. Company, hearing that sheriffs, acting for creditors, had attached box office, ery and wardrobe, figured patrons were entitled to the cash in the till first.

Operators leave a number of debts among newspapers, art men, house help, etc., but Wilner, through local attorney, Richard T. Dunn, promises payment in full as soon as financial position of wheel improves.

Only burley spot in the state now is Parsons, Hartford, spotted by Wilner. The Irving Place, N. Y., impresario launched burlesque Bridgeport last fall and after months police revoked the license, claiming shows too blue. Musicians' union fought for reopening and won, with their own manager, Sam Davey, ex-fiddler, in charge. But once the word got around that the lid was on, the former attenders didn't attend.

Hon Nickel Goes Wheel

Baltimore, Jan.

Hon Nickel's Gayety, burg's sole burley spot, currently switches from stock to traveling shows, becoming spoke in Wilmer circuit with Baltimore serving as break in hitherto Philly-Washington jump.

The stock regime became effective year and half ago after Nickel broke with Izzy Herk when latter stymied local showman by sending his Empire wheel shows into Palace, opposish house. Nickel countered with stock policy, but biz has been spotty since.

Inaugurating wheel policy this week, 'Sensations,' with Bates Sisters, ether trio, and Benny 'Wop' Moore, along with usual string of principals and strippers, and a line of 30 girls.

Gayety also returns to fold of unionized labor, both backstage and ork pit, under new policy.

BURLEY SANS FILM

Youngstown, O., Jan. 8.

Princess, dark many months, has been reopened with a policy of burlesque and vaudeville, by Stefan Grapa, who has acquired the house on lease. Ralph Pitzer will assist Grapa in the management of the house.

Policy will be three shows daily, with program change at the mid-week, catering only to adults. Present plan calls for a stock company. Reopening of the house gives Youngstown its only all flesh show, since no films will be included on the programs. House has undergone complete renovation, and many improvements have been made, according to Grapa.

BACK TO REFIT

Canton, O., Jan. 8.

After several weeks in Indiana and Ohio, Fred Hall's 'Words and Music' troupe is back for revamping before resuming bookings. Unit experienced poor business in New York state and in parts of Ohio, and many layoffs resulted.

Percentage engagements proved bloomers and inability to keep it working prompted Hall to return it to the warehouse. Cast numbered 22 and included an eight-girl line and a nine-piece stage band directed by Joe Sheehan.

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Outdoor Code

(Code of fair competition for the circus industry, submitted for National Recovery Administration hearing by the Circus Committee, Outdoor Showman's Association of America and Motorized Circus Owners' and Agents' Association, claiming to represent 100% of the railroad division and 80% of the motorized division of the industry.)

Article I

To effectuate the policy of Title I of the National Industrial Recovery Act, the following provisions are submitted as a Code of Fair Competition for the Circus Industry, and upon approval by the President shall be the standard of fair competition for such industry and shall be binding on every member thereof.

Article II—Definitions

1. The term "circus," as used herein, includes that type of entertainment of a traveling show (whether exhibiting indoors or outdoors), commonly exhibited under canvas, presenting its chief features of entertainment in rings, upon stages, hippodrome track, and aerial rigging.

The circus program of entertainment is traditional in character, and features clowns, trained performing domestic and wild animals, feats of horsemanship in rings and hippodrome track, feats of skill and endurance by artists and performers; and with the customary after-show known as "concert" or "wild-west" performance; with pretentious, spangled grand-entry parade, pageant, or spectacle.

The circus, as an institution, is established in the traditional form of entertainment, and is herein distinguished from the theatre, carnival, or fair; and common to the circus and absent in whole or in part from the theatre, carnival, or fair are the following characteristics that stamp the circus a definite, time-honored form of entertainment:

(a) The circus clown, in numbers, with varied appearances around the hippodrome track—in creations and antics of fun peculiar to the clown.

(b) The encircling hippodrome track on which is featured varied feats of action on a large scale, such as riding, jumping, feats of horsemanship and hippodrome races.

(c) Large ourbet rings, elevated stages, aerial rigging, lighting effects, encircling seating arrangements, tent poles, and canvas.

(d) Feats of daring, skill, and endurance, simultaneously presented on a large scale.

(e) A menagerie or zoological department (housed adjacent to the main performance tent), featuring caged and lead wild animals, strange beasts, birds, and reptiles.

(f) A "wild-west show" consisting of bronco-riding, lariat-throwing, rope-spinning, truck-riding, sharp-shooting, bull-whip cracking, and such other sports as are usually presented at round-ups and rodeos in the West.

2. The term "member of the industry" as used herein, includes, but without limitation, any individual, partnership, association, corporation, or other form of enterprise engaged in the industry, either as an employer or on his or its own behalf.

3. The term "employee" as used herein, includes any and all persons engaged in the Circus Industry, however so employed, except a member of the employing.

4. The term "Act" and "Administrator" as used herein mean, respectively, Title I of the National Industrial Recovery Act and the Administrator for Industrial Recovery.

5. The ter "season" as used herein includes that operating period from the beginning to the close of a circus road season.

Article III—Hours

1. No employee shall be permitted to work in excess of forty-eight (48) hours in any one week, except in case of emergency, in which event this clause shall not apply.

2. The circus of necessity and for reasons of discipline, for the general and social welfare and as a safeguard of the interests of employer and employee, promulgates rules of conduct for faithful observance of all identified in the circus service. One such rule requires that off-duty labor remain on the circus premises; maintain and observe a rule of personal conduct in harmony with circus custom and be available on call of the management for extraordinary emergency service. Exacting discipline and effective co-operation from every unit of labor participating in circus movement is necessary.

3. The provisions of this article shall not apply to persons employed in a managerial or executive capacity who earn not less than Thirty-five ($35.00) Dollars per week, nor to advance men.

Article IV—Wages

1. No employee of Railroad Circuses or Wild West Shows shall be paid less than at the following weekly rates:

Departments	Minimum cash wages including holdbacks or bonus		Allowance board, lodgings, and transportation	Total
Canvas men	$3.50	$3.50	$10.50	$14.00
Property men	4.65	4.65	10.50	15.15
Light department	4.65	4.65	10.50	15.15
Wardrobe department	4.65	4.65	10.50	15.15
Shops	8.15	8.15	10.50	18.65
Train loading	4.65	4.65	10.50	15.15
Door men and usher	10.00	10.00	10.50	20.50
Porters	4.65	4.65	10.50	15.15
Trucks and tractors	5.85	5.85	10.50	16.35
Horses and baggage	4.65	4.65	10.50	15.15
Menagerie	4.65	4.65	10.50	15.15
Cookhouse	4.65	4.65	10.50	15.15
Candy stands and lunch cars	5.85	5.85	10.50	16.35
Side-show labor	4.65	4.65	10.50	15.15

2. No employee of a Motorized or Wagon Circus shall be paid less than at the following weekly rate:

	Minimum cash wages, including holdbacks or bonus	Board, transportation, and lodging	Total
Canvas men	$3.00	$8.00	$11.00
Property men	3.00	8.00	11.00
Light department	3.00	8.00	11.00
Wardrobe department	3.00	8.00	11.00
Cookhouse department	3.00	8.00	11.00
Horses (grooms)	3.00	8.00	11.00
Menagerie	3.00	8.00	11.00
Side Show	3.00	8.00	11.00
Ushers and door men	5.00	8.00	13.00
Mechanice and shop	5.00	8.00	13.00

3. No employee shall receive a less sum in cash plus board, housing, and transportation allowances than is herein stated. There shall be no deduction in cash wages or the compensation scale during the operating "season."

4. In the payment of wages to labor the Circus reserves the right to continue in practice the "Hold-back" or "Bonus" system as the operation of the business requires.

Article V—General Labor Provisions

1. No person under 18 years of age shall knowingly be employed as common labor in a circus.

2. In compliance with Section 7 (a) of the Act it is provided:

(a) That employees shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint, or coercion of employers of labor or their agents in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

(b) That no employee and no one seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing, and

(c) That employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment approved or prescribed by the President.

3. No employer shall reclassify employees or duties of occupations performed or engage in any other subterfuge for the purpose of defeating the purposes or provisions of the Act or of this Code.

4. Every employer shall make reasonable provision for the safety and health of his employees at the place and during the hours of their employment.

5. No provision in this Code shall supersede any State or Federal law which imposes on employers more stringent requirements as to age of employees, wages, hours of work, or as to safety, health, sanitary or general working conditions, or insurance, or fire protection, than are imposed by this Code.

6. All employers shall post complete copies of this Code in conspicuous accessible to employees.

Article VI—Administration

1. There shall forthwith be constituted a Code Authority consisting of six members of the Industry to be selected by the Motorized and Railroad Branches of the Industry by a fair method to be approved by the Administrator. In addition to membership as above provided, there may be three members without vote to be appointed by the Administrator.

2. In order that the Code Authority shall at all times be truly representative of the Industry and in other respects comply with the provisions of the Act, the Administrator may prescribe such hearings as he may deem proper; and thereafter if he shall find that the Code Authority is not truly representative or does not in other respects comply with the provisions of the Act, may require an appropriate modification in the method of selection of the Code Authority.

3. Members of the Industry shall be entitled to participate in and share the benefits of the activities of the Code Authority and to participate in the selection of the members thereof but no such member shall be excluded from membership in this Code and sustaining their reasonable share of the expenses of its administration. Such reasonable share of the expenses of administration shall be determined by the Code Authority, subject to review by the Administrator, on the basis of volume of business and/or such other factors as may be deemed equitable.

4. The Code Authority shall have the following further powers and duties, the exercise of which shall be reported to the Administrator and shall be subject to his right of review, to disapprove or modify any action of the Code Authority:

(a) To insure the execution of the provisions of this Code and provide for the compliance of the Industry with the provisions of the Act.

(b) To adopt by-laws and rules and regulations for its procedure and for the administration and enforcement of the Code.

(c) To obtain from members of the Industry such information and reports as are required for the administration of the Code and to provide for submission by members of such information and reports as the Administrator may deem necessary for the purposes recited in Section 3 (a) of the Act, which information and reports shall be submitted by members to such administrative and/or government agencies as the Administrator may designate; provided, that nothing in this Code shall relieve any member of the Industry of any existing obligations to furnish reports to any government agency. No individual reports shall be disclosed to any other member of the Industry or any other party except to such governmental agencies as may be directed by the Administrator.

(d) To use such trade associations and other agencies as it deems proper for the carrying out of any of its activities provided for herein, provided that nothing herein shall relieve the Code Authority of its duties or responsibilities under this Code and that such trade associations and agencies shall at all times be subject to and comply with the provisions hereof.

(e) To make recommendations to the Administrator for the co-ordination of the administration of this Code with such other codes, if any, as may be related to the Industry.

(f) To secure from members of the Industry an equitable and proportionate payment of the reasonable expenses of maintaining the Code Authority and its activities.

(g) To cooperate with the Administrator in regulating the use of any NRA insignia solely by those members of the Industry who have assented to, and are complying with, this Code.

5. There may be constituted a Grievance Committee consisting of three members of the Industry to be appointed as follows:

One member to be appointed by the plaintiff; one member to be appointed by the defendant, and one to be a neutral party appointed by the two members previously appointed. In the event that the Grievance Committee member shall not be appointed by either the Plaintiff or the Defendant within a reasonable time, it shall be the duty of the Code Authority to forthwith appoint the Grievance Committee. The expenses of the Committee meeting shall be paid as directed by the Committee.

Article VII—Modification

1. This Code and all the provisions thereof are expressly made subject to the right of the President, in accordance with the provisions of subsection (b) of Section 10 of the Act, from time to time to cancel or modify any order, approval, license, rule, or regulation issued under said Act.

2. This Code, except as to provisions required by the Act, may be modified on the basis of experience or changes in circumstances, such modifications to be based upon application to the Administrator and such notice and hearing as he shall specify, and to become effective on approval of the President.

Article VIII—Monopolies

1. No provision of this Code shall be so applied as to permit monopolies or monopolistic practices, or to eliminate, oppress, or discriminate against small enterprises.

Article IX—Effective Date

1. This Code, after its approval by the President, shall become effective and in force upon each member ten (10) days prior to the commencement of the circus operating season, and remain in effect during the operating period or season of each member circus.

Selling vs. NRA

(Continued from page 5)

than so far exhibited to some anywhere near the February date.

As for the grievance boards, it is pointed out that if they get under way during March they will then have dockets bearing the complaints of the past three months. In the old arbitration days in New York that would mean around 1,500 squawks for that local board alone. But the optimism here is that contract battles will be out of the grievance boards' hands and up to private arbitration as described in the NRA manual.

The time it is taking the code authority to swing into action is signalized by the business only now receiving certificates of compliance to the code, which all employers within the industry are supposed to sign, 45 days this Thursday (11) after the President signed the code. And the code authority has had to ask the NRA for a 20-day extension on the original deadline Jan. 30. This means that the employers have little more than a week, rather than the allotted month, to decide whether or not they will sign.

Many film men maintain that it was up to the code authority, rather than the Government, to have gotten these blanks into the mail a month earlier. The present situation also leaves those who sign the compliance limited to Jan. 20 on the right to nominate men in their territories for positions on the zoning and grievance boards. Not more than 350 committee men are to be named, and some 20,000 certificates have been mailed. The general feeling is that one way or another the code authority will make the appointments.

Matter of Alternates

Amongst everything else there are those who 'view with alarm' the tendency of chief codists to name lawyers as their alternates for code authority board meetings. This is because the Government steered clear of attorneys in appointing the code authority members, while spokesmen in all branches of the business have blamed the barristers for much of the confusion within picture circles the past two years.

Those bewailing the alternate idea emphasize that when a principal codist is confronted by a knotty problem at a meeting he can stall it until the next gathering and then have the alternate, with his inevitable briefcase, take up the cudgel. This happened during the early arguments on the code in August and also during the 5- -5 era.

Fox, Metro, Warners and Paramount are the first to record lawyer alternates, while Universal has reached for another company, Columbia, as its off-day representative at authority sessions. After witnessing this action such independents as Charlie O'Reilly, W. Ray Johnston and Nathan Yamins withheld judgment as to who will sit for them when they are absent.

Having engaged space at the Bar Association, the code authority has decided to wind up last week's chat in Harry Warner's New York office tomorrow night (Wednesday). The desire is to untable some of the many problems on rules and regulations.

Meantime, and despite unofficial promises, the first two sessions have been star chamber (closed) and the names of the codists as they voted on the comparatively few general matters to date have not been revealed.

Chicago, Jan. .

All picture men in this territory are anxiously awaiting the selection of the local grievance board under the NRA code setup. Approximately 35 squawks already are on the docket. Howls are nearly all from exhibs against exhibs. No distributor complaints and few exhib yowls against distribs.

Cases ready for the grievance board are squawks about competing exhibitors double-featuring, dime admissions, two-for-ones and bargain books which sell 10 tickets for $1.

One howl concerns the radio broadcasting of exhibitors against fellow exhibitors. This point is being made by Publix-Great States in Illinois against the indie circuit operator, E. Alger. Great States wants to tell the grievance board that Alger is going on the air several times a week and spreading propaganda against its houses by telling the public that Great tates is forcing him to raise his children's price from 5 cents to a dime.

PIC RINGERS NOW

Col Borrows University Stars to Drop U

Hollywood, Jan. .

The basketball team of Universal Studios, which has been sailing through local opposition with great success, hit a squall when it tackled the quintet representing Columbia Studios.

Universal ended up on the short end of a 61 to 31 score. Following the game, fans of the big U team set up a howl over the lineup of Columbia. On it were four former stars of the U. C. L. . university team, Litheum, Lubin, Brinley and Brotemarkle, who ran rings around the Universal players.

SAVANNAH LETS DOWN THE BARS

Savannah,

At last Savannah's heart has softened toward the man with a circus on his hands. For years Savannah's municipal government has prided itself on the fact that it had such a high circus tax that this class of show couldt not come to the city and make any money. The circus tax was $1,000 a day with a corresponding tax for a street parade. It was well known to all amusement purveyors that Savannah was the one city in the country where circuses were not welcome.

But now there seems to have been a change of sentiment and of policy. It is officially announced that the price of a circus license for the year 1933 will be but $500 a day. This permits the giving of both an afternoon and a night performance. There was also a provision in the old ordinance that the sanitary board, which looks after the health of the city, must give a circus an 'ok' before it could get a license at any price. Under the new tax ordinance this provision is annulled.

There is a provision in the new ordinance that a circus that shows outside the city and gives a street parade in the city shall pay a license of a $500. This provision was placed in the new tax ordinance because circuses have been coming here and showing at suburban points and parading through the city streets.

The tax on dog and pony shows has been cut from $500 a day to $100 a day.

A prohibitive tax of $1,000 as a license for concert halls, or variety shows and dance houses has been eliminated from the new tax act. Vaudeville and picture houses have had their license cut from $500 a year to $200.

OUTDOOR CODE HEARINGS JAN. 17

Code hearings for the outdoor industry will commence at 10 m. Jan. 17 the Ambassador hotel, Washington. Division Administrator Sol A. Rosenblatt will preside, as he did over code hearings for the rest of the amusement business.

Proposed code now in Rosenblatt's hands, and reprinted on this page, was submitted by the Circus Committee, Outdoor Showman's Association of America and the Motorized Circus Owners' & Agents' Association.

Salient points are the maximum week of 48 hours, except in cases of emergency, and a minimum wage during the exhibition season of $10 a week, minus $4.50 for meals, transportation and sleeping quarters if furnished.

World's Fair Sequel Can't Use Non-Union Fife-and-Drum Corps

, Jan.

Musicians Union through its president, James Petrillo, has made an agreement with all Chicago hotels and cafes that no non-union band of any kind, big or small, will be permitted in any hotel or private dining room unless they are members of the American Federation of Musicians, and that even so they must first secure permission from the local here. This takes in everything from public to private banquets and social gatherings.

Which means that during the coming summer Fair season, which will bring various conventions and their own drum and fife corps, the conventions will either have to have men who belong to the Musicians' Union or hire as many standby men.

WIRE ARTIST KILLED

Philadelphia, Jan. 8.

Theodore S i m o n, 25-year-old aerialist, died Wednesday in the Philadelphia General Hospital of injuries received Monday night when he plunged from a high tight wire during the performance of Buck Taylor's Circus and Rodeo at the 103d Cavalry Armory.

James Geasler, 24 years old, friend and co-worker with Simon since boyhood days in Germany, fainted and fell from the wire when he saw his comrade plunge to the ground. He suffered a broken leg and internal injuries, though his condition is reported as good at the hospital.

With Oswald Leneh and Fritz Huber, Geasler and Simon formed the act known as the Four American Eagles. Performances have been held for two weeks for the benefit of the Associated Hospitals and Prison Welfare Association.

PAID IN 1933

Minneapolis, Jan. 8.

Commenting editorially on the fact that the Minnesota state fair was able to report a profit in 1933, instead of a deficit, for the first time in five years, the Tribune here pays a high compliment to the management. Despite a reduction in the admission from 50 to 25c, the net profit was $25,232. In 1932 alone the deficit reached $78,000.

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RADIO ON THE DOWNBEAT

Dramatic Critics' Box Score

MID-SEASON (Jan. 6)

(Key to abbrevi O., SR., shows reviewed; R., right; W., wrong; inion expressed; Pct., percentage)

	SR.	R.	W.	Pct.
BROWN (Post)	50	45	5	.900
ANDERSON (Journal)	56	47	9	.839
GABRIEL (American)	55	46	7	.836
ATKINSON (Times)	55	45		.818
LOCKRIDGE (Sun)	57	46		.807
GARLAND (World-Telegram)	43	34		.791
MANTLE (News)	59	44		.746
SOBEL (Mirror)	38	28		.737
HAMMOND (Herald-Tribune)	52	36		.692
VARIETY (Combined)		61		.953

(This score based on 64 new shows)
(Story will be found on page 45)

NO MORE 42ND ST. TICKET SPECS.

Theatre ticket agencies are gradually deserting 42nd street, specs explaining the number of people using that thoroughfare who pay premiums for seats is steadily decreasing.

Too many hot dog shops say the brokers. That applies especially to west of Broadway, a block in which several former legit theatres now operate with burlesque or have been virtually abandoned. Formerly it had more legit theatres lighted than any block in the theatre zone. Favored theatre block currently is 45th street, Broadway to Eighth avenue.

Latest agency to vamp from 42nd street is that Tyson group which carried the label of 'original Fifth avenue Tyson's,' moving its quarters to a store in Radio City, the 50th street side of the Rockefeller Center building.

Only three independent agencies, whose business is limited, remain. High rent problem has been worrying the specs. With the bulk of most agency business conducted by telephone, brokers have radically reduced operating expenses.

Think Tough Students Good Legit Judges

Wilmington, Jan. 15.

University of Delaware students will get a chance to pass on new plays before they hit Broadway, under arrangements which the University's drama instructor, C. L. Kase, is reported making with New York producers. Plays would be brought here for one-night trials in the university's auditorium at Newark (Del.). Understood first is to be a new Noel Coward opus.

Figured the students are ultra hard-boiled as to drama, and conditions generally more adverse than possible anywhere else.

PRISONER SUCH A NICE PIANIST, HE GETS ROUTE

Reading, Pa., Jan. 15.

Being a piano pounder of ability has won Ward Beckley, a prisoner in the office of the Eastern Penitentiary at Philadelphia, a job as the chief entertainer in a private place of entertainment.

The new Berks County Prison, near this city, sometimes referred to as a 'country club' because of its palatial appointments, parklike surroundings and lack of outside walls and other jail features, lacked a pianist for its 'chapel' entertainments, which include films and other features.

Word was sent to Philly and the state ordered Beckley, who has family ties here, sent to Reading to complete his term, which has six months to run.

Official Nazi 'Brand' Pic Nixed by N.Y. Exhibs

'S. Man Brand,' first of the Nazi films, is in New York being shown around to exhibs and distribs, but no takers. Bavaria Films sent it over to its New York office.

Film is being offered to almost anybody, but distribs figure it's not worth getting into possible trouble about. Exhibs, even in the heart of the German nabe in Yorkville, have thumbed it on the ground it may bring too much attention to their houses.

Mae West Impersonator As Bus Line Shilless

One of the transcontinental bus lines is using a new type of promotional stunt. An actress impersonating Mae West will make the journey from New York to Hollywood. She will be accompanied by a colored maid, making the usual night stopovers at hotels.

Imitation Mae is not required to converse with strangers nor to give autographs. Salary $150 weekly, job lasting three to four weeks. If liked, same stunt will be repeated to other points.

REPEAL A FACTOR; FINDING ITS LEVEL

Dominance Down—Will Remain Important, but Must Prepare to Fight for Its Audience—Stay-at-Homes Lessen as Depresh Lifts—Phonograph Pickup — May Hasten Television

SIMILAR TO FILMS

Rumblings of a new evolution in radio broadcasting are being voiced within intra-radio circles. The thought that the peak of radio may have been reached and that it is now seeking its level is getting around among air men.

Recent national trends are apt to hasten the easing off of the dominant radio vogue, it is felt. Repeal is one of the important contributory factors. Radio merchandisers, broadcasters and the downtown statisticians concede that. This is based on the obviousness of the increasing away-from-home attendance, as already forcibly reflected in every major key city where the smarter hotels and restaurants are enjoying a gross income not experienced by them in years.

Economists and statisticians are likening radio to pictures, which latter industry admits that those hey-hey grosses of '28 will probably never again be as consistently apparent as just before the bottom dropped out.

Furthermore, in the co-relation of national economics to radio broadcasting, the ether form of amusement has often been deemed a depression alternative. With loose money tight, the American public had to content itself principally with the ether as its chief source

(Continued on page 34)

Mrs. Roosevelt Is First Lady of Land to Attend B'way Premiere

For the first time in the history of the theatre a president's wife attended a Broadway premiere. Mrs. Franklin D. Roosevelt was in a stage box at the opening of 'Re-Echo' which bowed into the Forrest last Wednesday (10). She was accompanied by Mrs. Frances Perkins, Secretary of Labor.

Audience was first aware of the first lady's presence at the second act intermission when an autograph hound barged in from the street, invaded the box and secured Mrs. Roosevelt's signature. Mrs. Perkins then requested that they not be further disturbed.

The audience whereupon rose and applauded the President's wife.

Film Critics' Box Score

MID-SEASON (Jan. 15)

Key to Abbreviations: PC (pictures caught), R (right), W (wrong), O (no opinion), PCT. percentage).

NEW YORK

(This Score Based on 238 Pictures)

	PC.	R.	W.	O.	Pct.
KATE CAMERON (News)	129	103	26	..	.798
JOHN S. COHEN, JR. (Sun)	149	103	43	3	.698
RICHARD WATTS (Herald Trib)	105	73	30	2	.695
REGINA CREWE (American)	133	124	54	5	.672
THORNTON DELEHANTY (Post)	133	88	36	9	.662
BLAND JOHANESON (Mirror)	182	117	57	8	.643
WILLIAM BOEHNEL (World-Tele)	174	107	61	6	.614
MORDAUNT HALL (Times)	128	78	25	25	.609
ROSE PELSWICK (Journal)	171	101	39	31	.590
VARIETY (combined)	238		57		.719

CHICAGO

DORIS ARDEN* (Times)	86		.633
MAE TINEE† (Tribune)	74		.660
HAZEL FLYNN (American)	69		.633
CAROL FRINK (Her-Examiner)	73		.629
CLARK RODENBACH (News)	69		.621

* Ellen Keene.
† Frances Kurner.

(Story will be found on page 3)

Or, as Tin Pan Alley Would See It, a Song Plugger's 7th Heaven

'Count Your Blessings,' theme song of United Artists' 'Joe Palooka' picture, is to also become the theme song of the Roosevelt birthday ball, Jan. 30, throughout the country.

Edgar A. Guest is writing special verses for the 'Count Your Blessings' song, of which he wrote the lyric, and some 5,000 bands have agreed to play it the night of the multiple balls, on the air or elsewhere, in the 3,800 cities and towns where those will be staged.

Proceeds of the national event will be presented to the President on the occasion of his 52nd birthday, for endowment of the Warm Springs (Ga.) Foundation.

In New York so far the Waldorf, Biltmore, Astor, Commodore and Roosevelt hotels will stage such galas.

A stage and screen committee has been formed with H. Wayne Pierson as chairman. On the national committee which has Henry L. Doherty as chairman, show business is represented by Will Hays, Frank C. Walker and Will Rogers.

Hollywood, Jan. 15.

Picture stars invited to attend the President's ball in Washington Jan. 30 include Bing Crosby, Gary Cooper, Burns and Allen, Marie Dressler, Joe E. Brown and Marion Davies.

FOX, RKO MULL EASTERN PROD.

Both Fox and RKO have discussed plans to produce a number of forthcoming pictures in the east. The Fox activity would be centered at Erpi's studio in Long Island City, while RKO would utilize the recently reopened Biograph plant in the Bronx. Fox has in mind two musicals and RKO may make six in the east.

This would mean that New York looms again as a film production center, put in that position, according to executive explanation, by the persistent high negative costs in Hollywood, despite the past years' clamor for pruning studio costs.

The improvement in general conditions in the East and a better Broadway legit field have also helped to influence these moves.

Reliance Pictures (United Artists) begins production at the Biograph plant the end of this month under Chester Erskin.

700 POP., 800 SEATS

Minneapolis, Jan. 15.

Town of 700 population, Le Roy, Minn., near here, has two opposing theatres and more seats than the place has people.

Capacity of the two show shops is around 800.

Calif. Cowboys Headin' for a New Round-Up, Sans Frills, Dudes, Etc.

Cheyenne, Jan. 15.

The cowboy has taken his last licking, has packed his duds and is looking for a new place to stop off and catch his breath.

dudes come to what's left of the cow country, high-tail it to a ranch which takes in boarders from $10 a day up. The ranch owners have discovered that there's more money in allowing a tenderfoot to walk around in a cowboy suit than in raising cattle, so they've practically all abandoned the practice of bettering the breed to cater to the wants of a lug with indoor tan, a good bankroll and an ambition to be a he-man.

Cow Poke Squawks

But the cowboy squawks. Tenderfeet have ruined his horses, they've taken life out of his ropes. He has to spend half his time showing some fat mug how to mount a pony and after the mug is on his back, he has to figure a method of keeping him on without tying im. Wranglers have to waste a lot of their time showing the sapples how to handle a rope and allow the visitors to wear their chaps and hats so that they can be photographed as westerners to show the kiddies when they get home.

Whole thing has taken the sock out of being a cow man; he's had to learn how to play a guitar so he can come in the parlor at night to amuse the paying guests. He has had to go out and learn a flock of phoney cowboy dirges so that he can warble for their amusement. In fact he has to do without about everything but cows, and that hurts.

On the Lam

Most of the regular cowhands have ducked for the large ranches in Wyoming, Texas, Nevada and other cattle states where the gaff is too hard for the tenderfeet and where a steer is still a steer.

It's all very sad for the true-blue cow man who has seen his ranches become more and more fenced in so that the guests won't get lost. It breaks his heart to have to import four and five gaited horses so that the boys and gals who patronize the ranch will ride comfortably because the good old lope-and-gallop cayuse of his is too rough on the sitting end.

Barthelmess' Cuffo Pic for WB in March

Hollywood, Jan. 15.

Extra picture for Richard Barthelmess at Warners which he agreed to do instead of taking a salary cut last fall will be 'One Woman Man,' prizefight yarn by Gene Towne and Graham Baker.

Alan Crosland will direct, starting in March.

'Fashion's' Big Push

Hollywood, Jan. 15.

Warners has decided to shoot the works with a heavy exploitation campaign on the filmusiker 'Fashions of 1934'.

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DANCE TEAM TRAILER

Par ing Bradley and Jerome Around Ahead of 'Bolero'

Paramount is sending radley and Jerome, mixed dancing team, out for engagements in the Publix houses as a sort of living advance trailer on the 'Bolero' picture.

Team performed this number in the film. Jack Dailey, of the Paramount studio publicity staff, is east to handle the tour.

'OUR GANG' GROWS UP; ONLY TWO 'VETS' LEFT

Hollywood, Jan. 15.

All of the kid members of the Hal Roach 'Our Gang' with the exception of two, Spanky McFarland and Stymie Beard, have grown out of their parts and have been given the boot.

First of the new slate of gangies, starts Monday (22) with the two veterans only cast. In the meantime five or six other youngsters will be picked for parts.

With Robert McGowan resigned from Roach, Gus Meins takes his meg as permanent director of the kid comics.

John Goodrich Decries Academy; Then Resigns

Hollywood, Jan. 15.

Accusing his brother Academicians of 'petty politics,' John Fish Goodrich, writer, long an Acad stalwart, resigned in a statement to J. Theodore Reed, Acad prexy, Jan. 9.

'The recent action of the Academy following the Guild's (Writers' Guild) appointment of a nominating committee to submit names for selection by Mr. Rosenblatt,' Goodrich says,' has completely wrecked any possible chance of peace between the two organizations. I fail to see any motive behind this untimely act other than that of petty politics.'

Goodrich goes on to say that the picture industry has chosen a time of national stress in which to air its own dirty linen and throw into the national administration's lap the intra-industrial problems it has been unable to solve itself.

Winifred Dunn also resigned.

— McEvoy's Chores

Hollywood, Jan. 15.

J. P. McEvoy, who joined the Paramount writing staff last week, is working on the screen play of 'You're Telling Me' with Paul Jones and Walter De Leon.

Company is rushing the yarn for W. C. Fields. After finishing that assignment McEvoy will prepare an original for Paramount.

Honeymoon Tune-Out

Hollywood, Jan. 15.

Warners replaced Ricardo Cortez in 'Hit Me Again' with Lyle Talbot in order that he could make a honeymoon trip with his bride, Christine Lee.

SAILINGS

27 (Hongkong to San Francisco), Mr. and Mrs. Arthur Loew, Mr. and Mrs. Joe Vogel (President Coolidge).

Jan. 22 (Manila to Hongkong), Mr. and Mrs. Arthur Loew, Mr. and Mrs. Joe Vogel (Empress of Japan).

Jan. 20 (New York to Monte Carlo), Vivian Fay (Rex).

Jan. 17 (London to New York) Harry Wilcoxon (Mauretania).

Jan. 15 (Los Angeles to New York), Jesse L. Lasky, Al Kaufman (Pennsylvania).

Jan. 13 (New York to Paris) Laurence Jilis, Mary McCormic, Carlo Bavetta, Col. Leslie R. Naftzger, Douglas Fairbanks, Jr. Three Diamonds (Ile de France).

Jan. 13 (New York to London) Ambrose S. Dowling, Phil Reisman (Conti de Savoia).

Jan. 11 (New York to London), Walter Hutchinson, Ethel Barrymore (Aquitania).

WILL MAHONEY
Week January 12, Chicago Theatre, Chicago

Charles Gentry of the Detroit Evening Times said:—"The one and only Will Mahoney has committed another crime. The inimitable dancing clown has stolen another show from two other groups that appear on the same bill with him."

All communications Direct to
WILL MAHONEY
460 80th Street
Brooklyn, New York

MARY PICKFORD MAY DO ONE PIC FOR PAR

Mary Pickford may end up her stage dates for Paramount by doing a picture for the company, the first on the outside since she and several others stepped out on their own to form United Artists.

While there is no confirmation of definite plans for a Pickford picture for Par, it may be the personal idea of Adolph Zukor who himself has supervised the Publix stage bookings for the star. Zukor left for the Coast last week.

Miss Pickford's last picture was 'Secrets,' released by UA, of which she's an owner-member.

Extras Boom

Hollywood, Jan. 15.

Despite arguments over wages and hours under the code, extras had little trouble finding work last week. Central Casting called 4,191 of the mob.

Last Monday (8) was the cheeriest, as 740 had jobs. Metro's 'Viva Villa' with 150 and Warners' 'Upperworld' with a like number had the biggest mob scenes.

Sherman's 'Bank'

Hollywood, Jan. 15.

Lowell Sherman has been spotted to direct 'Left Bank,' the Elmer Rice play, following completion of 'Elizabeth and Mary,' which he directs and plays male topper.

Studio wants Rice to come to the coast for adaptation.

U RENEWING ARMETTA

Hollywood, Jan. 15.

Universal is closing Henry Armetta for six Warren Doan comedies.

Armetta just finished one series of six.

Douglas Montgomery's Nerts About The Legit; Admits He's Stage Struck

By CECELIA AGER

Nobody's going to get anywhere calling Douglas Montgomery stage-struck. Because he says it of himself first. Yes, he's stage-struck, has been like that ever since he was a little child and his mother used to take him to see suitable plays as performed by the road companies that hit Los Angeles.

He resolved then that he'd be on Broadway himself before he was 18. Whereupon at 17 he was playing the juvenile lead in 'Crime.'

Today Montgomery is 24, and he looks back upon a shattered career. A career that was going along just as he had planned it—until talking pictures had to bust in. Sometimes he almost wishes talking pictures had never been invented, they've interfered with his purpose so.

It's a trite thing to say, says Montgomery, but he believes if you want a thing badly enough, you get it. Well, he wanted to get ahead in the theatre, he was getting what he wanted—just as talking pictures came along. Suddenly the theatre he revered became secondary to Hollywood. The stage was shaken to its very foundations, and there was Montgomery with a singieness of purpose—and practically nothing to be purposeful about.

It's left him very confused. He is still trying to adjust himself, to guard the pure flame of his idealism about the theatre while he warms himself under the arc lights of the studio. Now he's both stage-struck and heedful of the money from Hollywood. 'Like burning your cake at both ends,' he explained whimsically, with a bit of art—cannot—serve—two—masters thrown in.

How Pix Contributes

And yet he is grateful to pictures for teaching him poise, for giving him the ability to relax. On the stage, he says, he has a knack of hitting things, of making things matter—but that goes with a certain tautness, an inner intensity expressed in an outward tenseness, sometimes too much of it. He ought to throw things away a little more on the stage; he does, in pictures. The mechanics of picture making, the necessity of reaching definite chalk marks while apparently aimlessly wandering through a room, the lights, the electricians, the assistans, the hush—all these distractions to overcome, insure poise. 'Each take is an exercise in relaxation,' he says. 'And pictures know how to make the most of your looks and type, too.'

But on the other hand, a stage actor loses his ability to project in pictures. Accustomed by picture work to register only for the nearby camera, he returns to the stage and finds he's working to the first few rows. He must go through a process of readjustment each time he changes mediums.

Montgomery changes mediums so often because he still can't bear to tear himself away from his first love, the stage; and because of this he won't sign a long term contract with options. Why should he sign a contract?, he asks. It costs them nothing, those options, and it may tie him up at just the time he finds a part he likes in a stage play.

Back in the New York of his boyhood dreams, finding his adored theatre gloriously reborn, sort makes Montgomery more stage-struck than ever. Despite his success in 'Little Women,' which he says is so tender and sensitive because it was made in an atmosphere of hearty ribaldry, despite the good tidings he hears about his last, 'Eight Girls in a Boat,' Montgomery is eagerly reading stage plays.

'An actor's life is happiest in New York,' he contends 'The stage is the best indoor sport in the world.'

Par Options 3

Hollywood, Jan. 15.

Options on contracts of Charlie Ruggles, Sir Guy Standing and Mitchell Leisen have been lifted by Paramount.

Ruggles does 'Melody in Spring' next, Sir Guy Standing will get a featured spot in 'Double Doors,' and Leisen will direct 'Murder the Vanities.'

BEECROFT'S FLORIDA STUDIO TRY AGAIN

St. Petersburg, Jan.

Despite his experience in Tampa, Chester Beecroft is going to continue his efforts to put Florida back on the picture map. He has taken the Sun Haven studios on Weedon's Island, about 900 acres of land, and will try to interest other producers as well as doing some releases on his own.

Two years ago he returned to Florida to open the Beecroft-Frorida studios at Tampa. Among his other assets was an option on the services of Mae West and a script of 'Diamond Lil,' ready for production. This was to have been his ace in the hole, and it is quite possible that she might have brought not only the money, but real advertising for the Tampa lot. However, the Tampa capitalists backing the venture were afraid to take a chance, and she went to Paramount. Beecroft made some product but the venture got off on the wrong foot.

The Tampa studios will be opened in about a month to outside producers, but Beecroft will do his own directing at St. Petersburg.

It is not more than 20 years ago that Kalem and Lubin maintained permanent studios in Jacksonville, with Edison often working on the fair grounds in West Jacksonville, and from three to a dozen minor outfits making occasional visits. With the dissolution of the Motion Pictures Patents Co., and the demand for western pictures, which could be easier produced on the west coast, Florida fell off.

John Gilberts Split

Hollywood, Jan. 15.

John Gilbert and his wife, Virginia Bruce, separated yesterday (14) with Mrs. Gilbert moving to the home of her parents in Toluca Lake. She took their infant child along. Couple let it be known they could not agree.

They were married less than two years ago.

Krasna's U Tilt

Hollywood, Jan. 15.

Norma Krasna has been given a four-week contract by Universal to script 'Practical Joker' for Stanley Bergerman. Story is by William Anthony McGuire.

Under the U deal, Krasna earns $1,000 a week. His Columbia salary while on loan to Metro was $300.

Palm Springs Beginning to Look Like Back Lot of Any Pic Studio

Palm Springs, Cal.,

The motion picture influence has hit this burg so hard that the charm of the desert settlement is about ready to take the count. Once famous for its quiet and western atmosphere, the main stem, and that's all there is to the town, is beginning to look like the back lot of any studio.

Buildings now under construction are all getting the modern treatment with the architecture looking much like the stuff the architects are trying to foist on to an unsuspecting, but somewhat bewildered public.

Anything that looks screwy and isn't familiar is either an apartment or hotel. Class haberdashery and women's wear shops from all over California are battling for good locations on the main stem. Those located in the Desert Inn and El Mirador properties are so exclusive that no prices are displayed, and that's the sure tip-off on a resort going high hat.

Imported and high-priced domestic cars are lying all over the town. People who used to be satisfied to come here for a rest now come to play roulette, bandmington, talk business and do most anything but take it easy. It's so tough keeping up the pace in the daytime that everyone coming here has to crawl to bed around 10 p. m.

The old order has changed. Instead of a place of quiet and charm, it's now high prices and conversation with the picture mob getting most of the blame. Even in their slacks and shorts they're still pictures with all the studio atmosphere hanging on to them.

Columbo in Lead

Hollywood, Jan. 15.

'Bachelor Wife,' an orig by Harry Segali for Universal will have Russ Colombo for the male lead. Studio is trying to borrow Diana Wynyard from Metro for the femme topper.

Eddie Buzzell will direct.

Lebedeff in Show

Ivan Lebedeff will probably be in the Al Woods show, 'The Lady Declines,' by Sam Shipman and John B. Hymer.

Lebedeff is off his Radio film contract and has been east on a vacash.

NEW TALENT METHOD N. G.

Film Critics' Box Score

VARIETY's box score on cinematic commentators passed the mid-season mark as of Jan. 15 with the leaders in New York and Chicago unchanged, but several minor ups and downs among the nine Manhattan and five Chicago reviewers who are tabulated. Kate Cameron (News) in retaining her leadership of the New York group does so by the remarkable margin of 100 points over the nearest of her contemporaries.

Only two reviewers of the 14 in both cities are innocent of no opinions. As heretofore, VARIETY charges up a no opinion when the reviewer does not give a clear-cut expression on the quality or rating of a picture. In some instances a review contains contradictory statements. Unless special circumstances are deemed applicable, this is taken as a straddle. No opinions, of course, have the same result as a wrong in the arithmetic of a box score.

One New York reviewer in covering a motion picture on New Year's Day confessed himself reluctant to start the New Year with a pan and then declared he would dwell exclusively upon the good points of the picture under consideration. Although containing a hint that the reviewer's praise was actuated by sentiment rather than admiration, this was interpreted as a no opinion.

Hall-Pelswick Trail

Rose Pelswick (Journal) and Mordaunt Hall (Times) continue to indulge in reviews containing no responsible estimate of the picture's merits.

Notable fluctuations in the number of films reviewed as between the various reviewers is due to the different departmental set-ups making assistants available. Margaret Tazelaar (Herald Tribune) is very active as a substitute for Richard Watts, but VARIETY no longer attempts to rate assistants because of obvious difficulties.

Since Oct. 15, when the last tabulation was compiled, Regina Crewe (American) dropped from second to fourth niche. With 183 reports turned in she remains the busiest of the Manhattan screen-scrutinizers. Present compilation is based on 238 pictures, the number caught by VARIETY's own reviewing staff. Incidentally, that combined staff average is only .719, which is, however, only five points under VARIETY's October score of .724.

In Chicago Mae Tinee of the Tribune upped from last to second place in a race marked by narrow margins of difference. Only 62 points separates the Chicago leader from the Chicago also-ran. This compares to a span of 200 points from top to bottom on the Manhattan ladder.

Most of the changes in rating are transpositions. Thus Bland Johaneson (Mirror), who led Thornton Delehanty (Post), now follows him. And Mordaunt Hall steps up out of his lease on the cellar and Miss Pelswick slips back one notch to trail the field.

It is again to be noted that both Doris Arden of the Chicago Times and Kate Cameron of the New York News use a star-symbol for rating pictures. This method appears to keep reviewers from getting too theoretical and highbrow and down to the question of giving the public a simple verdict.

Gillham Returning

Hollywood, Jan. 15.

Robert Gillham, Paramount publicity head, leaves for New York Wednesday (17). Has arranged with Bill Pine to divide his time between studio and home office, filling John C. Flinn's post in New York.

Tom Bailey will handle Pine's duties in the east.

Arno's 'Dressing'

Hollywood, Jan. 15.

Peter Arno is at Paramount as technical advisor on 'We're Not Dressing.'

Picture will have Bing Crosby, W. C. Fields, Burns and Allen in top spots.

Confession

Knowing J. P. McEvoy had made several trips to Russia and so far hadn't written a word about his experiences, a Paramount producer asked him what about knocking out an original and cashing in on the current Russian craze.

'Can't,' cracked Mac. 'Take me three years to organize my ignorance.'

SCREEN GUILD'S BALL NETS ACTORS $7,500

Hollywood, Jan. 15.

Screen Actors' Guild placed about $7,500 in its war chest as a result of the dinner dance and ball held at the Hotel Biltmore Saturday (13). About 1,000 attended, paying $13.25 a head.

Eddie Cantor, head of the organization, made the customers welcome over the telephone wires from New York, with Dick Powell functioning as m. c. He jumped in to replace Rudy Vallee, who hopped a train for the east during the evening to avoid being served with papers summoning him to appear in the Domestic Relations Court on Monday (15).

Affair consisted of a specialty show and grand march, led by Adolph Menjou and Ann Harding.

3D TIME METRO NIXES PLAYER LOAN TO PAR

Hollywood, Jan. 15.

Unable to obtain the loan of Charles Butterworth from Metro, Paramount procured Leon Errol for 'We're Not Dressing.'

This is the third time within two weeks that proposed loans from Metro to Par have blown up, earlier failures being efforts to borrow Karen Morely and Mae Clark.

H'wood Exports Props For English Charity

Hollywood, Jan. 15.

Cinematograph Trade Benevolent Fund, London film charity, is seeking the help of Hollywood studios to get funds for aiding needy British picture people.

Fund has sent requests here for autographed photographs, small props and bits of wardrobe for auctioning off.

Wampas Officers

Hollywood, Jan. 15.

Sam W. B. Cohn has withdrawn his name from the Wampas list on which he was named with Phil Gersdorf for president. Andy Hervey followed by taking his name from the v.p. listing.

Other nominations made, and so far sticking, are: Eddie Eckels, J. LeRoy Johnston and Carlisle Jones, v.p.; Wilson Heller and Milton Howe, sec.; Perry Lieber and John Miles, treas.; Bert Dorris and Frank Pope, sergeant-at-arms, and the following directors: Harry Brand, Dave Epstein, Dick Hunt, Barrett Kiesling, Norman Manning, Herbert Moulton, Thornton Sergeant, Maxwell Shane, Paul Snell, Joe Sherman, Ed Thomas and Hubert Voight.

Asther Abroad, Mebbe

Hollywood, Jan. 15.

Nils Asther will likely accept a one picture offer abroad, having had bids from British, French and Russian producers during the past two weeks.

Asther starts the second of three pictures for Radio this week, figuring to hop abroad for the one and returning here in April to complete his commitment at Radio.

SAM WOOD HAS IDEAS ABOUT IT

Old Metro Director Favors Intensive Preparatory School System First—Then Sock 'Em Over Pronto in a Big Picture

PIX IN A TUFF SPOT

Hollywood, Jan. 15.

'Present method of selecting new talent for pictures is all wet. There isn't a studio in the business that couldn't use new faces, but something happens between the time the embryo stars reach the studios and the time they get on the screen. Main trouble is that studios want to rush them on the screen before they are equipped to stand the gaff.' That's the theory of Sam Wood, veteran Metro director, and one of the foremost developers of young talent in Hollywood.

'It's a kick for me to develop a new player. Some of the other boys don't want to bother with them, and I don't blame a director for not wanting to take a chance. It's a lot of grief, and if he does make something out of the player he gets no credit other than personal satisfaction. But I like to fool around with young players just like some people enjoy spinach.

'To me the idea of building up a young player through playing bits for six months is all wet. Public get used to them, and so do the people around the studio. Result is that familiarity breeds contempt, and the player usually gets nowhere. Best method is to give them their schooling off the screen, then sock them over in a good part with buildup publicity. Johnny Mack Brown, Andy Devine, Robert Montgomery, Anita Page and others went right into big parts without previous screen breaks. Joel McCrea fooled around Metro for six months and was finally dropped. It took Radio two years to develop him, and he could have been put over in one picture had he received the proper training.

No Interest

'Despite the eternal cry of new faces, you'd be surprised at the lack of interest the studios show in development of talent. You hear a great deal about what's being done, but little really happens. Youngsters are kicked around the lots with little consideration as to what happens to them.'

According to Wood, there's a definite lack of sympathy in the development of talent. Little is done to prepare the youngsters either physically or mentally for the screen. Usually they are given a short course of instruction in reading, and assigned to a part in a picture which means little.

Metro, more than any other studio, is working hard with youngsters through Oliver Hinsdell in charge of the school. Hinsdell works with them for months before they get a picture break. However, directors and supervisors are none too keen to give the youngsters a chance after they have had their schooling.

With pictures in a tough spot due to the lack of new personalities and faces, Wood claims that more attention should be paid to the building of talent at the studios and less to cross-country tours by minor execs who make screen tests of everyone and anyone, ship them back to the studios where none looks at them because most tests made away from Hollywood are terrible and give no idea of how the player looks or acts.

SKATED INTO H'WOOD

Roller skating comic, Paul Gerrits, of 'Murder at Vanities' (Legit) has landed a short term Par contract. Goes west within two months.

Par's Experience with Its Beauty Winners Chills on Such Contests

Weighty Problem

Hollywood, Jan. 15.

Mae West wants Paramount to use George Raft in her support as the male lead for 'It Ain't No Sin.' Mae feels she's entitled to have Raft because she supported him in 'Night After Night.'

Raft has asked for time out to think. Figures he's a star now and must watch his spottings.

Hollywood, Jan. 15.

It'll be a long time before Paramount runs another beauty contest around the world. Company finally has the last of the winners of its last contest off its hands. Contest was a bigger success than anticipated, six of the 30 winners were deemed good enough to get regular Paramount contracts, but the headaches will remain for a long time, company says.

Fourteen winners were brought the Coast by the company from the United States. They remained there 10 weeks and trouble started almost the first day. But all the trouble the company and the girls and boys got into during the early part of the visit were as nothing to the headaches involved on trying to get the winners back home.

None of the winners wanted to go home. They all got that Hollywood bug. Gwenn Munro from Australia and Leo McCabe from Ireland are still in Hollywood, having forfeited their return fare, although McCabe goes to Warners so he is okay.

Of the foreigns Par gave contracts to Gwennelin Gill (Scotland), Eldred Tidbury (South Africa) and Colin Tapley (New Zealand). The others were asked to pack. They didn't wan to. Some of them had to be cajoled and argued with. Some of them had to be taken by the hand and put on trains and boats.

Earlier headaches came when the contestants began charging things in hotels and restaurants, considerably exceeding budgets and allowances.

LOEWS AND VOGELS HEADING BACK HOME

Manila, Jan. 15.

Arthur Loew arrived here this morning from Indo-China on his round-the-world trip and announced that he would immediately start back home. Had previously intended spending the months of February and March in a trip through all of China, Japan, India and on into Europe. He's catching a boat in Shanghai on Jan. 30 instead and will be back in Hollywood Feb. 14, and in New York two days later.

Loew, with Mrs. Loew, and Mr. and Mrs. Joe Vogel, went to the Far East primarily to start Metro theatre operations in Australia. That accomplished they had intended going through the Far East together. Found travel too difficult and slow, however, so, with his primary object accomplished anyway, is anxious to get back.

Party will sail from here Jan. 22 for Hongkong where they connect with a boat for Shanghai and then on to San Francisco.

MARXES MARK TIME

Legit-Radio Prospects Will Govern Their Film Making

The Marx Bros. are marking time in the east pending a radio commercial proposition. Meantime Moss Hart, Robert E. Sherwood and Irving Berlin are mulling a musical for Sam H. Harris-Max Gordon production with the Marxes for next season.

The musical depends chiefly on Hart and George Kaufman who are collabing on a non-musical, as is Kaufman with Morrie Ryskind on another non-musical, which gives Moss and George plenty to do before tackling the Marx Bros. script.

Groucho Marx states that the radio and the legit thing will govern the family's film activities, although one thing is certain—they will not make their next picture for Paramount. They are still hudding with 20th Century-United Artists for their own unit production, but nothing definite yet beyond that.

Harlow, Authoress

Hollywood, Jan. 15.

Jean Harlow has completed an original novel, 'Today Is Tonight,' and has sold the mag serialization rights to Cosmopolitan.

Player started the tome some time ago, finishing it during the past two months while she had been on the suspended list at Metro following her demand for tilt in contract salary from $1,500 to $3,000 weekly.

DOUG, JR., HOPS AGAIN

Douglas Fairbanks, Jr., arrived in New York from the Coast Thursday (11) and sailed Saturday (13) on the Ile de France to return to London, between which and Hollywood young Fairbanks plans dividing his time in future.

While out west he completed an assignment for RKO in 'Success Story.'

WAMPAS STARLETS TO B'DCAST REGARDLESS

Hollywood, Jan. 15.

Despite producer opposition to a commercial radio broadcast of Wampas baby stars last year, the press agent organization voted to go ahead with plans for an airing this year without any regard to producer opposition, which is expected.

Wampas members claim that three national advertisers are interested and are willing to pay plenty for an hour's program in which the principal feature will be the 13 starlets. Organization was forced to turn down $10,000 last year for a similar plan, due to the general protests of the producers who held such a broadcast would keep patrons out of theatres.

Fox Sigs Mitchell-Durant

Hollywood, Jan. 15.

Fox has signatured Mitchell and Durant to a one-year contract calling for three pictures. Team will be featured along with established stars for the marquee. Stories will be tailored to their pattern of comedy. Also carries a permit for team to appear in two outside productions during that time.

Fox brought Mitchell and Durant west for 'Scandals.' The term pact followed a scanning of their first rushes.

From Broncos to Marines Is Hathaway's Par Shift

Hollywood, Jan. 15.

Henry Hathaway will direct 'Come On, Marines' for Paramount, which will have Richard Arlen in top spot instead of Cary Grant, who was originally penciled in.

Picture is a promotion for Hathaway from direction of Zane Grey westerns for Paramount. He directed the latter for the past two years on the lot.

PAR'S BRIT. IMPORT

Paramount is bringing over other import, Harry Wilcoxon, British juve, who sails from London on Wednesday (17).

Wilcoxon is being rushed to the coast.

Fewer Theatres Are Lit Up Now Than in Jan., '33, but Almost as Many Seats, So That's Deemed O.K.

Theatres in the U. have been disappearing at the rate of 1,000 a year during the past three years. In that time the total has shrunk from over 20,000 to a current figure of around 18,400.

After all the deadwood has been eliminated remains about 132,000 fewer chairs in places now classified theatres than there were in January, 1933. Those same chairs, if filled only once a week with a 20c admission, mean a loss to the business of $1,872,800.

A year ago there were 19,300 theatres, 5,895 of which were listed as closed. Currently there are around 18,375, of which 4,600 are dark. The difference of 930-odd houses is allowed by the Film Boards to slip into oblivion. With this method of mathematics in mind the Boards are able to extend the optimistic viewpoint that there are slightly over 1,000 theatres boasting lights now which were dar: last January.

Seatage, however, is the statistician's biggest example of optimism. They point to the current seatage totality of 11,028,000 as against 11,160,000 of a year ago.

More Big Keys Open

Reopening of many of the big key houses which were dark last January is credited for keeping up seats almost to their previous level.

Statisticians calculate at least another 2,500 theatres should be subtracted from the present 4,600 listed as closed since these are largely unwired and figured virtually hopeless as entertainment centers. In other words, filmdom really starts out the new year with about 16,000 houses that can be classified as theatres.

In lighted house lists slightly over 65 theatres remain to carry the banner of silent days. A year ago there were approximately 250 silent houses doing business. Another few months, industry calculators are certain, the last of the silent policies will have cumbed to a six-year siege by sound.

By the same method it is figured there are slightly over 300 more sound theatres in operation today than the previous year.

Of the total number of houses, light and dark, independents are figured to control 13,50C of them. The categories of the other 5,000 are linked with producers, through ownership or affiliation.

Another surprise in the compilation, observed this year for the first time by the Film Boards, is that concerning territories throughout the country which possess the largest number of theatres.

With about 1,346 houses the Cincinnati area, which does not include Chicago, holds the record. At the same time the New York area, which is second with 1,100 theatres, tops in admission possibilities with 1,250,000 seats. The difference between New York and the Boston country is in the nei - borhood of 100 theatres.

After all of this has been waded through directors, without pointing to the Film Board chart, estimate that good times are here, despite all the figures. They maintain that although there are over 100,000 fewer seats at least 425,000 more seats than a year ago are being sold in lighted houses that weren't a year ago, despite 33's greater abundance of theatres. Theatres are down but salable seats are up. That's what counts for pictures and prosperity is their conclusion.

Execs Due East

Hollywood, Jan. 15.

Al Kaufman leaves here today (Monday) on the S. S. Pennsylvania for a vacation trip via the canal. Will make stopovers at Havana and Miami.

Jesse L. Lasky is on the same boat, going direct to New York, for confabs with Sid Kent.

Robert Harris, eastern production manager of Universal here for confabs, accompanies Carl Laemmle, Jr., east Feb. 1.

May go to Europe with him.

Cautious

Before he handed in his resignation, S. L. Rothafel asked some members of his staff if they'd miss him were he gone. All assured him vociferously excepting one.

Roxy wanted to know why.

'Well, I wouldn't be here to find out anyway,' he said.

He's still at the Music Hall

DISTRIB EXHIB SALES MEETS LOCALLY

For the purpose of mainly forming a direct contact in field, now decentralization has turned bulk of buying away from New York, major distributors may adopt a policy of now and then congregating in certain keys for joint conclaves with exhibitors.

The meeting in Dallas during the past week, at which all majors were represented in sessions with local southern chains on product, etc., may become general. From the distribution side, such general conclaves of the majors, with each allotted special sessions at which to discuss product and plans with the buyers, is regarded as a departure that's to the interest of both the distribs and the theatres they serve.

Since decentralization, when the majority of film buying went back to the field and large chains began operating and booking with little New York contact, home office sales executives have been forced to do more travelling than before. Instead of each company going out individually to contact the field, it is more convenient for field buyers, chain execs and exhibitors to attend the joint conclaves, in getting complete lowdown on all product

YORKE-REEVE SWITCH COAST SPOTS FOR FOX

Charlie McCarthy, head of Fox publicity, is switching Gabe Yorke and Arch Reeve on both coasts. Yorke leaves this week to assume charge of the Fox studio publicity and Reeve comes into the home office in New York in Yorke's spot.

Switch is for an indef period and puts Yorke at the helm of the only other aspect of the Fox organization which he hasn't tackled, the studio. He was on the Coast two years ago at the helm of Fox-West Coast theatres, purposely sent out from the N. Y. Fox end for that purpose. It was while with Fox-WC that Yorke contacted the studio end and came to W. R. Sheehan's attention.

L. A. to N. Y.

John Blystone.
Rudy Vallee.
Barbara Stanwyck.
Ray Long.
Laura La Plante.
Al Melnick.
Teet Carle.
Elmer Rice.
Robert Gillham.
Al. Kaufman.
Jesse L. Lasky.
A. J. Kobler.
Hunter Lovelace.
John Mott.
William Crawford.
John W. Considine.

N. Y. to L. A.

Harry Rose.
Gabe Yorke.
Josef Berne.
Carl Brisson.
Maurice Chevalier.

The Firsts of '34

First admission tax measures of the year were introduced Monday (15) in legislatures convening in West Virginia and Kentucky.

They are for taxing the picture box offices in those states five and 10%, respectively.

Studios Install 2% Sinking Fund To Fight Cal. Tax

Hollywood, Jan. 15.

Most of the major studios are attempting to collect 2% of a week's salary from the writing, directing and acting staffs for a fund to defeat the proposed state income tax legislation.

At Metro talent received a check made out for the amount expected from each individual. All left for the contributor to do was fill in the name of the bank and the signature.

There's quite a bit of opposition to the plan, with many refusing to kick through, believing that a state tax plan would be more equitable than the present sales tax, which it is planned would go by the board if the income tax is put over.

WARNERS NIX TALK OF SKOURAS ST. L. POOL

Although accounts would have the Warners pooling their theatre operations in and around St. Louis; officially the WB end kayos such a plan, stating that the only way a prolog might be effected would be for Warners to take over whatever Skouras operates in St. Louis, without the Skouras Bros. included.

All of which indicates that nothing is in sight as between Warners and Skouras. The Warner rub on the Skouras-St. Louis thing is two-fold. One reason is that the Skourases went back into St. Louis theatre operation despite a provision not to do so. This matter is stated to be up for court disposition.

Another reason which would stall any possible affiliation between the Warners and Skouras, according to indications, is the fact that Abe Koplar, who not so long ago sued the Warners on alleged receivership causes in connection with the St. Louis-Skouras situation, is interested financially as a stockholder in the Skouras holding in St. Louis. This connection between Koplar and Skouras is somethng the Warner boys were never very happy about.

FOX-HEARST WASH-UP ON NEWSREELER SEEN

Looks fairly certain now that Fox-Hearst have washed up on the newsreel theatre idea. Foxites have approached its former rival, the Translux, now alone in the field, to book their reels. The Luxer, however, is hesitating for fear that it will not have room for any part of the Embassy headliner. Luxer has booked the cameramen adventure series, some of which ran at the Emb.

Until this solicitation for a booking was reported the trade figured F-H was merely letting the Embassy stay dark until an involved ownership, including Loew, could see its way about coming down on the rent.

Zukor's Coast Quickie

Adolph Zukor will be back from the Coast in 10 days or two weeks. He may go out later for a longer spell, but will not stay away from the home office much with reorganization moves of Par now on.

Bob Gillham, Par advertising head, and John Hammell, h. o. distribution executive, went out a week ago. Gillham may stay several weeks.

Bill Ine, exploitation head at the studio, reported in mind for the John C. Flinn post, recently vacated at the h. o., will remain west. Par is said to be considering the elimination of the Flinn exploitational directing spot at the h. o.

U. S. Gov't Steps Into Code Authority Frictional Meet; Rules for Indies

The U. S. Government for the first time stepped into the picture business as the supreme dictator when it stopped a battle among picture factions on the Code Authority and indicated victory the independents. Under the reported ruling 10% eliminations from product booked by exhibitors is made retroactive to Dec. 7, 1933.

Hopelessly outvoted, the indie minority put up a tenacious battle during considerable of the four hours which the Authority occupied in its night session last Wednesday (10). It was toward the end that the Division Administrator, with a power immediately above the Authority, is reported to have rendered a decision from the floor.

The Government, therefore, has singly settled the first trade practice matter under the code which has come up before the Authority. To strong indie leaders this establishes an all-important precedent. To them also it signfies a greater hope under the NRA than they had ever anticipated.

Following the meeting, however, no mention of the decision was made by John C. Flinn, executive secretary. Other than announcing a few perfunctory items, he classed the long session as composed of miscellaneous and unimportant matter.

Neither would many of the high codists voice an expression. One, from a major company, generally denied the presence of friction, although he conceded 'there was too much talk.' He denied there had been a fight, but admitted 'differences of opinion.'

Codists who engaged in general conversation with reporters immediately following the meeting were rudely interrupted by other codists with rebukes to 'let Flin do all of the talking.'

10% Eliminations

One of the big angles about the 10% elimnations squabble is, according to other codists, that even exhibitors who may not sign the certificate of compliance have the right to the deduction providing they do not violate the NRA catechism for filmdom.

Before the third session of the Code Authority was over another tilt is also reported. This had to do with the financing of the organization. One of the major codists is stated to have suggested that 1-1-1 policy of assessment; that producers, distributors and exhibitors bear the burden equally. Another major representative is reported to have balked at this, claiming that producers and distributors should be regarded as one, and that they should make it a 50-50 proposition between them and the exhibitors. No headway was made, and that matter, along with others, including rules, was put over until the fourth session on Jan. 23. R. H. Cochrane will preside over this session.

Subsequently exhibitor leaders claim several chief codists have assured them the next session of the Authority will be continuous until zoning and grievance boards have been picked. Representative codists interviewed by VARIETY hav no such information. Their understanding at present is that the next session will be for the one day on!

A Little Late

Hollywood, Jan. 15.

Though 'Queen Christina' is in its third week in New York, the producers' censor committee reviewed the picture at the Metro lot to decide whether the Hays censor heads were right in ordering the eliminations.

The committee did not agree with the Hays viewpoint, but the picture remains as it is now being shown.

Indies Conclude There's No Money In States Rights

Hollywood, Jan.

Futility of an independent producer's chances to make any profit out of the state right market is shown in the dissolving of Screencraft Productions, which has just completed a year's program without getting a dime back above its negative cost.

Al Alt and Sam Katzman, partners in Screencraft, made six features at $20,000 each for Showmen's Pictures, New York state right exchange. Claim is they have never received any profits from run of the pictures although the first, 'His Private Secretary,' was released over nine months ago.

Since Alt and Katzman spent the full amount on their negative called for, they finish the year with a clean slate and only the principal on their money returned.

Partners had an option to produce six more for Showmen's, but they let the option drop, have separated and each is seeking a new affiliation. Their last picture, 'The Moth,' was shipped two weeks ago.

Blank and Trendle Huddling With Par On Theatre Deals

Abe Blank is in New York to talk things over with Paramount generally. Among Blank's supposed intentions while in New York is to induce Paramount to give up its houses in Kansas City to Blank. Blank at present is a Paramount theatre partner in Iowa and Nebraska.

George W. Trendle is another of Par's partners who is visiting the home office, presumably having to do with Par putting up some money for the Detroit theatre situation.

SHEEHAN SETS FOX'S EASTERN STORY DEPT

Hollywood, Jan. 15.

Hunter Lovelace closed a deal with Winfield Sheehan today to succeed D. Doran as eastern story editor. John Mott, assistant to Julian Johnson, goes to New York to head the story reading department.

William Crawford, former assistant to John Gain, goes as biz rep, with Joe Pincus remaining as talent scout. Mott, a Rhodes scholar at Oxford, was the former secretary to Sheehan.

DUNNE GETS 'WEST POINT'

Hollywood, Jan. 15.

Phil Dunne has been set to work on 'West Point of the Air,' at Metro.

Writer recently completed work on 'Flight of the Swan' in collaboration with Mrs. Jesse Lasky. Spotted by the Jack Gardner office.

Marlow's 'Conference'

Hollywood, Jan. 15.

Brian Marlow has been assigned by Paramount to write the screen play of 'In Conference,' for Charles R. Rogers unit.

INDIE SALIENT CO.'S $250,000 PIC BUDGETS

Hollywood, 15.

Salient Pictures, composed of the three socially prominent Yale grads, John Curtis, Frank Look and Nick Luddington, is seriously going into picture production with plans for three features to cost around $250,000 each.

Salient has already made 'Mating Time,' for which Curtis and Luddington are in New York arranging a release. Indie company is moving on to the Metropolitan lot from the Sennett studio and expects to start a feature in February.

PAR'S MARCIN OGLES U.

Hollywood, Jan. 15.

Max Marcin, now at Paramount directing 'Kansas City or Bust,' is negotiating with Universal to sell an orig story and join the company to produce and direct the pic.

U. S. SHARPENING PIC AXE

Renewed Prosecution by Justice Dept. Vs. Fox-WC Mentioned in Wash.

Washington, Jan.

Renewed prosecution of Fox-West Coast for anti-trust law violations is threatened by the Justice Department as consequence of a new investigation of complaints of unfair trade practices by the Federal Trade Commission.

Supposed evidence that F-WC had defied both Trade Commish cease-and-desist orders and consent decree handed down in August, 1930, and also has been guilty of other illegal practices not covered by either the orders or the decree, has been turned up in latest probe and passed along for NRA and Justice Department consideration.

Just what will come of reopening of this matter is being kept a dark secret. Trade officials said fact that Justice Department concerned and the chain is in receivership was reason for the buck-passing.

An independent Justice Department investigation, with Federal sleuths and the L.A. Federal District Attorney at work, is actively under way in order to check the Trade Commish report. Following its sphinx-like policies, Justice Department said nothing will be done until its own probe has finished.

Particularly shrouded in mystery was the matter of 'other practices said to be unfair to the independent theatre owners' which Trade announcement said chain was carrying on. Implication was that this refers to possible code violations as well as offenses against anti-trust laws.

Mebbe NRA, Too

The latest probe was not prompted by the NRA code, Trade executives insisted, but since the film pact has been placed in operation it was decided to turn the evidence over to NRA for possible use in enforcing the competition agreement.

Report also was sent to the Senate Banking committee, which recently aired Fox Film and Fox Theatres troubles during stock market inquiry, but solons indicated nothing will result from this step as the subjects covered by the Commish bear little relationship to the current Wall Street study. Members also pointed out no more time can be spent on motion picture angles.

Cease-and-desist orders which chain is accused of violating were issued in May, 1929, against the Northern California and Southern California units of West Coast Theatres, Inc., and allied companies and individuals controlling more than 100 houses. Exhibitors were directed to discontinue combining and conspiring to prevent rental of films to independents.

Beyond admitting he has seen the Tarde report, Divisional Administrator Sol A. Rosenblatt would not talk about the matter. Nor would other NRA executives indicate what use, if any, this arm of the Government will make of the information supplied. Since no code complaints are involved, apparently the report will be filed for information only.

Chase-GTE Up Feb. 13

ilmington, Jan. 15.

Date for Chancery Court hearing on the proposal for Chase National participation in General Theatres Equipment reorganization changed from Feb. 22 to Feb. 13 at 11 a. m. at the County Court House, second floor.

The plan, submitted by U. S. Senator Daniel O. Hastings, GTE receiver, would give GTE a block of Chase's Fox Film A shares for release of GTE claims against Chase subsids. Chase would finance the reorganization and put up working capital.

Disney in MPPDA

First producer of cartoons to officially join the Hays organization is Walt Disney.

'Three Little Pigs' did it. A producer must be making more money than the average independent before he can pay those Haysian dues.

Indies' 'March'

Washington, Jan.

Allied States last week made its first direct move toward soliciting Congressional aid in fight against major companies under the NRA code. Chief Counsel Abe Myers protested to Sirovich that majors have cemented their domination under the NRA and that interests of independents have been entirely disregarded in the pact.

Petitions to every member of Congress—the stunt of the veterans lobby—are planned in order to stir up enough excitement to put across either an investigation resolution or a bill calling for Federal regulation of the industry. Irovich said indies were threatening 'a march on Washington' if their interests are not protected.

85 Fox Midwest Mgrs. Exchange House Experiment

Kansas City, Jan. 15.

A new and novel experiment in theatre management is being tried out this week over the Fox Midwest circuit.

Some 85 managers have been assigned to a different theatre, the idea being to give the managers a chance to exploit the other fellow's attraction for the coming week, see how things are done in other cities, and to check each other's method of house management.

At the conclusion each guest manager will fill out a report or questionnaire to be sent to E. C. Rohden, division manager.

The questionnaire covers many details of operation including condition of theatre, personnel, general operating, quality of newspaper advertising, lobby display, make up of show, suggestions as to changes in price or policy, discipline of audience, etc.

PAR'S ADVISORY COMM. OF 6 ON THEATRE OP.

A National Advisory Committee is being set up among Par theatre associates for the maintenance of a closer contact on operation, policies, etc., E. V. Richards, Par's partner in the Saenger chain, is the first member.

Other five who are to be on the council of six will be chosen from other territories in which Publix has large chain interests, from the southwest, Chicago, New England, west of Chi and Canada.

Advisory committee idea is Ralph A. Kohn's, who felt the need of such a council to better correlate activities and policies of the various partners under decentralization.

Rosoff Reported Behind Rosen's Anti-Hitler Pic

Hollywood, Jan. 15.

Sam Rosoff, New York subway builder, is reported as the financial backer for Al Rosen on his anti-Hitler picture, 'The Mad Dog of Europe'.

Rosoff is understood to have placed a sizeable bankroll at Rosen's disposition for the purpose of seeing the film through, despite the mandate of the Hays office against it.

SIROVICH BILL BEING REVIVED

Congressional Attitude Towards Pix Different from Before—NRA Places Disfervent Aspect on It—Ditto the Pecora Investigation, Clarke-Chase Bank-Fox, et al.

DR. LOWELL AGAIN

Washington, Jan. 15.

Congressional axes are being sharpened quietly for leaders of the film industry, and before the week is out definite moves toward launching a well-mapped campaign for Congressional scrutiny of every phase of the film business are scheduled.

Considerable secrecy surrounds rough plans of leading critics of the industry, but VARIETY learns from responsible sources that several methods of turning the spotlight on the industry are under discussion. There will be a probe of some sort, it was generally admitted in House circles.

Renewed action on the Sirovich resolution authorizing a select committee to scan all of the industry's affairs is the most probable course of action—but two or three serious-looking trumps are being held in reserve while Sirovich has a distinct ace in the hole of his own.

Confab of 30 to 40 members all steamed up over the desirability—and, to their minds, urgent necessity—of putting the film industry on the pan is slated for latter part of the week. Definite decision as to the course of action will be made by this group under leadership of Representative Sirovich, Tammany physician-playwright.

Decided change in the political outlook indicates industry leaders

(Continued on page 46)

SEVERAL WANT ROXY CONTROL

With the Roxy theatre bondholders having some four or five various group offers for operating control of the Seventh avenue house, indications are that the ultimate decision will be put before the Federal Court which has charge of the spot while under receivership.

The past week has not resulted in any of the groups making further progress towards negotiating any deal. Each of the deals is about par so far as chances of closing any of them goes. Although like other deals in which A. C. Blumenthal has been involved the Loew firm has been conspicuously mentioned as an interested party behind the scenes, authoritative info is that Loew isn't tied up with Blumey.

On the other hand, that Hayden, Stone is involved in plans of Herbert Lubin and S. L. Rothafel (Roxy) for control of the house, gives surface presumptions that Fox Film product will hand the Roxy theatre first choice of same. That's through Richard Hoyt, an H-S principal, being mixed in with Lubin's deal, and the fact that Hoyt holds membership on the Fox Film Board.

Roxy to Florida

Roxy (S. L. Rothafel) very likely will depart for Florida some time this week for a rest. He may be gone a month.

The Radio City Music Hall and the RKO Centre theatre are now under a commission form of operation.

Govt's Film Salary Questionnaire Permits for No Evasions; Probably Also Utilized for Tax Check-up

Not the First Time

The industry's only concern about the NRA's delving into its personal financial status is that the answers to the questionnaires now in circulation be kept secret.

This revealing salaries and bonuses, etc., is an old story to more than one picture company. Department of Justice agents have time and again during the past 10 years gone into the inner files of the business. Court proceedings during the past five years, especially, also have gotten many inside stories on the public record.

The only difference between these and the NRA drive, it is observed, is that the Government this time is making a complete job of it.

Washington,

Unprecedented control of motion picture payrolls by the Federal Government will be attempted as soon as questionnaires from 2,000 producers, distributors and chain exhibitors have been received by the NRA.

Soul-searching inquiries covering many angles which were not known to be under consideration were dropped in the mails Friday (12) and are expected to be returned within a month. Queries probably will mean a complete revelation of sacred secrets about stock ownership, nepotism and general business facts.

While NRA is close-mouthed about what it will do with the reports, inside tip is that the Government is intensely interested in the balance between total payroll costs and net profit or loss figures. If the payroll burden seems disproportionate to enlightened brain trusters, direct steps will be taken to readjust the ratio under the code.

The wider distribution of wealth idea was kept clearly in mind in drafting the question blanks, was shown by the fact that data is requested not only about executives and stars but about 18 distinct groups of employees ranging from executives and directors to cameramen and sound technicians. Replies will show whether craftsmen and other professionals are getting a return commensurate with their importance.

That President Roosevelt is determined to prevent milking of film properties by insiders also is apparent. A series of very pointed questions was included in the effort to show how stock is distributed, and what dodges may be used to avoid income taxes or the apparently-inevitable salary restriction.

Question blanks furthermore will supply concrete facts in answer to complaints that many persons are drawing compensation who perform no visible services. Besides specifying the name and position of every individual drawing $150 or more a week, NRA wants the names of all relatives of such individuals who also are on the film industry gravy train.

Filling in of banks will be a combination of the most onerous jobs of making out tax returns and appearing before Senate inquisitors. Information is required about business for each of the past three calendar years and also about subsidiaries and affiliated corporations.

Covers Everything

The NRA wants figures showing the total number of persons in the following categories and their total compensation for 1931, 1932 1933:

Directors; executives; supervisors; clerical, office and service employees; actors and actresses; extras; directors; musical directors and musicians; writers, authors and dramatists, both regular and part-time; composers, arrangers and music librarians; artists and sculptors, scenic artists and designers, costume designers, sound engineers, sound technicians, cameramen, studio mechanics, laboratory workers and all others.

The grand total of individuals and total compensation for each of the three years is requested, with report on the average number of regular employees and their total pay.

Regarding individuals in the $15 a-week class, employers must confess about positions, weekly cash salary rate, annual cash salary, 'all other compensation,' total compensatio , amount of cash and stoc bonuses, commissions and other co pensation; subscription rights to bonds, stock or other securities; amo [illegible] other compensatio remuneration, gift, etc.,' and gran total [illegible] compensation than [illegible]

Cal. Code Mogul Rules Pic Pact Is Retroactive

Los Angeles, Jan. 15.

The motion picture code is retroactive to Dec. 7.

This has been emphasized and impressed upon all studios and film employers through special communication this past week from Charles W. Grubbs, Regional Code Compliance Director, to set at rest conflicting reports and unofficial interpretations from various sources.

Claims involving thousands of dollars, filed against at least five major studios to date for various code provision violations, will be settled on that basis, according to Director Grubbs. Official statement merely confirms what is implicit in the NRA act itself, he points out. Picture code became law for the industry on Dec. 7, and is to be considered like any other law.

Without leeway for further equivocation, this edict is calculated to put a stop to the feeling-out process of several studios to see how far and how long they could exceed the specific code provisions on salary to extras and other matters. Some of these violations, now before the regional and national code compliance directors, were probably cases of honest misinterpretation, others as obviously deliberate evasions.

At least one major studio against which complaint on extras pay has been filed has agreed, if it loses the dispute, that it will make payment as of Dec. 7 without further contention. Other studios named in an aggregate of some 75 asserted code violations are expected by the code compliance director to respond amicably in the controversies, without necessity of having the cases carried on to prosecution by the Federal Trade Commission or the U. S. Attorney General.

B&K Taking Toledo in New Par-Balaban Deal

[illegible]an. 15.

Details [illegible] contract between John and Barney Balaban and Paramount practically all set.

Newest clause concerns the Paramount holdings in Toledo, which are now operated by John Balaban. Under the new contract Toledo will be taken over by Balaban [illegible]

Labor Board Discounts Technicians' Election Results; Says No Effect

Hollywood, Jan.

With IATSE winning the election, under the code, to decide which organization should do collective bargaining with the producers and with the Labor Board reiterating that the balloting cannot affect the troublesome jurisdictional quarrel, the status of sound technicians at the studios is further involved.

Despite the current producer agreement with IBEW, the soundmen went ahead with their election with 555 out of the estimated 650 of this craft in Hollywood casting ballots. Result was IATSE 445, IBEW, 9, American Society of Cinematographers 93 and Associated Soundmen, an independent group, 1.

Labor fight got into a further mess two days before the election with a group meeting and sending out statements that they were tired of union domination and forming a separate group, independent of union or A. F. of L. affiliation. This was the group which favors a sound organization similar to the ASC, non-labor unit, which has been in a fracas with the IA cameramen's union since the strike.

ASC Votes Surprise

The 93 votes cast for the ASC to represent the soundmen in any negotiations with producers were a big surprise and manifests the move in certain quarters to throw out union domination of this craft. This defalcation was created on the Metro lot with a report that every sound technician from that studio voting, cast ballots for representation by the ASC with which the new group plans to affiliate. Move is spreading to other lots.

Just what the election means is still guesswork all around. Producers poof at it, while IBEW officials say it is so much malarkey. Meanwhile the IATSE promises to start something, saying it has code backing. Campbell McColloch of the local Regional Labor Board says the election was legal, although he was forced by the National Labor Board to withdraw from supervising the balloting following a telegram from Senator Wagner to lay off.

McColloch states that the Labor Board has ruled that the election cannot affect any existing contracts or agreements. Just what it all means is currently Hollywood's greatest guessing game.

ALSO THE BILLPOSTERS

Amus. Lithographers Have Their NRA Say

Washington, Jan. 15.

Protesting major producers and amusement lithographers broke up the NRA code hearing on proposed fair-competition pact for the theatrical poster exchange trade Wednesday (10). New code is being worked out by parties to dispute.

Storm of protest was precipitated when George P. Aarons, counsel for National Poster Association, asked permission to make last-minute revisions of the pending pact and proposed that the session be recessed to provide opportunity to work out changes.

Plan was opposed immediately by Gabriel L. Hess and Edward C. Raftery, who denounced the code for a variety of reasons. Joining in attack was Nathan Vidaver, counsel for the National Amusement Lithographers' Association, who fought for proposal in the film code to bar poster exchanges.

One of leading bones of contention was the definition of poster exchange business which Aarons wanted to change and which Hess claimed affected producers even more than code sponsors. Definition originally covered 'the purchasing, renting and selling of theatrical posters, slides and stills.'

Hess and Vidaver maintained that volume of business done by proponents on the pact was infinitesimal as compared with the business of major producer-distributors and amusement lithographers.

Poster exchanges were condemned by Hess, who charged exhibitors with violating agreements with distributors regarding use of advertising matter. Under questioning by Assistant Deputy Administrator John W. Powers, Hess said practice of re-renting of distributors' posters has cut the market in half and had adverse effect on both distributors and lithographers.

Joe Franklin Adds 1

Ottawa, Jan. 15.

Joe Franklin, formerly Canadian exec of RKO theatres, has added to his proposed chain of pix houses by opening the new Dundas in Dartmouth, N. S.

Franklin's previous opening was the Mayfair at St. John.

No Postage Cuff-o

Washington, Jan. 15.

Uncle Sam won't carry the film code authority's mail for nothing.

Set an example for all NRA industry police bodies, C. B. Ilenberger, third assistant postmaster general, announced last week that the 'chairmen of the code authorities are not entitled to exercise the penalty privilege for the reason that they are not officers of the Government of the United States and also because the matters which they have to mail do not relate exclusively to the business of the Government of the United States as is required by law.'

Requests for franking privilege was made by the retail trade authority but defeated by NRA, which reported that members are not officers of the Government and do not receive Federal compensation.

1st Runs on Broadway

(Subject to Change)

(Week Jan. 19)

Paramount — 'Miss Fane's Baby' (Par).
Capitol—'Eskimo' (Metro).
Strand — 'Massacre' (FN) (17).
Rialto—'Let's Fall in Love' (Col).
Roxy—'Cross-Country Cruise' (U).
Music Hall—'I Am Suzanne (Fox) (18).
Rivoli—'Gallant Lady' (UA) (20).
Hollywood — 'Fashions of 1934' (WB) (18).

Week Jan. 26

Paramount — 'Four Frightened People' (Par).
Capitol—'Women in His Life' (Metro).
Strand—'Bedside' (WB).
Rialto—'The Ghoul' (U).
Music Hall—'As Husbands Go' (Fox) (25).
Rivoli—'Gallant Lady' (UA) (2d week).
Hollywood — 'Fashions of 1934' (WB) (2d week).

$2 Picture

'Queen Christina' (Metro) (Astor) (4th week).

Carey Wilson Back at Metro

Hollywood, Jan. 15.

Carey Wilson is back at Metro writing an untitled yarn for Irving Thalberg production.

Scripters and Assts.

Hollywood, Jan. 15.

Formal agreement between the producers and the assistant directors' and script clerks' union, involving second assistants and script clerks, has been signed by Pat Casey.

Main provisions are that a maximum 54-hour week will be instituted for the two crafts on Jan. 15 and a minimum wage for each of $40.50, but with no disturbance of present individual wages if they are above that rate.

Day rate for extra assistants was set at $10 for eight hours and $8 for script clerks. Minimum call for either, four hours.

Agreement provides for time and a half for overtime, Sundays and holidays with the exception of the assistants, who get double time for holidays.

Goldwyn Selling Cantor Pic Away from FWC, WB

Hollywood, Jan. 15.

The Goldwyn feud with Fox-West Coast is on again with the result that 'Roman Scandals' is being booked into indie houses. Pic is getting 40% against a guarantee and a week's run.

Smaller houses are being assessed 50%, as in the case of the 1,000 seat Mirror, which opened the film Sunday (14) for a week.

Goldwyn also insists on a 25c. minimum admission.

NRA APPOINTS COMMITTEES FOR EXTRAS

Washington, Jan. 15.

Committees to look into working conditions of extra players and studio craftsmen and to recommend supplements to the film code were named last week by the NRA.

Seeking to give representation to every group interested in extras' welfare, Divisional Administrator Sol A. Rosenblatt designated 13 individuals to conduct a study of the extras' situation and to interpret provisions of the code affecting this type of actor. An executive committee of five was selected to ordinate and direct the big committee's activities.

The studio labor investigators will look into the feasibility of placing rigid restrictions on working time of craftsmen in shooting units and weigh conflicting contentions of workers and producers about the possibility of shortening the work week in this respect. While not provided for in the code, creation of this committee was ordered by the NRA as a result of inability of unions and producers to reach a satisfactory agreement during code proceedings.

The studio-labor committee con-

(Continued on page 54)

Gov't Questionnaire on Film Salaries

January ..,

Gentlemen:

The Executive order approving the motion-picture industry code, signed by the President of the United States on November 27, 1933, provides in part as follows:

"(4) Because the President believes that further investigation with respect to the problems of payment of excessive compensation to executives and other employees in this industry is required, the provisions of article V, division A, part 4, of this code are hereby suspended from operation and shall not become effective pending further report from the Administrator after investigation."

The undersigned, by order of the Administrator, has been directed to make investigation pursuant to the foregoing provisions of paragraph (4) of said Executive order and report to the Administrator.

Your co-operation with the order of the President is desired, and it is earnestly requested that you fill out and return the data specified upon the annexed questionnaire at the earliest possible moment.

Not less than two copies of the questionnaire are enclosed herewith, it being intended that the same shall be filled out as a composite report for all affiliated companies, as well as a separate report for each company or enterprise affiliated with your organization. Additional forms of the questionnaire will be gladly furnished upon your application to the undersigned.

With respect to compensation, it is requested that all information be supplied only with reference to individuals earning an aggregate of $150 or more per week. This refers to schedules II and III only, and not to schedule I.

INFORMATION SUPPLIED WILL BE HELD IN STRICTEST CONFIDENCE AND WILL BE MADE AVAILABLE ONLY TO THE ADMINISTRATOR, THE UNDERSIGNED AND TO HIS CHIEF INVESTIGATOR.

Yours very truly,

Sol A. Rosenblatt,

SOL A. ROSENBLATT, DIVISION ADMINISTRATOR,
National Recovery Administration
Room 4217, U. S. Dep't. of Commerce Bldg.

MOTION PICTURE INDUSTRY SALARIES INVESTIGATION

Gross Receipts, Investment, Assets, Individuals and Compensati , 1931 to 1933, Inclusive

(SCHEDULE I)

	otion-pic- ture pro- duction.	Motion-pic- ture distri- bution.	Motion- picture exhibition.	Grand total.
Gross receipts	.....	.....	.....	.....
Cost of supplies and materials	.....	.....	.....	.....
Total capital investment	.....	.....		.....
Surplus and surplus reserve	.....	.....		.....
Total assets				.....
Net profit or loss				.....
Directors of company:				
Total number				.....
Total compensation				.....
Executives:				
Total number				.....
Total compensation				.....
Supervisors:				
Total number				.....
Total compensation				.....
Clerical, office and service:				
Total number				.....
Total compensation				.....
Actors and actresses (excluding extras):				
Total number		.....		.....
Total compensation		.....	.....	.....
Extra players:				
Total number	.....			.....
Total compensation	.....			.....
Motion-picture directors:				
Total number				.....
Total compensation	.....			.....
Musical directors and musicians:				
Total number	.....			.....
Total compensation	.....			.....
Writers, authors, dramatists (literary):				
Total number:				
Regularly employed				.....
Not regularly employed				.....
Total compensation:				
Regularly employed				.....
Not regularly employed				.....
Composers, arrangers, librarians (musical):				
Total number				.....
Total compensation				.....
Artists and sculptors:				
Total number				.....
Total compensation				.....
Scenic artists and designers:				
Total number				.....
Total compensation				.....
Costume designers:				
Total number				.....
Total compensation				.....
Sound engineers:				
Total number				.....
Total compensation				.....
Sound technicians:				
Total number				.....
Total compensation				.....
Cameramen:				
Total number				.....
Total compensation				.....
Studio mechanics:				
Total number				.....
Total compensation				.....
Laboratory workers:				
Total number				.....
Total compensation				.....
All other employees:				
Total number				.....
Total compensation	.....	.....	.....	.....
Grand total:				
Total number of individuals				.....
Total compensation				.....
Average number of employees regular payroll				.....
Total payroll of regular employees	.....	.....		

(SCHEDULE II)

Include All Individuals Receiving an Aggregate Compensation of $150 or More a Week

(DUPLICATE SECTIONS 'B' AND 'C' ARE FOR DISTRI EXHIBITION RESPECTIVELY)

	Section 'A'—Motion-picture Production			
List each individual separately below by number.	Weekly cash salary rate.	Cash salary received during year.	All other compensation received during year.	Total compensation.
Individual No. 1	.....	.....	.....	.....
Individual No. 2			.....	
Individual No.			.....	
Etc.				

(SCHEDULE III)

Analysi II Other Compensation Received During Year Whi Shown as a Total in Schedule II

(DUPLICATE SECTIONS 'B' AND 'C' ARE FOR DISTRIBUTI EXHIBITION RESPECTIVELY

	Section 'A'—Motion-picture Production			
Use same number for each individual as used in Schedule II.	Amount of cash bonuses, commissions, and other cash compensation in addition to cash salary.	Amount of bonuses, commissions and other compensation in capital stock, bonds, or other securities.	Amount of subscription rights for bonds, stock or other securities including special options.	Grand total of all compensation other than regular cash salary.
Individual No.	.....	.....	.....	.....
Individual No.	.....	.....		.....
Individual No.	.....	.....		.....
Etc.				

SPEED UP C. A.—OR ELSE

Code Question Box

This Question Box is essentially for theatre owners, but individuals or organizations in any phase of the film business may avail themselves of its use. There is no charge.

VARIETY will answer queries by publication, but will not publish name or address of the interrogator. Anonymous letters will be ignored. Identification is essential before further consi

VARIETY will try to interpret and answer to submitted problems during the time the industry is waiting on the Code Authority, via both major and independent codists.

It will be appreciated if letters are made as brief as possible and typewritten. But above all state the question clearly. Address communications to Code Editor, VARIETY, 154 West 46th St., N. Y.

In Towns of 2,500 Pop.

An exhibitor writing for information concerning the code and its relation theatres towns of 2,500 population and less, submits the following questions:

(Q) *What is an operator (projectionist) supposed to be paid for four hours work a night seven nights a week, and two hours on a Sunday matinee?*

(A) Operators shall be paid the same scale which prevailed as of Aug. 23, 1933. If there is no projectionists' scale in the town, or was none last summer, the code then provides that operators shall receive the same wages as paid them on that date. This, according to code interpreters, holds until a town is unionized or a new scale established.

(Q) *A janitor to clean the theatre, taking him about an hour each day, and to start a fire before the show and watching it every once in a while during the show?*

(A) Code states that a janitor shall receive a 20% increase in wages over the amount received as of Aug. 1, 1933, providing that such increase does not bring his rate of pay over 25 cents an hour.

(Q) *What about a boy to watch the popcorn machine for about $2 a week? We are figuring on putting in a popcorn machine, but if we have to pay a regular salary for someone to watch it we would lose money.*

(A) This question a puzzler to codists but their conclusion is as follows: If you had the boy in your employ Aug. 1, 1933, the answer to the query on the janitor would suffice. The boy would then come under the code classification of attendant. But if you never had such a department there is nothing in the code, according to the interpretations obtainable, to prevent you from paying the popcorn boy whatever you desire.

(Q) *What about any number of young men who would help find seats if we would let them see the show? We couldn't pay a regular salary for an usher.*

(A) If not previously regularly employing ushers, according to advisors they are, in this instance, in the same status with the popcorn boy. In other words, they may be paid in passes or as you see fit.

(Q) *What is to be paid to a ticket taker who also distributes handbills a couple of days each week? We have also been able to get boys, for passes, to help distribute heralds after school Is this to be eliminated?*

(A) There is nothing to prevent the use of school boys as outlined. The ticket seller, however, must receive a 20% increase if salary was less than 25 cents per hour on Aug. 1, 1933.

Overbought on Shorts

(Q). *An exhibitor in a large city presents this hypothetical picture: That in buying 50 features a theatre owner is only compelled to purchase 30 short subjects, but the distributor asks the exhibitor to also buy 50 short subjects. The exhibitor finds he must either buy 50 shorts or probably not get the feature pictures, and agrees to buy the 50 shorts. A clause is then inscrted in the contract along the following lines: 'The total number of short subjects purchased herein are at the exhibitor's specific request and understanding.' The exhibitor initials this clause. This, of course, is done in such a way that it is not a direct violation of the code.*

What chance would such an exhibitor have in making a sworn statement to a Grievance Board that the reason he signed that clause was because he needed the feature pictures, and could prove to the Grievance Board that he has more short subjects than he can actually use?

(A) The code clearly specifies, page 244 of the government copy, 'No distributor shall require as a condition entering into a contract——.' The interrogator evidently is familiar with this provision. As for what the Grievance Board will do that is an intangible quantity and is impossible to foresee. This is a matterof presentation of fact, evidence and proof to the board. It stands to reason that if an exhibitor initials such a paragraph it will constitute evidence against himself. The mere fact that an exhibitor is overbought, either in shorts or features, is not conclusive evidence that the Grievance Board should relieve him of certain of his contracts. The time for the exhibitor to act is before and not after he signs. He should refuse to initial such an extra clause and present the case immediately to the Grievance Board in the form of a complaint. Otherwise he places himself in a class with the witness who recants.

Cabaret Chorus Girls

Question: A group of stage unit producers and bookers ask what code, if any, governs girls working in a cabaret floor show. Interrogators also seek to determine whether such girls are entitled to the same protection, as to time off and salary as provided for permanent chorus lines in picture theatres.

Answer: A check in film code quarters reveals there is no provision, or any room for such an interpretation, in the picture code. The same is true of the present vaudeville code.

Further delving, however, reveals current activity among night club agents and bookers to establish a code of their own. Until this materializes, therefore, night club floor workers are not affected by the NRA in any respect.

EVEN THE COWBOYS

Bronc Screen Players Want Special Provisions

Washington, Jan.

Another grave problem in applying the new deal to the film industry has been placed before the NRA. It involves the question of who should ride horses in Hollywood.

Continuing the fight for recognition of 'legitimate horsemen,' Riding Actors' Association has asked NRA to prohibit stablemen from doubling as actors, claiming practice ruins opportunities for self-respectig screen cowboys.

Question of stablemen taking horses to studios and then working in pictures is 'one of the serious problems of the industry,' riders protested, and 'is a source of constant confusion and loss of employment for professional, trained horsemen actors.'

Solution, riders thi , would be establishment by producers of a special casting bureau to direct all matters 'where livestock and horsemen' are concerned.

Riding actors several weeks ago asked that specific provisions for recognizing their talent and importance be written into the code and that a separate casting arrangement be made to insure employment of union members. No action was taken on this suggestion

FIELD MACHINERY DEEMED TOO SLOW

Beaucoup Chiseling All Over Charged—Jazzing Up the Film Code—Exhibs' Stance on Zoning and Grievance

STUDIO ANGLE

With admissions in both major and independent ranks that chiseling is enjoying an all-time high in filmdom, spokesmen in both camps hold that the only stop-gap to open rebellion against the code in many parts of the industry is for the Code Authority to speed up the field machinery.

Leaders of powerful exhibitor units from many parts of the country in New York during the past week declare that unless zoning and grievance boards are immediately established their members are ready to return their Blue Eagles to Washington. Some of them are charging the Code Authority with deliberately stalling the code while the other side states that those who think it's any cinch to put the code in motion should sit in and try.

Official quarters now figure that if two out of every three exhibs in the U. S. sign the compliances—in other words, accept the code—it will be a good average. They were confident until the past week, with its wave of skepticism, that at least 95% of the theatre owners would affix their signatures.

Adding to the turmoil and one of many delicate situations is the stand taken by Allied Exhibitors. Nate Yamins, one of the high priests of the Authority, is reported to have silently endorsed Allied's propaganda to its flock not to sign compliances unless the rulings of grievance and zoning boards were made more elastic. This is in direct contradiction to the compliance blank, itself, which states that signers must yield to the code unqualifiedly.

In the meantime Will Hays is leaving for Hollywood probably this Wednesday (17). While his trip is described as 'just a regular visit,' it is stated that Hays is anxious to do some investigating into the coast situation on his own and to be prepared for the visit of Administrator Sol A. Rosenblatt.

In official circles outward belittlement of the coast trouble is also being registered. There it is pointed out that two unions fighting for control in the studios is the basis.

ore Coast Delays?

The fact that Rosenblatt is scheduled to go coastward the day before the deadline for committee nominations for field jobs is not abating the exhib storm. They see in this, opportunities for more delay in getting the machinery under way.

Formally, various of the high codists are defending the Authority with observations that it must proceed cautiously; that weighty problems cannot be solved on the spur of the moment. At the same time some of them privately express the belief that it will be at least another five weeks before the field machinery can be expected to be ready to function. One codist even promised to make an issue of unnecessary delay at a star-chamber session of the Authority. Several others, in the same vein, also conceded personal beliefs that the Authority can move faster than it has.

Conditions are inspiring more independent organization coalition reports. These right now are little more than talk. The indies still remember what happened to the indie front in Washington. However, such organizations as the Federation of the M.P. Industry are still holding up. Indie producers reveal that for their own protection at least the

(Continued on page 56)

IATSE's Win in Soundmen's Code Fite Doesn't Strengthen Cause

ACADEMY EXPECTANT

First Confab in Week in Anti tion of Rosenblatt

Hollywood, Jan.

Academy executive board and branch executive committees hold their first meeting in weeks tomorrow (Tues.) night to discuss the latest developments of the code and decide on a line of attack the organization will take when Sol A. Rosenblatt gets here later in the week.

Academy has been in a lethargy for months, since the wholesale resignations and was hit when John Fish Goodrich, prominent writer member, resigned, claiming that the Academy was playing politics in trying to halt the Screen Writers' Guild election to decide on writer code nominees provided for in the code. Winifred Dunn also quit for the same reason.

Mediation Idea As in Chi Labor Gratifies NRA

Washington, Jan.

Threatened strike of motion picture machine operators in Chicago has been averted through application of the mediation policy contained in the NRA film code.

Peaceful discussion of issues involved in a dispute between operators and Chicago Exhibitors' Association ended in amicable settlement of differences and expressions of pleasure from the NRA over the way the new principle in labor relations had been carried out. Divisional Administrator Sol Rosenblatt, who warned union leaders that code stipulates there shall be no strikes or lockouts pending arbitration, was notified Thursday (11) that talks were entirely successful and satisfactory to all parties.

Gen. Hugh S. Johnson expressed gratification over outcome to Thomas E. Maloy, representative of the operators, and the exhibitors group.

Operators locals in various cities are reported to have protested to NRA that members have suffered or been threatened with wage cuts under the code, although Rosenblatt said Friday (12) that situation is satisfactory and code is working out o. k.

Complaints are said to have followed statement from President William C. Elliott of I.A.T.S.E. informing locals that under contracts to furnish operators or stagehands for more than 40 hours a week at an aggregate figure unions will have to supply additional workers at no extra cost.

First labor tilt in film industry to come before the National Labor Board is to be heard Tuesday (today) when scrap over 'unjust discharge' of four employees by Loew's State, New Orleans, is aired. Regional labor board rendered decision in favor of workers, ordering reinstatement, but the theatre gave jobs back to only two of the quartet.

Slides Too

Washington, Jan. 15.

Code of fair competition for nontheatrical motion picture and slide film industry is expected to reach NRA early this week.

Long-range telephone conferences between Deputy Administrator William P. Farnsworth and trade leaders have reached the final stage and hearing date probably will be about the end of the month.

Hollywood, Jan. 15.

Despite the overwhelming vote of studio sound men designating International Sound Local 695, IATSE, to represent them for collective bargaining under the code, situation does not materially strengthen the cause of the IATSE, which has taken a terrific beating since the unsuccessful strike of last summer.

Although a last-minute attempt was made to whip together an independent sound group with ASC affiliation to battle the local's vote-getting campaign, campaign did a fizzle as shown by count of ballots.

Despite the apparent vote of confidence of the sound men in the IATSE local, many who cast ballots stated it was better to designate the local as code representative as the organization had machinery already set up, and such was not the case with the independent group.

Opinion is strong, however, among the craft that the membership should have a general meeting immediately and take a vote on withdrawing affiliation from both the IATSE and the American Federation of Labor, and reorganizing the local as a separate association with no union affiliation of any kind.

Runaround

Many sound men, members of the IA local, have expressed themselves openly that they will not follow the IATSE, IBEW or any other labor group. Dissenters feel that the IATSE eastern officials let down the sound men here during the strike last summer, and the A. F. of L. has since been giving the group a runaround in not settling the question of jurisdiction between the IA and IBEW. They further figure that the inability of the A. F. of L. to straighten out the matter is proof enough that the sound men should cut loose from AFL connections.

Proponents of the independent organization for sound men are intimating that producers would be willing to negotiate minimum scales and working conditions for the craft if they had an unaffiliated association, free from labor connections.

CARTOONISTS HAVE THEIR NRA SQUAWK

Hollywood, Jan. 15.

Bucking a clause in the code which they claim will seriously handicap operation of cartoon companies, the Motion Picture Cartoon Producers' Assoc. is preparing a paper on their troubles to lay before Deputy Administrator Rosenblatt during his visit here.

Clause to which the animators object requires that associate producers, in which class the cartoon companies fall, cannot talk terms with a new distributor until 60 days before expiration of their current distribution contracts.

Cartoon men say they have hundreds of people on weekly salary who would be thrown out of work if production should cease over difficulty in getting distribution. They must know more than two months in advance, they claim, what their future plans are to be in order to maintain staffs of artists.

At a meeting last week a committee composed of Charles Mintz, president of the association; Roy Disney and Ray Katz was formed to draw up the plaint for Rosenblatt to read.

A. S. C. Elects Wa t

Hollywood, Jan. 15.

Allen Watt has been appointed executive manager of the American Society of Cinematographers and will be the organization's contact man with studio execs.

Watt, in pictures for 20 years, has been on the production staffs of Pathe, Universal and other studios.

4 Houses Neck 'n' Neck in L.A.; Mills Bros.-'Round-Up' at Par For $16,000; 'Convention' $22,500

Los Angeles, Jan. 15.

Paramount, State, United Artists and Chinese running neck and neck on the week, with Mills Brothers, a minstrel show and other collective talent being the booster to bring the tab of 'Last Round Up' at the former house to around the $16,000 mark. Right alongside is 'Dinner at Eight' at the State, with 'Little Women' in fourth week at the Chinese and 'I'm No Angel' at U. A. a bit behind these figures.

Warner houses have 'Convention City,' which looks as though it should hit around $11,000 or over, big, in each. U. A., after a $16,000 first week with 'Angel,' will come home in final stanza ith better th $10,000.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65)—'Little Women' (RKO) and stage show (4th week). Matinees here still heavy, but nights run below a grand, with this stanza set for around $14,000. Last week hit a little over $15,000, good.

Criterion (Tally) (1,600; 25-40)—'The Road to Ruin' (Willis Kent). Nothing that will set records; might hit $4,000, but will take hard pulling. Last week 'Elysia' (Foy), seventh and final week, pulled out with round $2,800, and house has no ick on run.

Downtown (WB) (1,800; 25-35-40-55)—'Convention City' (FN). Plenty of entertainment in this one, which helps toward a big $11,000 take. Last week 'House on 56th Street' (WB) surprisingly good at $8,600.

Hollywood (WB) (2,756; 25-35-40-55)—'Convention City' (FN). Going pretty strong for this one here and will come home with swell $11,500. Last week 'House on 56th Street' (WB) exceptionally good $9,200.

Los Angeles (Wm. Fox) (2,800; 15-35)—'Under Secret Orders' (Progressive' and 'You Made Me Love You' (Majestic), split. Not so forte as b. o. combination and will fall short of $3,600. Last week 'Before Midnight' (Col) and 'Love, Honor and Oh, Baby!' (U) oke as $4,300.

Mirror (Lazarus-Vinnicof) (1,034; 25-40)—'Eat 'Em Alive' (Austin) (2d week). Pulled after two days on holdover week to enable opening 'Roman Scandals' yesterday (14). 'Alive' finished at $800, while first day 'Scandals' $500. Last week first stanza got a little over $4,500, very good.

Orpheum (Bdwy) (2,270; 25-35)—'Hell and High Water' (Par) and vaude. Stressing on vaude, house jumped take a bit to around $5,300, even though dropping one screen feature. Last week 'S. O. S. Iceberg' (U) and 'Thundering Herd' (Par) and vaude, could not get over the $4,500 mark.

Pantages (Pan) (2,700; 25-35-40)—'By Candlelight' (U) and stage show. Though interesting screen fare, has had stage ballast and no ballyhoo means less than $4,000, which is not healthy for pic or house. Last week 'The Woman in His Life' (MG), with Al Pearce, counted to make it a big take quite disappointing to him to see an even $5,600 grossed where he generally goes well into five-figure column.

Paramount (Partmar) (3,595; 25-35-40)—'The Last Roundup' (Par) and stage show. Return of Mills Bros., on stage, helpful element and indicates around $16,000. Last week 'Miss Fane's Baby' (Par) pretty durn good with aid of Guy Lombardo, hit close to $19,000.

RKO (2,950; 25-40)—'Counsellor-at-Law' (U). With no stress made on selling, this one will probably hit around $5,000; a little money spent to exploit would have added two to three more G's. Last week 'Flying Down to Rio' (RKO), second and final. Just let it drag through to little over $5,000 for final six days.

State (Loew-Fox) (2,024; 25-40)—'Dinner at Eight' (MG). Off to good start and building as goes along. Looks like easy $17,000 on eight days. Picture was figured originally for two weeks. Last week 'Dancing Lady' (MG), second and final stanza for final six days came home with $11,500, which is better than normal seven-day week.

United Artists (Grauman) (2,100; 25-40-55)—'I'm No Angel' (Par) (2d week). The West opus doing okay and will come home with around $10,000. Last week, first stanza, it showed the West draw counted after a Chinese run with better than $16,000.

JASON'S ROACH WINDUP

Leigh Jason returns to the Coast for a month to wind up his contract with Hal Roach.

He will then come back to New York to headquarter permanently with Magna Pictures, new indie shorts outfit which has him under contract.

'HAVANA WIDOWS,' TAG CHANGED, $6,000, PTLND.

Portland, Ore., Jan. 15.

Parker's Broadway changed title of 'Havana Widows' (FN) to 'Gold Diggers in Havana' and then splurged with exploitation. It worked and that pic is getting a lot better than average results.

Broadway went combo last week with 'Fugitive Lovers' (MG) and 'SOS Iceberg' (FN) holding up well against strong opposish.

Estimates For This Week

Broadway (Parker) (2,000; 25-40)—'Havana Widows' (FN). Mopping up through changing title to 'Gold Diggers in Havana', $6,000. Last week 'Fugitive Lovers' (MG) and 'SOS Iceberg' (FN), $4,200.

United Artists (Parker) (1,000; 25-40)—'Dinner at Eight' (MG) going for good second week at $5,500. First $9,400.

Paramount (FWC) (3,000; 25-40)—'As Husbands Go' (Fox). Hitting okay average around $5,000. Last week 'Design for Living' (Par) got good attention and closed at big $5,600.

Music Box (Hamrick) (1,400; 25-35)—'Right to Romance' (RKO). Holding up, should get $4,500. 'Flying Down to Rio' last week (2d), $4,000.

Oriental (Hamrick) (2,500; 25-35)—'Lady Killer' (WB). Mildly received for fair $3,000. Last week 'Mary Stevens, M. D.' (WB) better than average at $3,400.

Liberty (Evergreen) (2,000; 25-40)—'I'm No Angel' (Par) back again for a fourth week at this house and looks for $3,000, fair. Previous three weeks of this pic mopped up $26,000 in this house. Last week 'Secret of Blue Room' (U) with Anson Week's orchestra as stage unit and clicked in a big way for $6,000.

'Dinner' Splendid 20G; Newark Oke All Over; 'Women'-Davis 2d Wk.

Newark, Jan. 15.

The rain Saturday failed to hurt seriously business where business could be expected to be. No question but the top shifts to Loew's this week, where 'Dinner at Eight' can be counted to bring business up to or over a great $20,000.

'Little Women' is holding over at Proctor's and ought to be nice at $14,000. Without vode the Branford is also fine aiming at about $12,000 with 'Convention City' and 'Madame Spy'.

The Shubert relights next week with 'Biography' but there is no sign of any one doing anything with the Broad.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Convention City' (FN) and 'Madame Spy' (U). Opening better than anything lately and should approximate a fine $12,000. Last week 'Lady Killer' (WB) $11,200, okay.

Capitol (WB) (1,200; 15-25-35-50)—'Dancing Lady' (MG) and 'Broken Dreams' (PD). Crawford regularly draws here but house has not been doing so forte lately. Maybe $4,500, okay. Last week 'Nora Moran' (Maj) and 'Sitting Pretty' (Par) $4,300.

Loew's State (2,780; 15-75)—'Dinner at 8' (MG) and vode. Great opening and no telling how high it will go. Should beat a splendid $20,000. Last week 'Advice to the Lovelorn' (MG) failed to build, $9,500, bad.

Newark (Par-Adams) (2,248;15-99)—'Girl Without a Room' (Par) and vode. Only fair opening and maybe a mild $11,000. Last week 'Duck Soup' (Par) did not hold after first two days and disappointed with $12,000.

Proctor's (RKO) (2,300; 25-35-40-60-75-85)—'Little Women' (RKO) and vode (2d week). Still going strong and will be pleasing with $14,000. Benny Davis' unit held with pic. Showed to about 60,000 the first week which grossed a magnificent $23,300.

Terminal (Skouras) (1,900; 15-25-35-40)—'Son of Kong' (RKO) and 'Sleepers East' (Fox). Two first runs going six days without split. Plenty spent on advertising and should be nice with $4,700. Last week 'Hold the Press' (Col) and 'I Was a Spy' (Fox) with 'Fog' (Col) and 'Jimmy and Sally' (Fox) split, spotted to $3,600.

AUTO SHOW DENTS B'KLYN

Max Baer Sending Met to Best This Week, $23,000

Brooklyn, Jan. 15.

Automobile show in town this week big attraction.

Picture houses are spotty at box offices. Met is best with Max Baer on personal, the Fox coming in a strong second. Paramount has '8 Girls in Boat' and Eddie Garr on stage. Strand is okay with 'Convention City.'

Estimates for This Week

Paramount (Shea) (4,000; 25-35-50-65)—'8 Girls in a Boat' (Par) and stage show with Eddie Garr and Three X Sisters of the networks. Looks blah, only $13,000 in sight. Last week 'Fog' (Col) and Eddie Cantor on stage brought in good $38,000.

Fox (F&M) (4,000; 25-35-50) —'By Candlelight' (Fox) and stage show with Freddie Berrens Orchestra clicking with locals. Around $14,000, good. Last week 'Son of Kong (RKO) nearly $16,000, okay.

Albee (RKO) (3,500; 25-35-50)—'If I Were King' (RKO) and vaude. Jeannie Lang heads bill. Only $15,000 likely, very mild. Last week 'A Man's Castle' (Col), $16,000.

Loew's Metropolitan (Loew) (2,400; 25-35-50)—'Fugitive Lovers' (MG) and vaude. Max Baer is headliner and scoring with patrons. Satisfactory $23,000. Last week 'Sons of Desert' (MG), $20,000, off.

Strand (WB) (2,000; 25-35-50)—'Convention City' (WB). Mild $7,000. Last week 'Lady Killer' (WB), $8,500.

'Roman' $20,000, '8 Girls' 19G's Lead St. Louis

St. Louis, Jan. 15.

Film business has taken a decided jump this week over last in all spots except one. With the result that a lot of profit will be written into the books. The jump was expected in view of the general improvement in the programs.

Eddie Cantor's latest pulling up nice daily figures at Loew's State without a stage show to support it. Management expects business will warrant a second week, which Cantor's films nearly always get here.

Morton Downey on the Ambassador stage will get around the same figure. The surprise of the week is the Missouri where 'House on 56th Street' opened bigger than hoped. House will be well in the money.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55)—'Eight Girls in a Boat' (Par) and Morton Downey on stage. Big $19,000. Last week 'Design for Living' (Par) got $17,000.

Fox (Fox) (5,000; 20-25-35)—'Morning After' (Majestic) and 'Frontier Marshall' (Fox) $6,000. Last week 'I Am Suzanne' (Fox) and 'Myrt and Marge' (U) $14,000, big takings.

Loew's State (Loew's) (3,000; 25-35-55)—'Roman Scandals' (UA). Smacko $20,000. Last week 'Dinner at Eight' (MG) $12,000.

Missouri (Skouras) (3,500; 25-40) —'House on 56th Street' (WB) and 'World Gone Mad' (Majestic) $11,000. Big. Last week 'Havana Widows' (WB) and 'Horseplay' (U) counted $7,000.

St. Louis (F&M) (4,000; 25-40)—'Let's Fall in Love' (Col) and 'Fog' (Col) and stage show. Fair $12,000. Last week 'Midshipman Jack' (RKO) and 'If I Were Free' (RKO) about the same.

Tacoma Grosses

Tacoma, Jan. 15.

Roxy stepping out with 'Dancing Lady' where some real pulling power is shown. Music Box back again to split week, with 'Counsellor at Law' showing the most stuff at the b. o. Blue Mouse continues steady pace, and seems to have found itself, continuing heavy printer's ink policy.

Estimates for This Week

Music Box (Hamrick) (1,400; 25-35)—'Counsellor at Law' (U) and 'The World Changes' (FN) split, indicated $3,500, fair. Last week 'Flying Down to Rio' (RKO) good at $4,500.

Roxy (J-vH) (1,300; 25-35)—'Dancing Lady' (MG) started off with $1,400 first two days and looks to get dandy $4,000. Last week 'Mr. Skitch' (Fox) held over two days, good $1,000; then 'My Weakness' (Fox) slow, $800 in three days; then 'Dancing Lady' (MG) for two days to complete the week, at total of fair $3,000.

Blue Mouse (Hamrick) (650; 15-25)—'Golden Harvest' (Par) and 'Ladies Must Love' (U) dual first half; then 'Havana Widows' (Par) last half, indicated $1,700. Last week 'Torch Singer' (Par) and 'Right to Romance' (RKO) split, good at $1,800.

Heavy-Competished Frisco Normal Again; Duals, Price Wars Ease Biz

San Francisco, Jan. 15.

That sensational holiday business is gone, and Frisco is back on the rough road of terrific competition made tougher by the lowest prices and the biggest shows in history, with overheads maintained at previous highs. Put 'em all together and they spell trouble for those with weak shows.

Worst spot in town is the 5,000 seat Fox which is being fought tooth and nail by the circuits and major distribs alike. With indie and what other product it can pick up the Fox deserves credit for consistent and determined fighting and what often, despite small prices, amounts to an imposing gross.

Past month has meant happier days for the Fox which is operated by Joe Leo for William Fox. A few major pix have slipped by, i.e., 'Emperor Jones,' which ran up a swelegant $15,000 last week, and this week 'Horse Play' from Universal and 'Fury of the Jungle' from Columbia; together with Henry Santrey's band on stage they're gross-pullers for the theatre. So despite its product, the Fox remains the chief thorn in the side of competitors.

Another example of what the price cutting, double billing and all-round gouging has forced houses into is the Paramount which is now double billing major product at 40c top and doing lots of biz. Current is 'Fugitive Lovers' split with 'Eight Girls in a Boat' the latter getting some effective publicity by presence in the cast of Adele Pearce, local gal who took bows from the stage opening night.

James Cagney continues his usual draw at the Warfield in 'Lady Killer,' an ace stage show and choice of the first run films counteracting the highest price in the town. Excellent exploitation, and class management continue to drag 'em in and make 'em feel that it's worth the higher tariff.

Eddie Cantor's 'Roman Scandals' in its fourth week and small house is still getting evening holdouts, with every indication that pic is good for another fortnight. Herman Cohen, who also runs the Strand, holding 'Road to Ruin,' sexie, for a deuce stanza there.

'Women in His Life' and 'Rafter Romance' are rather lightweight for the Orpheum and take won't be up to that of past few weeks. Foreign film 'Red Head' holding for a second week at the Filmarte.

Golden Gate is back to its regular schedule with 'Man's Castle' and stage shows and biz is quite good but not heavy.

Estimates for This Week

Fox (Leo) (5,000; 25-35)—'Horse Play' (U) and 'Fury of Jungle' (Col), split, with Henry Santrey's band and entertainers on stage. Heavily sold and heading for very good $13,000. Last week saw 'Emperor Jones' (UA) after two road-show weeks at the Columbia, come in on a split bill with 'Riders of Destiny' (Mono) and 10 vaude acts and mop up at $15,000.

Golden Gate (RKO) (2,844; 25-35-40)—'Man's Castle' (Col) and stage show. Back to usual pace of about $13,000, after 'Flying Down to Rio' (RKO) got bangup $25,000 in nine days.

Orpheum (F&M) (2,400; 25-40)—'Women in His Life' (MG) and 'Rafter Romance' (Par), split. Gross is down to $7,000 after $11,000 on 'Cross Country Cruise' (U) and 'Ace of Aces' (RKO), former heavily and, neatly sold.

Paramount (FWC) (2,400; 25-35-40)—'Fugitive Lovers' (MG) and '8 Girls in a Boat' (Par), split. Bob Montgomery a draw and latter's effective publicity helping to okay $14,000. Last week, second of this new policy, got $13,500 on 'As Husbands Go' (Fox) and 'Miss Fane's Baby' (Par).

Strand (Cohen) (900; 25-40)—'Road to Ruin' (Prin) (2nd week). Enough stags coming in to total $1,400 after big first week of nearly $2,000.

United Artists (1,400; 25-35-40)—'Roman Scandals' (UA) (4th week). Cantor's a good come-on as $8,500 for this stanza indicates, after bangup $10,500 on third week. Still holds over.

Warfield (FWC) (2,700; 35-45-65)—'Lady Killer' (WB and stage show. Cagney sure fire draw and good at $18,500. Last week, second of 'Dancing Lady' (MG), which was first time Warfield ever held over a show, was very good at $17,500, after a smashing $29,000 first week.

DUKE ELLINGTON-'8 GIRLS,' GOOD 22G, DET.

Detroit, Jan. 15.

Three downtown first-run stage shows and all's well so far. The State with a State-Lake (Chi.) policy and a low scale is out to develop a new downtown following with results so far fair. Other houses are not feeling the new competish as yet. The new 40c top at the State may bring on a price war, however, as the other houses are still getting a 55c top with the Fox apt to tip over the apple cart due to being direct opposish. State using 'From Headquarters' on screen.

The Michigan with 'Eight Girls in a Boat' and Duke Ellington on stage opened okay. The Fox with 'Counselor at Law' and Milton Berle unit on stage likewise. The United Artists has 'Dinner at Eight' for the first time at popular prices and the Downtown takes 'Flying Down to Rio' for a second run after a week at the Fox. The Fisher takes 'Roman Scandals' second run for fourth week in Detroit and at a lower scale than the previous run at the U. A.

Last week three flesh first-run downtown houses all went well. The Fox with 'Flying Down to Rio' and stage got a nice $26,000. The Michigan with 'Convention City' and Will Mahoney on stage made a couple of bucks at $21,500. The State with WLS Barn Dance and 'Blood Money' got by with a fair $11,000. The United Artists with a third week of 'Roman Scandals' was fair for $6,500. The Downtown with a second week of 'Invisible Man' was milked for a mild $3,000. The Fisher was likewise very mild for 'Sons of the Desert' getting $3,000.

Estimates for This Week

Michigan (U-D) (4,045; 15-25-40-55) 'Eight Girls' (Par) and Duke Ellington. Indications point to a good $22,000, Ellington figuring importantly. Last week's 'Convention City' (WB) and stage fair $21,000.

Fox (Inde-RKO) (5,100; 15-25-35-40-55) 'Counsellor at Law' (U) and Milton Berle unit. At $21,000 under expectations but okay. Last week 'Flying Down to Rio' (RKO) and stage good $26,000.

State (U-D) (3,000; 15-25-35-40) 'From Headquarters' and vaude. New policy building; maybe $14,000, good. Last week 'Blood Money' (UA) and WLS Barn Dance not bad $11,000.

United Artists (U-D) (2,018; 15-25-35-40-55) 'Design for Living' (Par). Coward story drawing fairly well, $11,000. Last week 'Roman Scandals' (UA) couldn't fill out the third week and four-day total $3,000.

Downtown (RKO-Indie) (2,665; 15-25-35-40) 'Flying Down to Rio' (RKO). Looks fairish $7,000. Last week 'Invisible Man' (U) in its second week mild at $3,000.

Fisher (U-D) (2,750; 15-25-35-40) 'Roman Scandals' (UA) (2d week). Only $3,000 appears the answer. Last week 'Sons of the Desert' (MG) same.

'Rio' Very Big, $11,000, 'Mr. Skitch,' 5G, N. H.

New Haven, Jan. 15.

Poli's is making a habit of topping the town and should repeat this week. Couple of exploitation gags on 'Mr. Skitch' are helping College to some swell biz currently.

Deluxers all seem to be keeping their heads above water these days, primarily due to high level of product. Several houses just letting films sell themselves, with advertising budget held to a minimum.

Estimates for This Week

Paramount (Publix) (2,348; 25-50) —'Miss Fane's Baby' (Par) and 'The Chief' (MG). Moderate start, but should build to a steady $6,800. Last week 'Eight Girls in Boat' (Par) and 'His Double Life' (Par) held its own, around $6,000.

Poli's (Poli) (3,040; 35-50)—'Flying Down to Rio' (RKO). Despite storm Saturday, looks headed for very big $11,000. Last week 'Roman Scandals' (UA). On full week added nice $10,000 to previous $3,200 for New Year's eve preview.

Rogert Sherman (WB) (2,200; 35-50)—'Massacre' (WB) and 'Meanest Gal in Town' (RKO). Will probably carry along for oke $6,000. Last week 'Convention City' (WB) and 'From Headquarters' (WB) slightly better at $6,100.

College (Poli) (1,565; 25-40)—'Mr. Skitch' (Fox) and 'Broken Dreams' (Mono). Fans taking kindly to this bill and are pouring in at a grand $5,000 pace. Last week 'Man's Castle' (Col) and 'Fury of Jungle' (Col) heavy $4,800.

RALPH MORGAN RELEASED

Hollywood, Jan. 15.

Fox has released Ralph Morgan from his contract which had until next September to run.

Morgan goes to Columbia, freelancing on 'Paul Street Boys.' He was set to do 'Murder in Trinidad' when released by Fox.

Chi B.O. Pace Okay as Grosses Climb 15% in Month on Vaude Impetus; 'Hollywood' Tops at 42G

Chicago, Jan. 15.

Much morale throughout the town at present. Business has been consistently better since the holidays. This takes in not only the neighborhoods but the loop. Estimated that the gross pickup has been 15% in the past month and the trend continues upwards.

Much of this pickup is credited to the sudden increase of vaude throughout the Balaban & Katz and indie stands. There are now seven full-week stands in Chicago, including such neighborhoods as the Marbro, Uptown, Southtown and Capitol, besides the three loop spots. And three other houses are ready to add vaude for full weeks.

Besides these full stands there are approximately 20 split-week outfits. All which started some six months ago by skillful vaude booking at the B. & K. Congress on week-end dates. The excellent results at the Congress induced B. & K. to add houses one after another until there are now 10 B. & K. nabe-spots playing week-end dates with B. & K. admitting that it was the excellent work on these bookings that boosted grosses as much as 75% on week-ends.

Business in the loop is good this week. The ace Chicago will make plenty with 'Going Hollywood,' which is likely to touch $42,000. 'Dinner at Eight' is clicking easily on its pop-priced run at the Oriental and, on present pace looks like smashing $25,000, fattest mark at this house in many weeks.

Both the Palace and the State-Lake are depending on their vaude shows currently and both are doing well. Cantor is going into his fourth week in 'Roman Scandals' and will clear out this Wednesday (17) after a clean-up stay. Other United Artists pictures are backed up and hollering for screen space.

Estimates for This Week

Chicago (B. & K.) (3,940; 35-45-75)—'Going Hollywood' (MG) and stage show. Excellent variety show is backing up the draw of the picture. Will Mahoney, Don Carlos band, Gomez and Winona. Picture is a cinch for $42,000, an emphatic money-maker at this week's overhead. Last week Mary Pickford drove a hard bargain with B. & K. but the firm came out on top despite the heavy padding on the expense sheet, doing a roaring $57,100, which was plenty in the black.

McVicker's (B&K) (2,284; 25-35) —'By Candlelight' (U). B. & K. has consistently found that Saturday openings are not good yet persists in opening long run pictures on the week-ends. This opened slowly on Saturday (13) but excellent notices and word-of-mouth starting to build and likely to touch $13,000, good. Picture is of the type generally considered pie here. Last week, 'Convention City' (WB) finished fairly at $11,200.

Oriental (B&K) (3,200; 40-50-60) —'Dinner at Eight' (MG). Comes in here after a four-week $1.50 stay at the Apollo a couple of months ago when it did only so-so trade. In this house doing happy biz at pop figures. Getting a well-rounded play at all hours and all classes which makes it an easy winner at $25,000 for the opening week. Last week, 'Design for Living' (Par) finished a three-week ride at good $10,200, with picture showing better pace strength at closing than at the beginning.

Palace (RKO) (2,583; 40-65-83)— 'If I Were Free' (RKO), and 'Cotton Club Revue' on stage. Steady trade currently with more power on stage than on picture. On the right side of the ledger at good $23,000. Last week, 'Counsellor at Law' (U) steamed the box office neatly to hotcha $27,100.

Roosevelt (B&K) (1,500; 25-35)— 'Sons of the Desert' (MG). House is becoming a five-day stand. Current Laurel and Hardy slated for an exit this coming Friday with 'As Husbands Go' (Fox) to replace. Looks fair at $7,000 for stay. Last week, 'Women in His Life' (MG) starved and yanked at miserable $5,700.

State-Lake (Jones) (2,700; 20-30-40)—'Master of Men' (Col) and vaude. House in on the general climb and headed upwards to $17,000, fine. Last week, 'Goodbye Love' (RKO) slammed around but house got by on its general rep which kept the register in line at good $16,200.

United Artists (B&K-UA) (1,700; 35-65)—'Roman Scandals' (UA). Three and half weeks for this Cantor picture and all the way through to exceedingly pleasant figures. On final week looks capable of touching $14,000, potent for the length of stay. 'Gallant Lady' (UA) comes in Wednesday (17) to be followed by 'Moulin Rouge' (UA).

'Century Progress' Revue Sends Indpls. to $16,500

Indianapolis, Jan. 15.

'Century of Progress Revue,' which is the first stage show to be presented at Loew's Palace in six years, is getting plenty of attention this week and it dominates the downtown business with a smashing $16,500 pace. 'Fugitive Lovers' is the screen fare at the Loew house, but it's the stage show that is the magnet. The Lyric, which has been having the only vaude in town, felt the competition a little and slid down to no better than a par week of $6,000 after more than a month of fast traveling at a clip around two grand higher than that.

There's nothing else on the horizon with the big Indiana floundering badly with a split week policy while the Apollo lost its consistent femme trade with a try at a western, 'Frontier Marshall.' The Circle never got going with 'Let's Fall in Love.'

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 20-25-40)—'Frontier Marshall' (Fox) Questionable booking in this house. Take is only $2,750, bad. Last week 'Counsellor at Law' (U), $3,200, meager.

Circle (Katz-Feld) (2,600; 25-40) —'Let's Fall in Love' (Col). Edmund Lowe featured along with musical angle, but neither one means a thing and the gross shows it at only $4,000, light. Last week 'Henry 8th' (UA) over the top at $6,400

Indiana (Katz-Feld) (3,100; 20-25-40)—'House on 56th Street' (FN) and 'Havana Widows' (FN), split. Very dull at $3,900. Last week, 'World Changes' (FN) for only four days and last half of week with 'Sitting Pretty' (Par) chalked up $5,000, mild.

Lyric (Olson) (2,000; 20-25-40)— 'Bombay Mail' (U) and vaude. Felt the stage show competition at the Palace and slipped somewhat, $6,000, par only. Last week, 'Lady Killer' (WB) and vaude very good at $7,500.

Loew's Palace (Loew's (2,800; 25-35-55)—'Fugitive Lovers' (MG) and 'Century of Progress Revue.' House courageously kept advanced prices in face of low price competition, but ran strong and steadily to reach $16,500, wow and socko. Last week, the holdover stanza of 'Dinner at Eight' (MG), no better than fair at $5,500 with expectations being higher.

COMPETISH IN BOSTON BREAK FOR CUSTOMERS

Boston, Jan. 15.

Town's biz currently much brighter than last week. Extra pep is lent by the race just started by Met vs. RKO, Boston.

With both spots out to bring in the best obtainable, the public ain't going to lose. Proving again that competish is life of trade and helps everybody, too.

Estimates for This Week

Keith's (RKO) (4,000; 25-35-50)— 'Man's Castle' (Col) set to snatch $13,000. Last week 'Flying Down to Rio' (RKO) on its second week pulled $7,000, nifty enough.

Boston (RKO) (4,000; 35-50-65)— 'Let's Fall in Love' (Col) and Bert Lahr topping a gala vaude bill; swinging house back to its stride before the slump last week. Probably $24,500. Last week 'Fog' (Col) and Amos 'n' Andy topping bill; short of expectations at $20,500.

Orpheum (Loew's) (3,000; 30-40-50)—'Dinner at Eight' (MG) and fine vaude; another week of bangup biz resulting from strong program. Full steam ahead for $16,000, jim dandy. Last week 'Going Hollywood' (MG), $15,500, took it on chin.

State (Loew's) (3,000; 30-40-50)— 'Fugitive Lovers' (MG), doing nicely, apparently due to Robert Montgomery. Should shove through to excellent $12,500, creamy. Last week 'Roman Scandals' (UA) one of best the uptown Loew house has had in moons, shooting high at $14,500.

Met (M&P) (4,330; 30-40-50-65)— 'Miss Fane's Baby Is Stolen' (Par) and Cab Calloway show on stage; latter packing 'em to standees nights, good big biz daytimes; result is prospects of $31,000, rich. Ed Smith has town talking over his list of coming shows, Mary Pickford next, and big ones to follow. Last week 'Mr. Skitch' (Fox) and stage, came through to profitable $24,500.

Paramount (M&P) (1,800; 35-45-55)—'Eight Girls in Boat' (Par) and 'Olsen's Big Moment' (Fox), poorest program this pop spot has had in long while; yet biz quite hefty for the fare. Appears good to strike $8,500. Last week 'Havana Widows' (FN) and 'Hell and High Water' (Par) $9,560, scrumptious.

BUFFALO IMPROVES

Hollywood' $15,000, 'Blood Money' and Unit' $10,000

Buffalo, Jan. 15.

Grosses holding their own currently, after indications of weakness last week. Good programs helping.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55) 'Going Hollywood' (Par) and stage show. House celebrating fifth anniversary with heavy stage show. Picture being received indifferently. About $15,000 indicated. Last week 'Gallant Lady' (U.A.) and stage show. Well liked, but failed to meet expectations; $17,000.

Hipp (Shea) (2,400; 25-40). 'Blood Money' (UA) and 'Hot Chocolates' unit will help boost gross over $10,000. Last week 'Hoopla' (Fox) and 'Student Prince' tab. Latter played major part in week's figure of $11,000.

Great Lakes (Shea) (3,400; 25-40). 'Roman Scandals' (UA). Running start with U.A. giving the feature plenty of newspaper space. Should go over $10,000. Last week 'Dinner at Eight' (MG) in second week rather below anticipated business at $7,300. Got $21,000 in the two weeks.

Century (Shea) (3,400; 25). 'The World Changes' (FN) and 'Girl Without a Room' (Par). Return to double features showing signs of catching on. Nice $7,600. Last week 'Havana Widows' (FN) and 'Hell and High Water' (Par). $7,000, a good figure at the 25c. tariff.

Lafayette (Ind.) (3,400; 25-35). 'Above the Clouds' (Col.) and vaude. Neat show should do good $10,000. Last week 'Cy Candlelight' (Un) and vaude. Fell back slightly, but bettered $9,000.

PROV. HOLDING UP; GOOD FARE

Providence, Jan. 15.

Looks like another hotcha week for most stands. Weather man has been extremely kind, and everybody's happy. Biz pretty well distributed, there being no particular standout.

Loew's State and Fay's have slight edge over other stands, largely because of vaudeville. Opposish for straight picture houses is particularly strong, stage shows way above average. Picture fare boasts of names with drawing power.

'Fugitive Lovers,' at Loew's, with Lew Parker's 'Antics of 1934' heading stage show. Close to $13,000 anticipated. 'Big Shakedown' is principal picture at Fay's, 'King's Scandals' topping variety bill. Looks like a nice $7,300.

'Convention City' and 'Solitaire Man' at Majestic has slight edge over 'White Woman' and 'Girl Without a Room' at the Paramount, majestic garnering at least $7,200, nearly a grand more than the other spot.

Amos 'n' Andy in twoday appearance at the RKO Albee, with 'Carnival Lady' on the screen. Tilted prices for the week-end engagement brought close to $2,500, radio stars doing four shows daily.

Ann Corio at Modern should help to pep things up at this burlesque spot.

Estimates for This Week

Fay's (2,000; 15-25-40) — 'Big Shakedown' (WB) and vaudeville. Bill apparently to the liking of the natives, slow in starting but picking up. House anticipates at least $7,200, nice. Last week 'I Was a Spy' (Fox) and vaudeville, with Molasses and January headlining; very good at $7,500.

Loew's State (3,200 15-25-40)— 'Fugitive Lovers' (MG) and vaudeville. Another evenly balanced bill; assured of at least $13,500, oke. Last week 'Roman Scandals' (UA). Eddie Cantor bettered his last record here when gross hurdled marvelous $19,300.

Majestic (Fay) (2,200; 15-25-40)— 'Solitaire Man' (MG) and 'Convention City' (WB). Best double feature bill in town, and the natives know it. House should have no difficulty in getting at least $7,200, good. Last week 'Mr. Skitch' (Fox) and 'House on 56th Street' (WB) exceeded all anticipations at $9,100, big.

Paramount (2,200; 15-25-40— 'White Woman' (Par) and 'Girl Without a Room' (Par). Close to $6,500, oke. Last week 'Design for Living' (Par) and 'Rainbow Over Broadway' caught $9,800 for nine-day run.

RKO Albee (2,200; 15-25-40)— 'Horseplay' (U) and 'Criminal at Large' (Helber), double. Four-day run will be around $3,800. 'Carnival Lady' (Goldsmith) and Amos 'n' Andy on stage Saturday (13) and Sunday (14) only; good at $2,500 with prices boosted to 50c. Last week 'Flying Down to Rio' (RKO) on holdover very nice at $5,500.

RKO Victory (1,600; 10-15-25)— 'Picture Brides' and 'Buffalo Bill, Jr.' Around $1,100 for four days on split week. Last week 'Before Morning' and 'Her Mad Night' also oke at $950 on split week.

B'way Generally Strong; '8 Girls' $42,000; 'Spy' Nifty 35G; 'Fugitive' 40G; 'Sons' 14G; Lederer 65G, NSG

While business appears spottier this week than since Christmas, with lack of box office draft largely responsible, January bids fair to end up strong.

In addition to generally improved conditions in all industry, increased employment, repeal and other factors which either multiply or loosen dollars for the theatres, last week's auto show and the presence in New York of many out-of-town buyers has been stimulating business. January is buyer's month and city is flooded with representatives from all over the country. They are always good box office on their periodic visits to New York.

Oddly enough, since it's one of the sights for the out-of-towners, the Music Hall this week is disappointing on its box office countup. 'Man of Two Worlds', Francis Lederer's first picture, will not do $65,000. This is poorer than the house did the previous week with 'If I Were Free,' with under $70,000.

Paramount and Capitol are both doing fairly well, former with 'Eight Girls in a Boat,' which is paced for $42,000, latter with 'Fugitive Lovers,' maybe $40,000. Cap opened a little disappointingly, but is holding up better than the Hall on its dive after reviews got out. Par has Waring's Pennsylvanians on its stage this week, with band attraction figured to be furnishing stable support for the picture.

'I Was a Spy,' a British-made at the Roxy, received generally good notices and is building on a chance to connect for a possible $35,000, excellent. It's the first week of Rube Wolf, m. c. here, and that won't be a bad break for him, either.

The first Laurel and Hardy comedy to go to the Rialto, 'Sons of the Desert,' is drawing strongly and, gaited for around $14,000 on the week, will be held over. Picture played Brooklyn first run before Arthur Mayer brought it in here Friday (12), the prior date across the river apparently not hurting on this engagement.

Cantor's 'Roman Scandals' fell a little under expectations last week, getting $25,600, but is holding up stoutly on its fourth (final) week. It should end up somewhere between $17,000 and $18,000 after a very profitable month's run. 'Gallant Lady' (UA) opens Saturday (20).

Second week of 'Flying Down to Rio' at the RKO Center will be fairly good, $11,000 or so after first seven days' take of $15,000.

Neither of the Warner houses, Strand or Hollywood, are in the money this week. 'Easy to Love' will be fortunate to touch $12,000 at the Strand, while reissue of Disraeli' at the other house is pretty lacklustre at indicated $6,500. Warners are opening 'Fashions of 1934' Thursday night (18) on a $10 premiere.

Next for the Strand is 'Massacre,' with Dick Barthelmess. It'll probably come in Thursday night (18).

After a slow week on 'Before Midnight,' which couldn't get more than $6,200. Mayfair last night (Monday) brought in 'Myrt and Marge.'

State fairly bullish with 'Dinner at Eight,' Palace sluggish with 'If I Were Free,' probably not more than $11,000.

Estimates for This Week

Astor (1,012; $1.10-$1.65-$2.20)— 'Queen Christina' (MG) (3d week). Looks to be in for a fairly good run.

Capitol (5,400; 35-75-85-$1.10)— 'Fugitive Lovers' (MG) and stage show. Off to a disappointing start after a big ad campaign and will be lucky to hurdle $40,000, fairly good but under expectations. Last week 'Dinner at Eight' (MG) on holdover just under this.

Hollywood (1,553; 35-55-75-85)— 'Disraeli' (WB). Reissue of the Arliss picture, best he ever made, meaning nothing on Broadway; only $6,500. 'Fashions of 1934' (WB) opens Thursday night (18).

Mayfair (2,200; 35-55-65)—'Myrt and Marge' (U). Premiered here last night (Monday) after a week of 'Before Midnight' (Col), which failed to excite, $6,200, but not red for house.

Palace (1,700; 35-40-55-75)—'If I Were Free' (RKO) and vaude. No draft in this one to speak of and $11,000, maybe less. 'Bombay Mail' (U), here the previous week on first run, did a little better, around $12,000.

Paramount (3,664; 35-40-55-75)— 'Eight Girls in a Boat' (Par) and Waring's Pennsylvanians on stage. Waring band sturdily supporting this picture for a possible $42,000, good. Last week, second of 'Design for Living' (Par) finished to $40,000.

Radio City Music Hall (5,945; 40-60-8--99-$1.65) — 'Man of Two Worlds' (RKO) and stage show. This is the first anniversary week of the Music Hall, which went heavier for advertising but the result will be disappointing, gross going under $65,000. 'If I Were Free' (RKO), in ahead, did considerably better, winding up near to $70,000.

Rialto (2,000; 35-40-65)—'Sons of the Desert' (MG). Will hold over all or portion of a second week after pace that suggests good $14,000 in initial seven days. Last week, second of 'Man's Castle' (Col), $11,000.

Rivioli (2,200; 40-55-75-85)—'Roman Scandals' (UA) (4th week). Final week for the Cantor musical will be above expectations, between $17,000 and $18,000 after a third week which held the picture down to $25,600 when better than that was hoped for. 'Gallant Lady' (UA) opens Saturday (20), 'Moulin Rouge' (UA) to follow that.

RKO Center (3,525; 25-40)—'Flying Down to Rio' (RKO) (2d week). This is getting to be a run house the way it looks. 'Flying Down' on its holdover week is maintaining good pull and probably around $11,000 will be the result. First week was $15,000.

Roxy (6,200; 25-35-55-65)—'I Was a Spy' (Gaumont-Fox) and stage show. Foreign-made picture rating and getting the business; chances good to hit $35,000 or more. Last week 'By Candlelight' (U) also good, $28,200.

Strand (2,900; 35-55-75-85)—'Easy to Love' (WB). Short on draft, $12,000 looks tops, with 'Massacre' (WB), next on books, probably coming in Thursday night (18). Last week 'Lady Killer' (WB) on holdover beat that a little, $14,300.

State (2,000; 35-55-75)—'Dinner at Eight' (MG) and vaude. Names on 'Dinner' assures better than average b.o. bait, so maybe $17,000. Last week 'Going Hollywood' (MG) failed to prove as strong, around $16,000.

'DANCING LADY' 13G'S, CANTOR 3D WK., MONT'L

Montreal, Jan. 15.

Eddie Cantor panicked the town again last week and takes a third call in 'Roman Scandals' currently. Picture will top $30,000 for its three weeks' run at the Princess on 50c top and with under 2,000 seats, pretty nearly a record and not touched for over two years.

His Majesty's showing English pantomime, 'Robinson Crusoe' sure of a good week with Old Countryites flocking in and at $2 top may get $9,000. Palace with 'Only Yesterday' and 'Love, Honor and Oh, Baby' looks like getting away with some nice money and should collect at least $10,000. Capitol has the big draw of the week in 'Dancing Lady,' Gable-Crawford combo, that should hit around $13,000. Loew's on last week of vaude, 'Should Ladies Behave' (MG) and Lita Grey Chaplin, personally, cannot be much under $12,000. Princess on third week 'Roman Scandals' good for $9,000. Imperial takes a week off with French operetta company, subscription-based show. Cinema de Paris has 'Il Etait Une Fois' and will gross usual $1,500.

Nabes picking up a little, still plenty in red.

Estimates for This Week

His Majesty's (Ind) (1,600; 50-$2) 'Robinson Crusoe' (legit) English pantomime, not seen here in many years, pretty certain to get good money around $9,000. Last week 'Charley's Aunt,' $4,000.

Palace (FP) (2,700; 60) 'Only Yesterday' (U) and 'Love, Honor and Oh, Baby' (U). Looks strong for $10,000. 'Little Women' (RKO) last week had a good week at $11,500.

Capitol (FP) (2,700; 60) 'Dancing Lady' (MG). Sure to top the town, $13,000 or better. Last week 'Her Sweetheart' (MG) attracted $11,000.

Loew's (FP) (3,200; 65) 'Should Ladies Behave' (MG) and vaude with Lita Grey Chaplin headlining. Last week of vaude with good chances for $12,000. Last week 'Hoop-La (Fox) and five acts vaude grossed at $10,000.

Princess (CT) (1,900; 50) 'Roman Scandals' (UA) (3d wk) and 'Master of Men' (Col). Grossed close on $25,000 past fortnight and should add another $9,000 currently.

Imperial (France-Film) (1,600; 25-75) French operetta company. Should hit usual figure around $2,500. Last week 'Pour Etre Aime' $1,750.

Cinema de Paris (France-Film) (600; 50) 'Il Etait Une Fois,' $1,500. Last week 'Etoile de Valence,' $1,700.

'Design' Bit High-Brow for Minn.

Kate Smith on Stage with 'If I Were Free' Gets $12,000, Good

Minneapolis, Jan. 15.

Kate Smith and her unit stage show are grabbing off the lion's share of entertainment seekers' attention here currently, propelling the Orpheum into the lead of the local box-office procession.

'Design for Living' is copping class trade at the Minnesota, but the masses aren't responding. After an enormous seven days at the 4,200-seat Minnesota, where it chalked up takings of nearly $18,000 at 40c top, 'Dinner at Eight' moved over to the State for a second consecutive loop week at the same price scale. The Minnesota engagement took most of the cream off it, but it looks set for a very fair $7,000. It's the second picture to go from the Minnesota to the State for a second consecutive week in the loop, the other being 'I'm No Angel.'

Weather again is a handicap to the show houses.

Estimates for This Week

Minnesota (Publix) (4,200; 25-35-40)—'Design for Living' (Par). Strong selling campaign by Manager Harold Kaplan apparently avails little and patronage leaves much to be desired. Class trade much in evidence, but rank and file of fans seem to be passing this one by. Title a detriment here and star names don't mean much in this town. Will be lucky to reach fair $9,000. Last week 'Dinner at Eight' (MG) $17,800. Bl

Orpheum (Singer) (2,890; 25-35-55)—'If I Were Free' (RKO) and Kate Smith unit on stage. Miss Smith the entire draw. Stage show very pleasing and picture also okeh, but lightweight and doesn't count for anything in a box-office way. Plenty of publicity and tie-ups for Kate. About $12,000 indicated. Pretty good. Last week, 'Flying Down to Rio' (RKO), $9,000. Good.

State (Publix) (2,200; 25-35-40)—'Dinner at Eight' (MG). Moved over directly from Minnesota where it crocked 'em for seven days. Minnesota engagement drained most of loose shekels, but second week may hit good $7,000. Last week, 'I Am Suzanne' (Fox), liked, but couldn't make box-office grade and finished to poor $3,500.

World (Steffes) (300; 25-35-50-75)—'Waltz Time' (Gaumont). Very favorably received by critics and patrons, but will do well to exceed fair $1,200 under generally unfavorable conditions. Last week, 'The Red Head' (Auten), pulled after four days of second week when takings dropped to $500 after very big $2,000 first week.

Uptown (Publix) (1,200; 25-35)—'Little Women' (RKO). A natural for this house and should land a very big $4,000. Last week, 'Christopher Bean' (MG), $2,500. Light.

Lyric (Publix) (1,300; 20-25)—'Kennel Murder Case' (WB). Corking picture for this house and looks set to top a nifty $3,500. Last week, 'Blood Money' (UA), $2,800. Light.

Grand (Publix) (1,100; 15-25)—'Duck Soup' (Par), second loop run, and 'Ever in My Heart' (WB), first run, split, maybe $1,100. Light. Last week, 'Footlight Parade' (WB) and 'Penthouse' (MG), second runs, split, $1,500. Fair.

Aster (Publix) (900; 15-25)—'Girl Without a Room' (Par) and 'Wild Boys of the Road' (WB), first-runs, split, should reach $900. Fair. Last week, 'My Weakness' (Fox) and 'I Loved a Woman' (FN), second runs, and 'Lone Cowboy' (Par), first run, split, $800. Fair.

Wheeler & Woolsey-Lee Plus 'Nellie,' 22G, Wash.

Washington, Jan. 15.

Recent revival of wholesale disregard for regular opening days has boys doing much discussing pro and con. Local Loew's office is only one definitely agin yanking pix out when they flop. Lads religiously open on Fridays. Others would just as lief pull a dead film after two days as not.

Latter policy is getting a big boost this week with stunt local WB office pulled at Met. Boys opened 'Cradle Song' on last Tuesday (9). Result was the pic got class trade as it would anyway, but caught in addition all the inveterate run-of-mill fans who has seen everything else by that time. And with the week-end taking care of itself, the seven days ending tomorrow (Tuesday) will show up ok. where otherwise the gross might have been something else.

Big money this week is going to Earle with Wheeler and Woolsey on stage and 'Hi Nellie!' Comics aren't breaking record, but teamed with Muni in flicker should get big $22,000.

Estimates for This Week

Earle (WB) (2,424; 15-25-35-40-50-60)—'Hi Nellie!' (WB) and vaude. Wheeler and Woolsey plus Dorothy Lee is big draw on stage. Combined with Muni's appeal on screen weak isn't hitting record but is clicking with swell $22,000. Last week 'Convention City' (FN) built through word of mouth to nice $17,000. Doris Kenyon's vaude debut got class trade.

Fox (Loew) (3,434; 15-25-35-50-60)—'As Husbands Go' (Fox) and vaude. Pic nicely ballyed as another 'When Ladies Meet' and getting the femmes. Stage show is no draw but helps when they go out talking. Result will be o.k. $22,000 where only a fair week was expected in face of opposition. Last week 'Fugitive Lovers' (MG) and Max Baer on stage turned in o.k. $21,000.

Keith's (RKO) (1,850; 15-25-35-60)—'Meanest Gal in Town' (RKO). Plenty of bally as featuring big comedy stars, but papers rapped hard and itsn't clicking. Maybe fair $5,000. Last week second of 'Flying Down to Rio' (RKO) held up to o.k. $6,000.

Rialto (U) (1,853; 15-25-35-40-50)—'By Candlelight' (U). Critics were nice and with Nils Asther and Paul Lukas both getting the femmes week should see nice $6,500. Last week 'Counsellor at Law' (U) suffered from opposition but the holdover paid a profit with satisfactory $4,000.

Palace (Loew) (2,363; 15-25-35-50-60)—'Roman Scandals' (UA). Doing usual nice Cantor business, probably big $22,000. Last week second of 'Dinner at Eight' (MG) stood up with very nice $12,000.

Met (WB) (1,583; 15-25-35-50-60)—'Cradle Song' (Par). Juggled opening days and got quite a number of regular fans in addition to class trade. Week was better than expected with fair $5,500.

Columbia (Loew) (1,263; 15-25-35-40)—'Silk Express' (WB). No names although papers were nice to it. Headed for light $2,800. Last week 'Going Hollywood' (MG) came back after week at Palace to get big $5,000.

NO VAUDE AT ORPH, BUT RETAINS SCALE

Seattle, 15.

Levy vaude is out at Orpheum this week and rumored to go into Paramount next, with Jules Buffano set to lead the band at Paramount. Mischa Gutterson with 60-piece band steps into Roxy Sunday for one hour concert, similar to recent policy at Metropolitan. If it clicks, will continue indef. Roxy is showing some improvement this week with John Boles in 'Beloved.' Anson Weeks' band is at the Fifth Avenue, but started mildly. 'I'm No Angel' is the magnet in return run to the downtown Coliseum and going places, too.

Estimates for This Week

Blue Mouse (Hamrick) (950; 23-35), 'Advice to the Lovelorn' (UA) indicated $2,500, poor. Last week 'Private Life of Henry VIII' (UA) in five days of second week, fair $2,500.

Coliseum (Evergreen) (1,800; 15-25), 'I'm No Angel' (Par) and 'Headline Shooters' (RKO) dual, expected $5,300, very sporty. Last week 'Too Much Harmony' (Par) and 'Kennel Murder Case' (WB) okay $4,300.

Fifth Avenue (Evergreen) (2,400; 25-40), 'Havana Widows' (Par) with Anson Weeks on stage, no advance in prices and b.o. opened slowly, with indicated $10,000. Okay and building. Last week, 'Mr. Skitch' (Fox) slowed up, but not bad at $8,800, although below expectations after big opening.

Liberty (J-vH) (1,900; 10-25), 'Cross Country Cruise' (U) and '16 Fathoms Deep' (Monogram) dual, should do around $3,500, fair. Last week, 'Thundering Herd' (Par) 'His Private Secretary' (Indie) dual, $3,300, slow.

Music Box (Hamrick) (900; 25-35), 'House on 56th St.' (WB). Expected $3,500, okay here. Last week 'Flying Down to Rio' (RKO), second week, big $4,000, stepping nicely ahead of own competition across street at Blue Mouse.

Orpheum (Oldknow) (2,700; 25-35), 'Convention City' (FN) and 'Miss Fane's Baby Is Stolen' (Par) dual, with vaude out, prices stay same; means nut cut $2,500 a week, and biz cut may be less—maybe—but this has never been good pix house, locally known as home of vaude. Orpheum just contracted for new FN pixes. This week biz looks around $4,500, not bad. Last week, 'Smoky' (Fox) and 'From Headquarters' (WB) dual, with stage show, fair $6,000, but slowed from nice start.

Paramount (Evergreen) (3,106-25-35), 'Should Ladies Behave' (MG) and 'Orient Express' (Fox) dual, indicated $2,800, slow. Last week 'Dancing Lady' (MG) at $3,800, nice.

Rex (Cooper-O'Neal) (1,400; 25), 'Strange Case of Tom Mooney' (1st Div) and 'Madame Spy' (U) dual, anticipated $1,500. Last week, 'Eat 'Em Alive' (Indie) only so-so at $1,600.

Roxy (J-vH) (2,300; 25-35), 'Beloved' (U) with John Boles giving adv plugs, and Gutterson band for Sunday concert, expected $4,000, okay. Last week, 'Female' (FN) three days, did $1,500; 'Bombay Mail' (U) four days, $1,250, slow, with week $2,750, weak.

Cantor's Strong 17G Hi-lites Pitt; 'Man's Castle' Weak $4,500

Pittsburgh,

Flock of class and b.o. attractions sending grosses up proportionately all along the line this week, with prospects for nice showing in most of the spots along Main Stem. Fairly stable business last few sessions seems definitely to indicate trend for better, and hope, which is always springing eternal, doing exactly that now.

'Roman Scandals' at Penn opening topped even that of Cantor's previous 'Kid From Spain.' With any sort of break, should have no trouble hitting around that $17,000 mark, almost double last week's business and hotsy-totsy anytime. Also hitting for great mark is 'Berkeley Square' at Fulton where rave notices and class trade promise to give house its best trade since 'Henry VIII.'

Pitt pushing right along under impetus of last few weeks and with tab 'Shuffle Along' and 'I Was a Spy' ought to collect $7,200 without much effort. That's real dough here and represents a neat profit. Davis has 'Little Women' on a second run following film's sensational two weeks recently at Stanley and while day-and-dating it with three nabe sites may hurt somewhat, there should be around $3,000 left for the downtown house anyway.

'Counsellor-at-Law' at Stanley got away slowly and despite excellent opinions will have a fight overcoming marquee disadvantages. Evident that John Barrymore alone still isn't a draw. Maybe $9,500, maybe not. Warner, too, shapes up as an in-an-outer with 'Man's Castle,' slight theme, hardly augurring for more than weak $4,600.

Nixon opens tonight (15) with 'Queen Christina' on a roadshow engagement. One week all that's set but second is likely since house doesn't have a legit attraction booked until Jan. 29.

Estimates for This Week

Davis (WB) (1,700; 25-35)—'Little Women' (RKO). Davis day-and-dating this one on a second run with at least three nabe sites, which will keep some or prospective downtown trade in the suburbs. Picture previously played two weeks at Stanley, only second film in house's history to hold over, but there should be at least $3,000, fair, left for Davis. Last week 'Shadows of Sing Sing' (Col) brutal at $1,800.

Fulton (Shea-Hyde) (1,750; 15-25-35)—'Berkeley Square' (Fox). On strength of rave notices, class trade and word-of-mouth will easily go to $7,700, great. Last week 'As Husbands Go' (Fox) in four days a pleasant surprise at $3,300.

Nixon (Erlanger) (2,100; 55-83-$1.10-$1.65) — 'Queen Christina' (MG). Opens tonight (15) with one week set and second altogether likely since house doesn't resume with legit for fortnight.

Penn (Loew's-UA) (3,300; 25-35-50)—'Roman Scandals' (UA). Cantor sailing along to superior gross, with every indication of hitting even slightly above 'Kid From Spain' figures, $17,000, with chance of going beyond that. Last week 'Sitting Pretty' (Par) in the doldrums at $8,000.

Pitt (Schaffer) (1,600; 15-25-40)—'I Was a Spy' (Fox) and tab 'Shuffle Along.' Unit shows clicking great here and current combo looks like a sweet $7,200 anyway. Last week in only four days, but with five shows daily at 50c top and a Sunday midnight preformance at six bits, house turned in the almost unbelievable gross of $11,000.

Stanley (WB) (3,600; 25-35-50) — 'Counsellor-at-Law' (U). John Barrymore alone apparently no draw and title hardly figured to lure femme trade. Looks like a sluggish session of $9,500. Last week 'Flying Down to Rio' (RKO) clicked off a nice $13,000 and no complaints.

Warner (WB) (2,000; 25-35-50)—'Man's Castle' (Col). Marquee strength missing and when word gets around that censors have butchered this one pretty badly, it's going to hurt. It'll be a struggle to get even $4,500, n.s.h. Last week 'Son of Kong' (RKO) a surprise click at $6,600.

Comparative Grosses for December

Total grosses during December for towns and houses listed as previously reported weekly. Dates given are the closing day of the week.

NEW YORK

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
CAPITOL (5,400; 35-75-85-1.10) High..$110,400 Low.. 16,000	Dancing Lady $67,800 (Stage Show)	Dancing $37,000 (2d week)	Ladies Behave $35,000	Going H'wood $50,000
PARAMOUNT (3,604; 35-55-75-99) High. $95,000 Low.. 14,000	Sitting Pretty $50,000 (Stage Show) (Gary Cooper on stage)	Sitting $21,500 (2d week)	Double Life $18,000	Wonderland $55,000
MUSIC HALL (5,945; 40-60-85-99-1.65) High..$118,000 Low.. 44,000	Little Women $103,000 (3rd week (Stage Show)	Counsellor $85,000	Right to Romance $70,000	Down to Rio $95,000
ROXY (6,200; 25-35-55-65) High..$173,600 Low.. 7,000	Hoopla $34,000 (Stage Show)	Charming Deceiver $19,500	Jimmy and Sally $19,000	Mr. Skitch $30,000
RIALTO (2,000; 35-40-05) High. $72,000 Low.. 5,200	Master of Men $11,500	Without Room $12,000	Hell, High Water $8,500	Chance at Heaven $9,000
STRAND (2,900; 35-55-75-85) High. $81,200 Low.. 6,500	Son of Sailor $15,800	Sailor $11,000 (2d week, days)	Nora Moran $7,200	Convention City $20,000

CHICAGO

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
CHICAGO (3,940; 35-45-75) High. $75,000 Low.. 18,500	Hoopla $38,800 (Stage Show)	Prizefighter $28,800	House on 56th St. $27,700	Duck Soup $40,000 (Dave Apollon stage)
PALACE (2,583; 40-65-83) High. $32,900 Low.. 10,000	Little Women $32,900 (New High) (Vaude)	Women $25,900 (2d week)	Lips Betray $25,500 ('Take a Chance' on stage)	Betray $24,000 (2d week)
UNITED ARTISTS (1,700; 35-65) High. $43,500 Low.. 3,300	Henry VIII $11,500 (2d week)	Christopher Bean $12,300	Cradle Song $6,600	Roman Scandals $33,000

LOS ANGELES

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
DOWNTOWN (1,800; 25-35-40-55) High. $38,500 Low.. 5,000	World Changes $6,200	Havana Widows $6,400	Disraeli and Headquarters $6,000	Lady Killer $9,000
HOLLYWOOD (2,750; 25-35-40-55) High. $37,800 Low.. 3,100	World Changes $6,300	Havana Widows $6,800	Disraeli and Headquarters $5,700	Lady Killer $8,000
PARAMOUNT (3,595; 25-40) High. $57,800 Low.. 5,600	Design for Living $19,000 (Stage Show)	Design $9,000 (2d week)	Without Room $13,000 (Blackstone on stage)	Wonderland $17,000
STATE (2,024; 25-40) High. $48,000 Low.. 5,000	Christopher Bean $11,000	Lips Betray $6,700	Prizefighter $10,500	Mr. Skitch $12,500

PHILADELPHIA

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
EARLE (2,000; 40-55-65) High. $27,000 Low.. 10,500	Havana Widows $25,000 (Vaude) ('Vanities' on stage)	After Tomorrow $14,000	Chief $14,500	Son of Sailor $26,000 (Buddy Rogers on stage)
FOX (3,000; 35-55-75) High. $41,000 Low.. 10,500	Berkeley Sq. $15,000 (Stage Show)	Husbands Go $15,000	I Was a Spy $13,000	Mr. Skitch $22,500
STANLEY (3,700; 40-55-65) High. $48,000 Low.. 3,750	Duck Soup $14,500	Sitting Pretty $17,000	Sitting $6,000 (5 days)	Wonderland $8,000 (6 days)

BOSTON

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
KEITH'S (4,000; 25-35-50) High. $43,000 Low.. 6,140	Little Women $37,000 (2d week)	Women $17,000 (3d week)	Women $15,000 (4th week)	Counsellor $11,000
ORPHEUM (3,600; 30-40-50) High. $23,000 Low.. 4,000	Christopher Bean $14,500 (Vaude)	Prizefighter $13,500	Day of Reckoning $11,000	Dancing Lady $11,500
METROPOLITAN (4,330; 30-40-50-65) High. $69,000 Low.. 12,500	Hoopla $32,500 (Stage Show) (Guy Lombardo on stage)	Sitting Pretty $23,500	Lips Betray $18,500	House on 56th St. $18,500

BUFFALO

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
BUFFALO (3,600; 30-40-55) High. $42,000 Low.. 9,000	Dancing Lady $31,000 (Stage Show) (Ben Bernie on stage)	Christopher Bean $12,500	Masquerader $10,000	Sitting Pretty $11,800
CENTURY (3,400; 25) High. $21,000 Low.. 3,200	Baron $6,900	Solitaire Man and Day of Reckoning $4,000	Mad Game $5,800	Wonderland $7,000
HIPPODROME (2,400; 25-40) High. $22,000 Low.. 3,600	Stage Mother $7,100 (Vaude)	Walls of Gold $7,800	Lips Betray $7,700	Son of Sailor $9,000

(Continued on page 23)

Cantor in 4th Week in Philly; Also Big In Person with 'Bombay Mail,' $30,000

Philadelphia, Jan. 15.

Philly is having its best stretch of picture business in a long time.

In the fall, pictures with big reps were booked in for indefinite stays and had to be yanked. Lately the reverse has been true; prolonged runs have been the rule instead of the exception. Both 'Little Women' at the Boyd and 'Roman Scandals' at the Aldine are being held for fourth weeks. The Boyd hasn't held a picture for two weeks, let alone a month, in a blue moon. Last week's $23,000 was about $1,500 above expected biz, and this week should see $17,000 or $18,000. The Cantor picture, also coasting along well above indicated pace, hit $11,000 in its third week and ought to get an easy $8,500 in its fourth, although attendance is just beginning to ease.

'I Am Suzanne' and 'Candlelight' are other pictures to surprise with holdovers; the former got $18,500 in its second week at the Fox, and there were rumors of a third week. 'Candlelight,' highly praised by the critics, hit $6,500 on its first week at the Karlton and is being held in, unprecedented for this little Chestnut house which just recently changed its policy to show first-runs.

he Earle is another house that clicking. House was hitting around $14,000 and $15,000 in the fall and frequently falling to as low as $12,000; now it's averaging over $20,000 and hitting way past that mark frequently. Eddie Cantor is the headliner there this week with 'Bombay Mail' on the screen. Over $30,000 is pretty definitely indicated by the pace of the first two days. Last week, with Ben Bernie and his revue, $22,000 was achieved, five grand more than predicted.

'Flying Down to Rio' is doing a nice but not sensational trade at the Stanley where it should get $14,000 on its week and at least three extra days. Convention City,' latest at the Stanton, figures for about $8,300, a little above recent average except holiday week.

The Fox has 'Orient Express' on the screen and Donald Novis on the stage; looks like a sharp drop from the 'I Am Suzanne' trade, with not more than $16,000 indicated.

Estimates for the Week

Aldine (1,300; 40-55-65)—'Roman Scandals' (UA), (4th week). Ought to get $8,000 or $8,500 although drop in attendance has definitely begun. Last week's $11,000 was sensational.

Arcadia 600; 25-35-40)—'Sitting Pretty' (Par). Ending week's run today with $2,100; 'Alice in Wonderland' (Par) tomorrow (Tuesday).

Boyd (2,400; 40-55-65)—'Little Women' RKO) (3d week). Should hit $17,500 in third after last week's sensational $23,000. Stays a fourth.

Earle (2,000; 40-55-65)—'Bombay Mail' (U) and Eddie Cantor as the big stage headliner, $30,000 should be easy and maybe a grand or two more. Last week, 'Above the Clouds' (Col) and Ben Bernie's revue on the stage got a fine $22,000, way over expected figure.

Fox (3,000; 30-40-65)—'Oriental Express' (Fox) and stage show. Donald Novis headlined. Sharp drop seen from recent pace. Maybe $16,000. Last week, 'I Am Suzanne' (Fox) got $18,500 for its second week, remarkable. Different stage show.

Karlton (1,000; 30-40-50)—'By Candlelight' (U). Critics raved and picture was held in for second week, unprecedented at this house. Much slower pace with some doubt about picture getting full second week; maybe $5,500. Last week $5,500.

Keith's (2,000; 25-35-40)—'Mr. Skitch' (Fox) and vaude. Ought to get around $6,500. 'Wine, Women and Song' (Chadwick) weak with $2,800 in four days.

Stanley (3,700; 40-55-65)—'Flying Down to Rio' (RKO). Doing pretty well and will get at least a part of a second week, $14,000 indicated. 'Dancing Lady' (MG) got expected $6,000 in last three days.

Stanton (1,700; 30-40-55)—'Convention City' (WB). Looks good for $8,300, little over house's average. 'White Woman' (Par) only $7,200 last week.

'Dancing Lady' 10G, B'ham

Birmingham, Jan. 15.

One less picture house greets the public this week with the Jefferson dropping vaudfilm and going in for straight stock. House playing nothing but independent pictures could not draw down in that section of town.

'Dancing Lady' gives the Alabama top place again this week with a bang-up $10,000.

Business as whole is holding its own and up a good deal over last year.

Estimates for This Week

Iabama (Wilby) (2,800; 30-35-'Dancing Lady' (MG). Okay $10,000, strong. Last week n for Living' (Par), $8,000.

Ritz (Wilby) (1,600; 25-30)—'Ann Vickers' (RKO). Just isn't for B'ham, $1,900, blah. Last week 'Invisible Man' (U), $3,000.

Strand (Wilby) (800; 25)—'Jimmy and Sally' (Fox) and 'His Double Life' (Par), split. Former pix okay but not much for latter, $1,200. Last week 'Rafter Romance' (RKO), $800, staggering.

Empire (BTAC) (1,100; 25) — 'Captured' (WB). In spite of impressive cast a no-go; war pictures no longer pull, $1,000. Last week 'Lady Killer' (WB), $2,000, all right.

Harding Pic Is Tops In Cincy; 'Fugitive Lovers'-Apollon 13G

Cincinnati, Jan.

Most pix patrons are maki lant Lady' their No. 1 choice rently o. is close on the heels of the vaudfilm Palace with 'Fugitive Lovers' and Dave Apollon. 'Convention City' is bulging receipts at Keith's and 'Going Hollywood' has the Capitol in the black. Only major headache is 'Advice to Lovelorn.'

Trade at smaller houses is around their average marks.

Commencing Jan. 26 the indie Strand will go in for a small presentation policy in conjunction with screen fare by using two or three acts instead of five and adding a line of 10 girls and an m. c., with the house ork moved from pit to stage. Scale to remain at 25-35.

This is the ninth and final week of Arthur M. Oberfelder's dramatic road shows at $1 in the Cox. Current attraction is 'Pursuit of Happiness,' with Kenneth Harlan and Effie Shannon. A case of no dice, although plays were new to Cincy, well presented and accorded splendid notices and extra plugs by the critics. Court action by Max Gordon from N. Y. last week for royalties on 'Design for Living' and 'Master's Voice' resulted in the tie-up of about $600 at the box office by deputy sheriffs. Matter was adjusted at the other end and the money refunded.

Auto show at Music Hall this week. It's no hurt to theatres, the pull from natives being offset by visitors from out of town.

Estimates for This Week

Palace (RKO) (2,600; 35-44)—'Fugitive Lovers' (MG) and Dave Apollon headlining vaude. Screen drama and comedy and musical stage program a good mixture and bringing $13,000, satisfactory. Last week 'Aggie Appleby' (RKO) and G. V. F.' tab got $14,500, fairly good.

Albee (RKO) (3,300; 35-44)—'Gallant Lady' (UA). Vehicle right down Ann Harding's alley and rolling the heavy love fans for a plenty good $12,500. Last week 'Flying Down to Rio' (RKO) rounded out 11-day run with $9,000, nice.

Capitol (RKO) (2,000; 35-44)—'Going Hollywood' (MG). Bing Crosby and Marion Davies harmonizing to tune of $9,000, smiles. Last week 'Dinner at Eight' (MG) concluded fortnight with $8,000, pleasing.

Keith's (Lisbon) (1,500; 30-40)—'Convention City' (WB). Dandy talent lineup and lotsa laughs fetching a hefty $7,500. Last week 'House on 56th Street' (WB), $6,500, oke.

Lyric (RKO) (1,394; 35-44)—'Advice to Lovelorn' (UA). Dull starts indicates a too familiar role for Lee Tracy and a struggle for $3,500, beaucoup aspirin. Last week 'Counsellor at Law' (U), $7,000, not bad.

Grand (RKO) (1,025; 30)—'Ace of Aces' (RKO) first starter and 'Son of a Sailor' (WB) deucing, split, $2,100, normal. Ditto last week on 'Mr. Skitch' (Fox), extended first run, and 'I Was a Spy' (Fox), initial screening, divided.

Family (RKO) (1,000; 15-25)—'Smoky' (Fox) and 'Hold the Press' (Col), split. Exceptional horse feature and Victor Jory an added magnet for 'Smoky' and a heave to $2,100 for above average. Last week 'Above the Clouds' (Col) and 'Gun Justice' (U), split, $1,800.

Strand (Ind) (1,200; 25-35)—'Curtain at 8' (Mat) and Fowler-Walsh-LaZarr revue topping five-act bill. Normal $2,200. Last week 'King for a Night' (U) and Carter revue, $2,300, one of season's best takes.

Healy's Stooge Short

Hollywood, Jan. 15.

Ted Healy and his stooges are slated for another two-reeler at Metro, 'Employment Agency for Stooges', an orig by Herman Timberg.

N. O. OK

'Sitting Pretty' and 'Eskimo' Both Strong for $10,000

New Orleans, Jan.

'Sitting Pretty' and 'Eskimo' 're for top b.o. honors currently. Former is at the Saenger and latter at Loew's State with each heading for a neat week's diggings.

Orpheum is sponsoring 'If I Were Free' but is none too proud of it, while the St. Charles is hitting the high spots with 'Counsellor-at-Law.'

Estimates for Thi Week

Saenger (3,568; 40) — 'Sitting Pretty' (Par). Musical got away nicely and seems safe for $10,000. Last week 'Invisible Man' (U) fell off to $8,000.

Loew's State (3,218; 40)—'Eskimo' (MG). House bally is doing something for this one on the assumption that it's the type of picture which must be sold. It'll go to $11,000. Last week 'Gallant Lady' (UA) was perfect for the femmes, clicking the turnstiles to the tune o $12,000.

Orpheum (2,400; 35)—'If I Were Free' (RKO). Just ambling along, about $8,000 indicated. Last week 'Flying Down to Rio' (RKO) closed a 10-day fiesta with $16,000 in.

St. Charles (2,000; 25)—'Counsellor-at-Law' (U). May go to $3,500, which is plenty hotcha. Last week 'Shadows of Sing Sing' got just this side of $2,000.

Tudor (700; 30)—'Bureau of Missing Persons' (WB). Title is helping this Canal Street drop-in to a profitable $2,500. Last week a double bill of 'Lady Killer' (WB) and 'Tarzan' (Prin), $2,200.

Liberty (1,100; 15-25)—'The Chief' (MG). Ed Wynn is popular down here with ether fans which ought to get the film about $1,000. House opened this week.

Mild Weather Favors Mountain Sports, but Not Denver Houses

Denver, Jan. 15.

'Convention City' (FN) plus vaudeville is doing heyhey business this week at the Orpheum. House upped its gate from 40 to 50 cents but seemed not to be excluding any prospective customers for that reason.

Weather is still ideal for trips into the mountains. Colder temperature would be more favorable to theatre attendance.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40) —'One Man's Journey' (RKO), Viola K. Lee at the organ. Around $3,700. Last week 'Morning Glory' (RKO) turned in an average week of $3,500.

Denham (Hellborn) (1,500; 25-30-40—'Girl Without a Room' (Par). Stage show. Headed for $5,000. Last week 'Design for Liv ing' (Par) turned in close to $6,000.

Denver (Huffman) (2,500; 25-35-50)—'Roman Scandals' (UA) (2d week). Edna Dodd at the organ. Follow up, $6,000. Out after 13 days for 'Little Women'. Last week 'Roman Scandals' (UA) on its initial stanza, ran the gross up to three times normal and finished with $17,500. First film to be held two weeks at the Denver. Holdouts to curb several days.

Orpheum (Huffman) (2,600; 25-35-40)—'Convention City' (FN), and stage show with Estelle Taylor headlining. Fred Schmitt's orchestra. Very nifty at $14,000. Last week 'Ann Vickers' (RKO) started good but tapered off to close with $11,000.

Paramount (Huffman) (2,000; 25-40)—'Rafter Romance' (RKO) and 'Midshipman Jack' (RKO). Splitting for $2,700. Last week 'Dinner at Eight' doubled the average and took in $5,500.

'ROMAN SCANDALS' AT 25c GETS $20,000

Kansas City, Jan. 15.

'Roman Scandals' at the Midland is the big noise this week and would not be surprising if it made a new house record for the 25 cent scale. Mainstreet has 'Counsellor at Law,' and will benefit from the good impression made by the stage version last season.

'Eight Girls in a Boat' is on the Newman's screen and opened nicely after some red-hot publicity.

Last week was not so hot although 'Flying Down to Rio' at the Mainstreet and 'Gallant Lady' at the Midland made good returns.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-40)—'Counsellor at Law' (U). This story introduced on the speaking stage, here, by Paul Muni, opened nicely and should hold up for close to $8,000, fair. Last week 'Flying Down to Rio' (RKO) got nice $11,500.

Midland (Loew) (4,000; 25)—'Roman Scandals' (UA). First time a Cantor first run has been sold here for a quarter and it is expected the record for admissions will be shattered. Estimated to go $20,000. Last week 'Gallant Lady' (UA), $12,000.

Newman (Par) (1,800; 25-40)—'Eight Girls in a Boat' (Par). Management got this one lots of space and a nice opening. Title has customers guessing. Expected to get about $7,000, good. Last week 'House on 56th Street,' ditto.

Uptown (Fox) (2,040; 25-40)—'I Am Suzanne' (Fox). Nice Saturday opening and held up well over Sunday. Should take $4,000, fair. Last week 'Mr. Skitch' (Fox) second week $4,000; good for holdover.

'Straightaway' Dual With 'Before Midnight' Slow at $800 in Lincoln

Jan. 15.

iz is starting to swing up and the incentive is likewise getting better. CWA dough being spent in profusion in this territory seems to be helping.

Orph with Mr. Baer proving himself an actor is in the last week of straight pics for a while. Understood vaude is going in with Cecil and Sally on first, week of the 29th. Policy may be intermittent after that, though.

Estimates for This Week

Colonial (LTC) (750; 10-15)—'Captured' (WB), average fare. Average take $800. Last week, 'Blind Adventure' (RKO), and 'Tillie and Gus' (Par), split, oke $900.

Lincoln (TLC) (1,600; 10-15-25)—'Sons of the Desert' (MG), looks good $2,700. Last week, Fugitive Lovers' (MG), was weaker than average for past month; $2,300.

Orpheum (LTC) (1,300; 10-25)—Prizefighter and the Lady' (MG), expected to attract a pretty $2,000. Last week, 'Meet the Baron' (MG), subbed halfway by 'State Fair' (Fox), was a nice week; $2,200.

Rialto (Bard) (1,000; 10-15-25)—'Road to Ruin' (Cap), and judging from the reception given other sex pics in this stand a very excellent $3,000 is unreasonable. Last week, 'By Appointment Only' (Ches), and 'Phantom Express' (Indie), double billed with 'Race Night,' withdrawn by petition of blue nosers, blahed $1,000.

State (Monroe) (500; 10-15-25)—'Straightaway' (Col), and 'Before Midnight' (Col), double billed, will feel good to draw a dawdling $600. Last week, 'Counsellor at Law' (U) after a slow start picked up a very nice $1,200.

Stuart (LTC) (1,900; 10-25-40)—'Her Sweetheart' (MG) (Chris. Bean). Oke for 3,400 here.| Uni Players did the legit version two months ago and to full houses for a week. Last week, 'Dancing Lady' (MG) was plenty good enough at $3,100.

Ted Lewis at Ohio, 17G, Monopolizing All Col.

Columbus, Jan. 15.

Being the closest big city to Ted Lewis' home town, Columbus this week is giving the medicine man for the blues a homecoming party, and a real one. Lewis and his act are at the Ohio theatre together with 'Women in His Life,' and all the money in town is flowing that way. Should be near record for recent years.

'Convention City' also well up at the Grand after mighty ballyhoo, with 'Fugitive Lovers' also ballyed into prominence. Other feature is 'Flying Down to Rio,' now playing Majestic after a week at the Palace.

Last week 'Midway Nights' on stage and 'Day of Reckoning' screen went way beyond early estimates at the Ohio after a light opening.

Estimates for This Week

Palace (RKO) (3,074; 25-40)—'Counsellor at Law' (U). Hit by competish and hardly better than $6,500. Last week, 'Flying to Rio' (RKO) heavy $13,000 and held over to Majestic this week.

Ohio (Loew-UA) (3,000; 25-40)—'Women in His Life' and Ted Lewis. At 60c top strong and maybe $17,000 likely. Last week, 'Day of Reckoning' (MG), and 'Midway Nights' on stage, good enough $14,500.

Broad (Loew-UA) (2,500)—'Fugitive Lovers' (MG), also falls before Lewis but fair enough $7,000. Last week 'Take a Chance' (Par), fair at $5,800.

Grand (Neth) (1,100; 25-40)—'Convention City' (WB). Getting good play to $4,700 or better. Last week, 'House on 56th Street' (WB), mild at $3,000.

Majestic (RKO) (1,400; 15-30)—'Flying Down to Rio' (RKO). Standing up well and good for $3,000. Last week 'Dance, Girls, Dance' (May). Not so forte at $2,500.

Balto's Big 3 Running $2,000 Weekly Better Than Last Year

Baltimore, Jan.

Burg is finding itself able gradually shed its intense over biz. Though early in autumn there were several sessions of tough sledding, grosses of late have tilted to consistent profit plane. Of the larger houses, th tanley suffered some financial pangs during latter part of its six weeks' vaude try, with readjustment of policy, biz at the elephantine deluxer nosed upward and since then house has been reaping harvest.

Check-up and comparison 'tween grosses past month and corresponding span year ago reveals marked tilt in takings. tanley, Hippodrome and Century have nudged up and are singly avcraging about $2,000 weekly over last year's figures, with pic product of proportionate strength. The rise among the other houses not quite so appreciable, but at least promising. It's a cheerful augury of general economic hypo that's been instilled hereabouts of recent date, causing the exhibs to breathe easier and return that predepresh gleam to their orbs.

Currently competish is plenty heated, with the boys staging merry fight for leadership. Looks like pair of rostrum shows, Hipp with 'Strike Me Pink' tab and Century countering with Buddy Rogers unit will top the town and stand each other off with $17,000 apiece.

Estimates for This Week

Century (Loew-UA) (3,200; 25-35-40-5566)—'Fugitive Lovers' (MG) and Buddy Rogers heading stage show. Pic has been heavily exploited. Rogers exhibiting plenty potency at the wicket. Though he won't soar his figure to drafted initial appearance here, first two days indicate snappy $17,000. Last week, 'Blood Money' (UA) and stage show just under $15,000, good.

Hippodrome (Rappaport) (2,500; 25-35-40-55-66)—'Let's Fall in Love' (Col) and tab 'Strike Me Pink.' Pic that didn't look so hot on paper, drawing word-o'-mouth headings; $17,000. Last week, 'If I Were Free' (RKO) and stage show headed by Fifi Dorsay pulled out with very good $14,000.

Keith's (Schanberger) (2,500; 25-30-35-40-50)—'Girl Without a Room' (Par). Opened Saturday and started sluggishly. The pic boasts no real marquee name, trio of reasonably pop faves supply adequate lure. Also several shorts of ether subjects augmenting the program are recipients of justifiably heavy billing. All angles merged, hiking gross to prancing $5,500. Last week, 'By Candlelight' (U) well liked and greeted with cheerful $5,000.

New (Mechanic) (1,800; 25-30-35-40-50)—'Frontier Marshall' (Fox). Opening today (15). Hoss opry stuff nil on marquee strength and not due to get much consideration from shopping femmes, who are house's prime assets with their heavy matinee play. Doubtful if lingers full week and then not more than mediocre $3,000. Last week, 'Bombay Mail' (U) indifferent at approximate $3,200.

Stanley (Loew-UA) (3,450; 25-35-40-55-66)—'Design for Living' (Par). Sophisticated fare that's right up the alley for class and carriage trade that form this giant swanker's steadiest clientele. Will laugh its way to $14,500. Last week, 'Roman Scandals' (UA) big $20,000.

Looks O.K. in N.W.

Minneapolis, Jan. 15.

Theatre business in the territory is expected to be stimulated considerably by the $626,753,343 which the Federal Government is pouring in during the ensuing 12 months.

The new money ncarly doubles the entire farm income of Minnesota, the Dakotas and Montana in 1932.

Sturges Scripts 'Princess'

Hollywood, Jan. 15.

Preston Sturges has joined the Paramount writing staff to prepare the adaptation of 'Thirty-Day Princess' for the Schulberg unit.

Picture is slated to star Sylvia Sidney, and is from a story by Clarence Buddington Kelland.

'33 Saw British Pictures Drop Old Formulas and Start Going Places

Jan.

ritish papers found it difficult to find new adjectives for ritish film product, which definitely gave that much criticised industry something of world status. Hitherto the British pictures had been greeted with systematic raves from the local papers which were scarcely ever justified, but the production of such films as "The Private Life of Henry VIII" changed the complexion of things.

The past year has been a year in which the British picture got rid of all the cant and hyperbole which surrounded it and settled down to do a real job. Its comparative success, therefore, has been well

beginning of the year the major hope of the London trade was the Gaumont-British octopus, which, ith films like "Rome Express," was cleaning up in the English field and giving the product something of a name abroad. At the end of the year London Film Productions, Alex Korda's company, which made the Charles Laughton opus among others, had established itself as equal with the best in the British field despite the slightness of its product from the angle of quantity.

Add to this that British International quietly renounced its policy of making 'em cheap and cheerful, and you get the reason for the advance in the British film. BIP was the first in the field in a big way here, and it had a great chance some years back. But that chance was largely wasted through its determination to make the majority of its pictures at a production cost not exceeding $100,000. Since this company withdrew that policy, however, and started in on more important films, it has reestablished itself and its 12-stage Elstree studios should give the local industry a much needed impetus.

Increased Costs

Most significant change in the outlook of the British film has been its increased production cost, one of the reforms drastically needed. Gaumont-British led the field in this respect by spending $300,000 ($5 to the pound) on many of its pictures. British International followed into the spending field and is budgeting that much money on its more important films.

London Film Productions has beaten that figure very often, doing so with a margin to spare on 'Henry.' This firm's latest picture, capitalizing the life of Catherine of Russia, is said to have cost over $400,000, a record for this country.

The statistical hounds of the press here reckon the British industry's production budget for 1934 will total $20,000,000, spread over slightly less than 200 pictures. When it is realized this figure includes a heavy list of quickies made by the indies, on which as little as $40,000 will be spent per picture, the average for the reputable studios must obviously be higher than before.

Gaumont alone plans a production budget well over $5,000,000 and BIP's schedule is only slightly under that figure. London Film Productions, making perhaps eight pictures during the coming year, is apt to spend around $2,500,000.

Home Market Still Top

But the British film producer still has to realize that the major market for his product is his own internal distribution system. British films have still to reach the state where they can sit back and budget for so many hundred thousand dollars from the States and elsewhere. Lately, however, British films have been crashing foreign markets in a worthwhile way, but the rank and file of native product can still only depend on England for its money.

Booking values of the best English films have increased tremendously during the last two years. There are now nearly a dozen of the local pictures which have grossed over $500,000 in the home market, a figure which compares favorably with the English gross of a big American picture.

Probability is the English gross record will be split between 'Henry VIII' and 'I Was a Spy.' In this connection it may be noted that super-films from America are these days lucky to knock $700,000 out of the English market, the $1,000,000 figure not having been touched more than twice during the last year. If England can make films which can reach $700,000 England is then making pictures with as direct an appeal to the local box office as the pick of Hollywood product.

On the foreign sales side the London picture is making slow but steady progress. These markets are being stormed and carried with certain exceptions. But the figures resulting from such sales are nearly always poor to insignificant. If a British company could make two pictures a year which would get a reasonably good release throughout the States they would net far more for foreign sales from that one source than from the rest of the world combined.

rop Old Formula

On the actual production side the British industry has shown a merciful tendency to get away from the stage farce tradition which, having built up its first big successes, threatened to swamp its more recent product. When the London companies first started they bought readymade box office successes in the shape of stage comedy hits, photographed them straight, usually with the original casts, and then released them knowing the laughs were surefire. The formula worked for a long time, too long, but audiences finally began to get tired of it. Lately the photographed stage play has been at a discount and the bigger English firms have put such subjects into the background.

Tendency to buy Hollywood names, as a means of crashing the American market, became prevalent here during the summer but has now eased up. The local producers are still always interested to make a deal with nearly everyone who has had a Hollywood feature role, but the pay is not so high and the desire to bring them over at all costs not so strong.

This is generally reckoned here to be to the good. The exploitation of player personalities in the English studios has been sadly neglected. It is adjudged that more attention to talent spotting would do the industry more good than anything else. The b. o. names in the local studios, however, are still all stage names.

Dwarfing the Quota

One thing emerging from the last 12 months is that British producers have now worked the quota bill to a state where it is quite unnecessary. The local exhibitor now wants British pictures because he knows he'll do good business with the best of them.

About the only part of the country which still holds out against the homemade film in the north of Scotland where they give the razzberry to everything which comes out of the south. But even Glasgow pays important money to see Jack Hulbert and Co.

ITALIAN SHOW BIZ UP

Opera On Down Grade, But Pics., Legit, Vaude Healthy

Rome, Jan. 5.

The annual meeting of the Fascist National Council of Show Business reports better business in Italy for all forms of entertainment except opera, which is dragging badly.

The biggest increases are in the cinema houses, which show an improvement of between five and ten percent on last year's figures. Legitimate and vaudeville also show slightly better returns.

GERMAN FILM TOTALS UP IN '33

Totals for the past year of the German film market gives the number of censored features at 213, of which 121 were German. That brings the total up 3, as against 1932.

The share of American pictures rose by 11 to 65, German production dropped 6, the other European supply dropped 2 to 27. German production covered 56.8% of the total as against 60% in 1932. Comparative import figures, are officially announced as follows:

	1933	1932	1931
America	65	54	80
France	10	12	32
Austria	6	10	5
Hungary	4	—	1
Italy	3	—	5
Czechoslovaki		2	5
Denmark		2	2
Poland	—	1	2
Finnland	—	1	—
Switzerland	—	1	—
England	—	—	3
Russia	—	—	5

Seventeen pictures were downed by the censor, mostly foreign, and six of them readmited after cuts were made.

German production was carried out by 59 producers and handled by 23 distribs. 65.8 percent of the manuscripts were original, (79 pics), 19.2% were adapted from stories and novels and 15% screened operettas and legit plays.

The 120 films had 128 authors, 64 of them being written by several authors. Walter Wassermann has the lead among writers with 10 films.

Seventy-four directors were at work, Carl Boese leading with 10. The number of actors employed totals 739 as against 848 in 1932.

This preliminary computation can give nothing but a vague survey of the results of Nazi film policy, too much old product being included, in the figures.

Show Value in Tokio

'Cavalcade' and 'Gold-Diggers' Plus Revue in New 5,000 Seater

Tokyo, Dec. 27.

New 5,000-seater, Nippon Gekijo, opens here Dec. 31, with plenty of value for money in initial program. Double-featuring 'Cavalcade' (Fox) and 'Gold-Diggers' (WB) and putting on a revue under Fumiko Kawabata, American-born Japanese dancing star. Will be biggest house in Japan, topping Toyo Gekijo in Osaka. Chaplin's 'City Lights' (U.A.) will top second of the three-week bills.

Another big Tokyo theatre is due to open in a week or so. Will be home of Takaradzuka Girls' Opera Company when in the capital. Real home is at Takaradzuka, an amusement resort between Kobe and Osaka, run by a traction company.

Amusement world in Japan looks to be waking up. Osaka has opened two immense theatres in the past year (Kabukiza and Toyo Gekijo) and now Tokyo is following suit, with a third house scheduled for completion in the spring. Picture houses are trying to work block booking to tie up product and the foreign exchanges here are getting better prices.

CAN'T DUB IN GHOST VOICE, COURT RULES

Budapest, Jan. 5.

A lawsuit, in which an interesting verdict has been delivered here, concerns 'Paris Nights', made here by Adolphe Osso last season. Andor Laszlo, baritone, who acted in the picture, discovered when the picture opened that his voice had been substituted by someone else's. He protested against this ghost voice, employed without his consent.

Verdict was that picture producers had no right to insert a strange voice without consent of performing artist. Osso will have to pay damages.

Ruth Draper Starts

Capetown, Dec. 15.

Ruth Draper, the American actress, is due December 18 to give recitals through the country. She starts at the Empire, Johannesburg, Dec. 20.

Australian Show Biz Okay in '33; U. S. Pics Big, British Weakening

Mulling Mex Pix

American film heads in Mexico for United Artists, Paramount and Metro got together at the Hays office Friday (12) for general chatter on the situation there, with the Hays execs and general foreign chiefs of all companies sitting in.

Mexican reps are Jerry Sussman, Paramount; Walter Gould, United Artists, and Bernard Gottlieb, Metro. Just happened to happen that they're all in New York for h.o. visits at the same time.

Jazzified Japanese Pops Get U. S. Band Attention in Orient

Tokyo, Dec. 27.

Looks as if the troubles of Jerry Wood and his orchestra, who got into contract troubles with the Ginza dancehall here, are ended. American Consul-General Arthur Garrels stepped in as mediator, forced Japanese authorities to return the boys' passports and obtained permission for them to leave town to play dance and theatre dates. Argued that boys couldn't pay back 2,250 yen owed the hall unless they had a chance to work.

New deal appears to be working out fairly well. Band played Kyoto Hotel (Kyoto), American Association (Tokyo), Country and Athletic Club (Yokohama), Yashima Hotel (Tokyo) and then went to Osaka for an eight-day stage date at the Toyo Gekijo, starting Dec. 15.

Burton Crane, VARIETY mugg, acted as m.c. and vocalist for this engagement, which broke all records for the theatre. 4,000-seater was filled for the first time since its heavily-papered gala opening.

Other attractions were Barbara Stanwyck in 'Baby Face', (WB) which did not help, and a Japanese talker, which did. Band and Crane did 40 minutes.

On strength of this showing, ban (minus Crane) has been given a two-month contract with the Shochiku organization, starting Dec. 31, and is now filling in with dance dates in and around Kobe and Osaka. Probably will open in Kobe, then play Kyoto and Toyko, returning to Osaka in time to work as pit band for the Fanchon and Marco show being organized for a 17-week Oriental tour by Del Goodman, Fox's Far Eastern manager. Company is due here Jan. 28.

Wood band is lucky in having three arrangers. Has been making trick orchestrations of Japanese pops which have clicked 100%.

Versality of band has helped a lot on Japanese tunes, which are seldom played with ordinary jazz band instrumentation.

S. AFR. INDIES MERGE AGAINST SCHLESINGER?

By H. HANSON

Capetown, Dec. 15.

Rumors around that British Universal Pictures and American Film Producers, two independent concerns in opposition to the Schlesinger circuit, have combined.

Sonia In

Carl J. Sonia, South African director for M-G-M, is in Cape Town from Johannesburg for a few days. Says he is looking around. Also says business is good at the Metro, Johannesburg. The 'Private Life of Henry VIII is scheduled for showing this month. Advance bookings look like putting over a record.

Beauty Back

Cable message from New York states that Lucille du Tait, South African winner in the Paramount beauty seeking contest, is returning home. It is understood she agreed to return to the family circle if no Paramount contract was handed her.

Tells a story that two independent producers offered contracts, and she cabled house for permission to sign one, but was told to return here. Says she is heartbroken leaving California, and determined to return there later on.

Sydney, Dec. 20.

The year just ending has not been such a bad one for the trade in general here. Australia, as a country, is fast coming back into its own and the business world is happier. Naturally, this will react to a great extent upon the amusement field.

American pictures are still the most popular with local audiences. Hollywood need never fear of losing Australia as one of her biggest consumers.

Great Britain had a wonderful opportunity of grasping more than a goodly portion of the Australian market, but lost out by sending, with few exceptions, very mediocre fare for local consumption. At one particular period, British films became tremendously popular and were being screened in many ace houses all over Australia. Suddenly, however, their popularity waned and many of the ace houses returned to an American policy.

Fullers has been practically the only management to do really big business with the British, simply because it has taken only the worth while pictures. Good British pictures will always find a ready market here as has been proven with 'Good Companions,' 'Tell Me Tonight,' 'Sunshine Susie,' 'Jack's The Boy,' and 'Looking on Bright Side.'

The biggest hit of the year came out of Hollywood, 'Cavalcade.'

Anti-Yank Blasts

1933 goes down as the year in which the biggest yell against American pictures was made by politicians and other anti-Yankees. It also goes down as the year in which the greatest slug-tax ever imposed on films came into being. Politicians forced the Americans to pay one shilling per lineal foot on imported film in a hungry grab for added revenue. Towards the end of the year this tax was reduced to eightpence per foot, and everybody is hoping next year that the tax will go lower still. British film is allowed in free of tax.

Past year saw several local units entering the producing field.

Full-length features have been turned out by Cinesound, Efftee, McDonnagh, Pat Hanna, Centenary, and Charles Chauvel. Some of the pictures have been decided hits at the local theatres, but would not click in big time in any other part of the world. Quite likely that some of them would not even make out on a daily change bill in London or New York.

This is mainly because the producers have not used stories suitable for wholesale consumption. Fault with many of the pictures turned out is that they are too local in atmosphere and dialogue.

Legit

Too many revivals ruined the chance for legit to make a decided comeback. Few real shows were produced during the year and legit managements did not try very hard to fight the picture opposition. Williamson-Tait decided to close some of its biggest theatres and to only operate one or two in Sydney and Melbourne.

There has been much talk that a big legit try will be made next year, but this sort of chatter has been going on for quite awhile without any action. W-T lost plenty over recent years, but came out of the red slightly this year.

W. Thring has been stagi new shows in Melbourne, but h not yet extended his activities to Sydney. Ernest Rolls has battled bravely with his revues and should show a profit on the year. Tab revue, as practiced by Connors and Paul management, has faded somewhat, mainly because of sameness of material, and the recent flop of some importations.

Radio

Nothing outstanding has been offered the public by the A stations in the way of air entertainment right throughout the year. Were it not for the B stations the air stuff would be very poor.

The A bunch does not cater to the masses with popular programs, but delves too deepiy into the highbrow musical field. A test turned in the fact that more than 75 percent of the listening public tuned into the B classers for their night's entertainment.

With the Fuller-Doyle-Albert group coming into the field again much is expected to eventuate in 1934.

'Music in Air' and 'Savoy' Folding; 40 West End Legits Are Weakening

London,

At the moment there are around shows running in the West End, few of them are really making money. And business is not getting better. It looks like before long there will be about 10 to 15 withdrawals.

wo important West End musicals are taking the count in a couple of weeks. They are Ball at the Savoy,' at Drury Lane, and 'Music in the Air,' at His Majesty's. The former is Hungarian, adapted by Oscar Hammerstein after it was purchased by the management, who were compelled to use it. Hammerstein only undertook to do the show on their per.

Show, which cost around $100,000 to produce, never really got started. It has run nearly four months and has averaged $5,000 per week loss. Including cost of production, it will finish to around $200,000 in the red.

One of the reasons for its flop was the choice of artists—Oskar Denes, Rosa Barsony and Natalie Hall. Denes was rought back here on strength of is former success at the Palace two years ago in 'Victoria and Her Hussars,' in which he revealed a few refreshing tricks as a comedian. In this show he failed to impress.

Barsony was clai to be marvelous before opening. She might have been, in her own language, Hungarian, but in English she did not get over. This dcspite the fact both these artistes played in the ori inal on the continent. Miss Hall was miscast.

rofitable

'Music in the Air,' which opened May , having run about seven months, has made money. It started out slowly, but gradually built up. It has also paid for its production, which was around $60,000. It was not costly to operate, as the only actors who really got dough were Mary Ellis and Arthur Margetson, Show could still operate at a profit if the cast were agreeable to a 25% cut, which was suggested. Mary Ellis is the biggest objector to this, claiming she went in for a cut in the first place.

'Music' will make more money when it goes on the road. Parnell & Zeitlin have the touring rights, in conjunction with the present management.

Another show which closed suddenly, but is of minor importance, is 'A Present from Margate.' This marked the return of Tom Miller to the West End after an absence of about four years. Played three weeks out of town, and stuck around the Shaftesbury theatre for two and half weeks. Miller lost around $15,000 on his comeback, as overhead of show was not more than $5,000 per week, with production cost practically nil.

Position of the Drury Lane is becoming more and more complicated. It seemed almost certain the next show there would be the new Hammerstein-Kern musical, Three Sisters,' the script of which is being read by the management. But some of the directors are trying to get Jack Waller's new vehicle, which is almost ready, and which is to star Jack Hulbert and Cicely Courtneidge, who would undoubtedly be welcomed back in the West End, and prove an even greater draw, now that they have established themselves in pictures.

His Majesty's is in better shape. It is definite the next production there will be Noel Coward's 'Conversation Piece,' in which Yvonne Printemps will be starred. But show cannot be made by Charles B. Cochran before first week in March, even if Cochran were to decide to open cold, which he does not care to do if he can help it. Meanwhile, management is dickering for a continental production to fill in the gap.

Mexico Going After U. S. Tourist Trade

Mexico City, Jan. 10.

Mexico will go after U. S. tourist biz harder than ever this year.

New tourist hotels of more than 150 rooms will be exempt from land taxes to make things easier. The government will establish an office in New York to direct t. American publicity campaign, and trippers will be given two official glad hands instead of one.

Nazi Prejudice Figures In Dropping Pic Credit

Budapest, Jan.

Paul Abraham, composer, led suit against a German distributing company because his name was omitted from German prints of his 'Rakoczy March' film. Picture was shown in Vienna without having composer's name.

When Abraham protested against presentation of picture without his name, Vienna exhibitors readily corrected the omission, but distributors declared they could not guarantee the same in Germany where the name of Abraham must be kept strictly secret. Abraham won't stand for this and prefers the film should not be shown in Hitlerdom.

JANNINGS IN BERLIN FOR FILM AND PLAYS

, Jan. 5,

After an absence of several years, Emil Jannings arrived in Berlin to take the lead in 'Black Whale Inn,' Riton production handled by the N. D. L. S. Dr. Fritz Wendhausen is directing. Work begins at the Efa studios Jan 8. It's a German version of 'Fanny,' by Pagnol, one of the biggest hits in France in several years.

When that work is finished, Jannings is going to the Volksbuehne, now Berlin's predominant theatre. First play will be 'King Lear,' then Mollere's 'Imaginary Illness,' and 'Der Verbrochene Krug' (The broken jug), by Heinrich von Kleist.

Spring will see Jannings back in Vienna, where he will create Henry VIII in a new play, 'King Henry VIII,' by a young German, Albrecht Joseph. After the Vienna premiere the show will start out on the road to Switzerland, France, England and Scandinavia.

New and Old-Time Vaud Clicks at Garrick, London

London, Jan. 6.

Garrick theatre seems to be holding its own with Southern's policy of modern and oldtime vaudeville. House plays 3 shows a day, with evening performances always nearing capacity. Wherever possible, Southern gets American acts.

Week of Jan. 1 has a few sandwiched between the oldtimers and the modern section. Reilly and Comfort are gradually building up a following for themselves here; the reception they receive on entry proves that. Joe Marks and his stooges has his act in working order despite two of the stooges being newcomers.

Of the old 'uns, Anna Hana, wife of the former American juggler, Great Wieland, scores splendidly, and looks very youthful. Will Van Allen, also American, who has been here a decade, is passe. Florrie Forde, Nixon Grey and Joe O'Gorman seemed to be remembered by the audience.

Undoubtedly there is a public in London for this type of entertainment, but the ruse adopted by the management to have 'House-full' boards displayed during afternoon shows, despite house only half capacity is not a wise one in the long run.

A few heartaches among show people New Year's day, with the publication of the Honors List. A number of them were known to have been wire-pulling for titles, but the only one in the List this year is Cedric Hardwicke, who has received a knighthood. Immediately on publication of his title, Sir Cedric went to bed with an attack of 'flu.

Margon Changes

Clarence C. rgon has resigned from Fox and goes over to Columbia as South American chief, as he was for Fox. That puts him under J. H. Seidelman again, having worked for Seidelman when both were with Par.

Fox has taken on Gustave Mohmét to replace Margon. Mohmet was formerly the United Artists rep in Peru and happened to be in New York when Margon resigned.

FOX'S ORIENT WAR PIC

Making Feature of Jap-Chinese War from Newsreel Material.

Tokyo, Dec. 27.

Fox is preparing a feature-length subject on the fighting in Manchuria and Shanghia, with Japanese sound-track.

Largely a collection of newsreel material.

Work is being done in Kyoto and film is due in January. Already heavily booked ahead.

United, 17-House Brit. Film Chain, Near Liquidation

United Picture is nearing liquidation.

Company, originally formed by Isidor William Schlesinger, controls 17 picture theatres in London and suburbs. Capital of company was over $2,500,000. Since its formation, some five years ago, it has steadily lost money.

Three years ago Gaumont- ritish was called in to help. Arrangement was made for G-B to manage the houses at a fee of $15,000 a year, and also book their product into the theatres. Mark Ostrer and Charles M. Woolf, managing directors of G-B were appointed managing directors of United, but still the theatres have not proved a profitable undertaking.

At the last meeting the irectors told the freeholders they would have to reduce their rentals by 50%, to which some disagreed. With other commitments, company is heavily in debt, including about $745,000 to G-B for film rentals and monies advanced.

now appears is not anxious to maintain an interest in the concern, unless the properties are sold at a very low figure. Idea of taking these over in the first place is somewhat of a mystery, as theatres are not modern, and also have the disadvantage of being located mostly in spots where G-B has far more modern structures.

Gaumont-British is still continuing to manage the houses under its original arrangement.

Liquidation is being forced by the holders of first debenture shares amounting to $1,700,000, which is about the amount they are likely to realize if there is a forced sale.

But more likely G-B will step in if there is a bargain to be had.

Phil Rosen to England

Hollywood, Jan. 15.

Phil Rosen leaves here this week for London to direct one picture for Joe Rock abroad.

Rosen's optioned for two additional pix.

Hayotte's Stock Jam Shutters Paris Empire With No Payoff

Henri Hayotte, head of the Empire Music Hall, arrested Wednesday (10) on a charge of being an accomplice in the gigantic Staviski fraud. It's the most talked-of local story in years, about $31,000,000 in fake bonds being involved.

Empire Theatre, former vaude house which recently went operetta, is dark in an uproar of unpaid players after having dropped from $1,000 to $1,500 a week with the musical 'Ducx Sous de Fleurs' (Two Cents' Worth of Flowers').

If this were just an or inary case of a show closing down because it couldn't do business no one would pay attention, but irector Hayotte of the Empire has been getting his name in the papers in connection with a gent named Staviski, who is rged with embezzling about $31,000,000 in Bayonne, France.

Hayotte is alleged to have helped Staviski sell the bonds. True or not, Hayotte vanished from the Empire shortly after New Year's, and no one reports having seen him since, least of all the players who are looking for their money.

The Empire meantime is being watched by representatives of Francis A. Mangan, who would like to come back to Paris and open a program film policy in that theatre or one like it, and they are ready to pounce on the Empire as soon as it becomes clear what has happened to it. Mangan is now in America.

Empire went dark Friday night (Dec. 29) when the musicians walked out, demanding their money, but things were fixed up so it could open again for the New Year's holidays. Representatives of the Artists' Union watched the box-office and grabbed what they could of the payoff, but they couldn't get everything, and money is still owed to players.

Hayotte's disappearance has everybody stopped. He was supposed to have been the representative of a group who leased the theatre from Pathe-Natan, to whose circuit it belongs, but no one knows exactly whom he represented.

Among the artists out in the cold is Nony Praeger, American girl singer who is doubling at the Lido.

Four Language Legit By Yank in Mallorca

Palma, Mallorca, Jan. 5.

Ten Brook, New York actor, getting set to produce plays in local art and literati colony. Brook was in 'Strike Up the Band,' 'Wonder Bar' and 'Colonel Satan.'

Says he wants to stage plays by the better-known American, English, German, French and Spanish authors, and also would take a look at pieces of local atmosphere. Idea is to form polyglot group of actors who can speak any of the above four lingos.

G-B AND HAKIM DEAL FOR BI-LINGUALS

Paris, Jan. 15.

Gaumont-British of London has come to terms with Hakim Films here for a group of version films to be made between the two companies. Some French product controlled by Hakim will be made into British versions, and vice versa.

Gaumont had a similar deal with Ufa of Germany some time ago but it was dropped when the Hitler thing came along. Company now figures it would like to keep its finger on the French market, especially with the growing activity here of American firms.

Reisman and Dowling's European O. O. for RKO

Phil Reisman and Ambrose S. (Bo) Dowling left Saturday (13) on the 'Conti de Savoia' for Europe. They'll make a tour of the Continent together, after which Reisman returns to New York and Dowling remains in London with the new title of general European manager of distribution for Radio Pictures.

Dowling, who has lately been in South America for RKO, is not succeeding anybody in Europe, but steps into a newly created post. It's described by Radio as 'an expansion of foreign distribution policy.'

No change in Reisman's status as foreign distribution head.

'Kong' Big in Italy

Rome, Jan.

'King Kong' (Radio) has proved the biggest hit of the season here. Crowded house at both Supercinema and Imperial.

Film had three weeks' run at both first run houses, and is now going out to be grinds with healthy prospects.

Films Can Be French or American, Says Paris, But Must Be Funny

Paris,

Universal is still hunting stories and dickering with stars before starting its much heralded Paris production program.

In the opinion of Andre Pcres, Frenchman just appointed to head French Universal in place of Max Laemmle, the star is the big thing in France right now. The suburban and out-of-town exhibs, who are the ones that count for bulk business, talk in terms of Bach, Milton, and other big French names that pack laughs for the rubes. Directors, authors and other accessories don't count, he says.

Therefore Universal, in planning its French production, is lying low in the hope of picking up a few names cheap with whom to start things. Meanwhile, Paul Kohner, production chief imported from Germany, is going ahead with technical plans.

Par's Chances

Paramount is not hopeful about beginning production here before April or May. The New York situation has to clear up first, local moguls declare.

Par is not kicking about the business it is doing with American films and with independent-made French pictures which it is distributing. 'The Sign of the Cross' is getting big rosses in the naborhoods, and 'Soir de Reveillon," ('New Year's Eve'), old Paramount French release, was fished up out of the can for the holidays in time to make good money on the outskirts.

The Paramount theatre, after having averaged only about 90,000 francs ($4,500) a day for two weeks with 'Roi Pausole,' despite it was considered pretty good by the critics, but did satisfactory holiday business with 'Simone est comme ca' ('She's Like That'), a none too substantial local comedy.

Comedy is what they want here. Anything the crowd can be persuaded to think is funny will go in these troubled time. This applies chiefly, of course, to local pictures with popular comedians, but American laughs get over, too.

W. C. Fields' comedy, 'International House' (Par), is getting plenty of French laughs, although it is in English, at Studio 28. In a bigger way, 'I'm No Angel' is bringing unprecedented grosses t Gaumont's Elysee. The French will go as far West as America di

NITE CLUB AND LEGIT BIZ OFF

Paris, Jan. 5.

Lud luskin, American band leader, is looking for money which he says Montmartre, closed cabaret, owes him and his boys.

Another night club which has just passed out of the picture is the Panache, on the Champs Elysees. It used to be called the Embassy.

Not only the niteries are suffering. The Casino de Paris, with Cecile Sorel, has been doing 20,000 francs ($1,000) a night and less for a long while, and it is a question how long it can hang on.

The new Folies Bergere is doing better, but even here biz is not so brilliant, in spite of Mistinguett

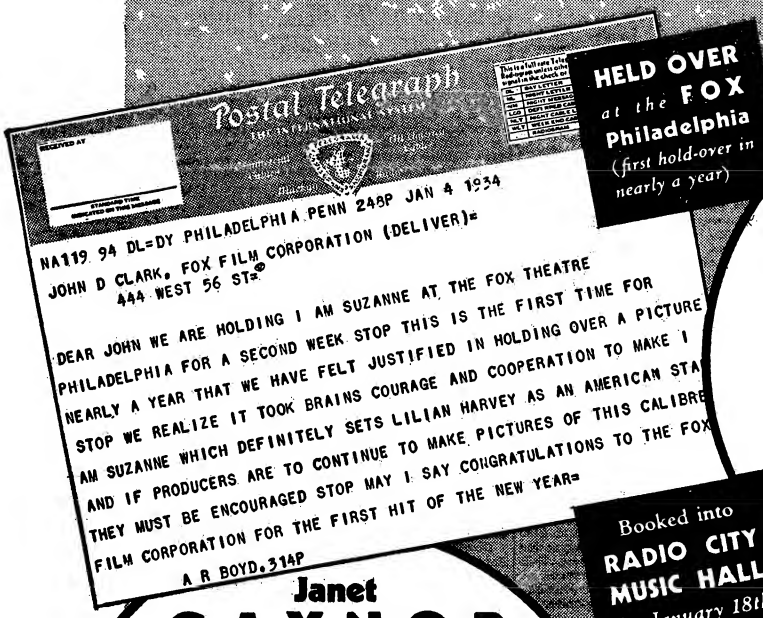
EX-ZIEGFELD BEAUT IS INDIE FILM EXEC

'Last Waltz', a score by Oscar Strauss, is to be made by an independent German company at Hunnia Studio here starting early in January.

Hunnia Studios, dark for two months, has been leased to company formed for the purpose, which means to make several pictures in this city. Deal was brought to a clinch by Paolina Pascal, wife of Gabriel Pascal, indie producer, now in America. Pascals are of Hungarian extraction and Mrs. Pascal, formerly on stage and ex-Ziegfel girl, is now in picture business.

UP GOES BUSINESS

where these FOX pictures are playing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Janet
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A story so rich in drama . . . romance . . . humanness . . . and humor . . . that two of the screen's outstanding stars have every opportunity to give *fully* of their inspired genius.

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Unstinted critics' praise (*Daily News*: ★★★) as most human horse ever born moves capacity crowds to laughs and tears.

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FOX MOVIETONE NEWS

Talking Shorts

'BEDTIME WORRIES'
'Our Gang Comedy'
With Spanky
19 Mins.
Loew's New York, N. Y.
Metro

Spanky, kid performer, plays a precocious son of a couple of cluck parents. Mistakes a burglar for Santa Claus until Farina and the rest of the 'Our Gang' kids arrive in the nick of time to save the household silverware from being carried off. Crackerjack matinee piece for kids and okay family material in every way. An easy laugh provoking comedy with a simple plot that may not be new but good entertainment nevertheless. Little exterior stuff used and only a couple of interior settings but photographed well. *Shaw.*

HAL LE ROY and DAWN O'DAY
'Picture Palace'
Skit
23 Mins.
Strand, N.
Vita. No. 1619-20

While the 23 minutes it takes to tell this short brings out some worthwhile entertainment, the trouble is that it takes 23 minutes to do it. Running time should never have been more than half that. For fill-out purposes ideal and despite the length has punch in spots.

Dance routines by Le Roy and Miss O'Day, as well as the line of girls used, are there on value but too much production effort has been expended, slowing up badly the action of the short when hoofing isn't called for.

Sketch has Le Roy and Miss O'Day meeting on the beach together, neither knowing the other worked in the same theatre, boy as an usher, gal as a chorine. After getting fired, they frame an act and stage a return there under different auspices.

In spots Miss O'Day fails to photograph gratifyingly. Her voice and performance, also, are not material for the screen, notably in the opening sequence where she appears particularly camera shy. *Char.*

SONG HITS OF ROY TURK
Musical Novelty
13 Mins.
Strand, N. Y.
Vita. No. 1579

Novel use is here made of the better known song hits turned out by Roy Turk. Given good production background and carrying a cute twist for the finish, it's an item that belongs on the best shows.

Turk does a music publisher, who takes a gal columnist around his place to see what goes on. This enables the action to catch singles, doubles and trios in room trying out numbers written by Turk. Even if it's necessary to go back to some of the songwriter's older numbers, that doesn't matter. Columnist turns out to be a process server for the finish.

Two dance numbers are distinguished by very clever lighting which brings out a sort of silhouette effect. *Char.*

CARRIE JACOBS BOND
Interviewed by Edwin C. Hill
Sentimentality
8 Mins.
Capitol, N. Y.
Master Arts

Excellent for any house where an eight-minute dose of refinement and sentiment is appropriate. Short was applauded at the Capitol and is capable of pleasing in the better grade houses and residential neighborhoods generally.

Carrie Jacobs Bond is the composer of 'End of a Perfect Day' and several other soul-haunting melodies of universal favor. Public will instantly recognize the numbers beautifully interpolated amidst miscellaneous shorts of Mrs. Bond today (age 71) and landscapes captured in celluloid for their sheer beauty. There are also one or two production shots to illustrate the story of the composer's early life and premature widowhood.

Whole thing has been conceived, photographed, edited and dialoged with an acute appreciation for the spirit of reverie so well induced by the music itself. Edwin C. Hill's spoken narratage, improperly billed as an interview, is first rate. *Land.*

MAN OF TWO WORLDS

RKO Radio production and release. Co-stars Francis Lederer and Elissa Landi. Henry Stephenson and J. Farrell MacDonald sub-featured. Directed by J. Walter Ruben. Pandro S. Berman assoc. producer; screen play, Howard and Ainsworth Morgan, from novel by Morgan; technical advisor, Capt. Frank E. Kleinschmidt; camera, Henry W. Gerrard; musical director, Max Steiner. At Radio City Music Hall week Jan. 11. Running time, 92 mins.

Aigo	Francis Lederer
Joan	Elissa Landi
Sir Basil	Henry Stephenson
Michael	J. Farrell MacDonald
Eric Pagor	Walter Byron
Tim	Forrester Harvey
Dr. Lott	Ivan Simpson
Capt. Swan	Lumsden Hare

More igloo s. a. and Greenland hey-hey, excepting that towards the end it shifts back to London where the would-be Icelander tries to simulate white man's ways, which is where Miss Landi figures as the femme vis-a-vis. Eventually the brooding Eskimo returns to his native habitat where, after a spell of ignoring his igloo family, the call of the hunt and the ego of his personal prowess as the champion hunter of his tribe assert themselves and he's himself once more, completely forgetting the refinements of his trip to white man's land with all the niceties of civilization which he had so painstakingly absorbed.

As a screen document it's lacking in the appeal which the Ainsworth Morgan novel, as a literary screed, probably commanded. There are moments of vast appeal but too long stretches of lethargic dramatic motivation and uneventful progress. Film runs 92 minutes and seems longer.

Too long does it require to establish the promise of Sir Basil's expedition to the Arctics to bring back live polar specimens for the British museum. Aigo (Lederer) has been sought out because of his renowned prowess as a hunter. He treks with the scientific expedition and eventually is granted a trip to London as a just reward for his many braveries.

Meantime the smiling likeness of the white girl's photograph, which Aigo likens to a spiritual mating, has sustained him through many hardships including a triple compound fracture of the leg, an unanesthetized setting of the leg, etc., so that by the time he finally meets his aggrandized vision it is too great a climatic moment. He resents the girl's natural romantic affiliations of her London sphere, and when she essays to ease the primitive displeasure which had resulted therefrom it makes things worse. Finally he must be sent back.

Director Ruben has sought to feature enough of the elemental highlights to punctuate the passive tale, but even at its best celluloid transitionary moments it's still a visual character study rather than a motion picture.

Perhaps it was felt that because of Lederer's mild dialectic handicaps it was wise to ease the Czech import into American films via the tum-tum Crocus, the play, established him for Broadway but is still unknown beyond the metropolis. Nor will this picture further him to any extent.

To imbue him with a brownskin, oily personality seems as much a mistake as to put him on top immediately. So he's merely tied in with a basically unappealing theme and a well balanced but unpunchy support which, in many respects, does quite well in the minor keynoter but contributes nothing important in the main. *Abel.*

8 GIRLS IN A BOAT
(WITH SONGS)

Paramount production and release. Directed by Richard Wallace. Produced by Charles R. Rogers. Original story, Helmut Brandis; Lewis Foster, adaptation; screen play, Casey Robinson, Arthur Rebner; music, Harold Lewis; Sam Coslow, lyrics; Golbert Warrenton, camera. At Paramount, N. Y., Jan. 12. Running time, 85 mins.

Christa Storm	Dorothy Wilson
David Ferrin	Douglass Montgomery
Hanna	Kay Johnson
'Pickles'	Barbara Barondes
Frau Kreuger	Ferike Boros
Storm	Walter Connolly
Paul Lang	James Bush
Smallman	Colin Campbell
Hortense	Peggy Montgomery
Elizabeth	Margaret Marquis
Bobby	Marjorie Cavaller
Mary	Virginia Hall
Katza	Kay Hammond

It's quite possible that in 'Eight Girls in a Boat' Paramount has set the pace for a new cycle, the athletic girl. It's a nice picture, demonstrating that it is possible to get legs on the screen without recourse to a back-stage story and with a definite and well considered plot. Just for the record this story was produced, under the same title, by Nanal in Germany, and released by Terra over there, a little more than a year ago in an effort to follow up on 'Maedchen in Uniform'. It was bought by Paramount and remade in Hollywood, but follows the general lines of the original, even to localing the story in Switzerland instead of giving it a local setting. Better that way since the rigid—in spots—school discipline would seem strange in these days of co-educational institutions.

The story in general is appealing and often powerful, working up to good dramatic suspense as the girl, scarcely more than a child, contemplates suicide but is dissuaded that her baby may be given life.

Outline is that Christa Storm, in a girls' seminary, is about to become a mother. The boy is willing to marry her, but her father scoffs at his plea. He's an undergraduate. The other pupils decide to underwrite the new baby and are a bit resentful when a change in the paternal attitude paves the way to matrimony and presumable happiness.

This is all told simply and without undue stress on the dramatics, which proves the salvation of the story. Stressed it might easily have become hokey. As it is there is definite appeal in the telling.

Title has little to do with the story and is picked for it's possible curiosity appeal. The octet is the femme crew of a shell. Merely part of the scheme to keep the girls so busily occupied they can't get into mischief. That's the excuse for shorts, bathing suits, dormitory stuff (without a parade of lingerie), and one bit as the girls are weighed presumably nude. Done with a good taste it prevents logical objection from the habitual objectors.

Film has a fair amount of comedy and in spite of the fact there are no names for the marquee, there is reason to expect that word of mouth will build. What it will do on the one and two day subsequents depends much on the intensity of the advertising. It's a good picture but will not sell itself at the start.

Production is excellent, both for direction and locale. Included in the cast are eight girl contest winners, selected three from the east, two from the middlewest and three from the coast. All are lookers and seem so many kids. Chief charm of the story is the naturalness of the atmosphere, due more to the girls than from the work of the author or part players.

Dorothy Wilson has the Christa assignment, playing with agreeable naturalness in spots and in others suggesting too careful direction. Kay Johnson is at the top of the list with a nicely shaded performance of the athletic instructress, and Walter Connolly is good as the father. Douglass Montgomery is convincing as the boy. Others are unimportant but help the general effect.

'Girls' ought to be able to fight through on the week stands, but it all depends on how it's handled. For the lesser spots the best booking might be a dual date, a one-day first run and a book back in a couple of weeks, after word has had a chance to get around. *Chic.*

Miniature Reviews

'Man of Two Worlds' (Radio). Igloo drama too slow and uneventful to merit much attention. Francis Lederer will not register impressively into fitno effort. Elissa Landi co-starred.

'Eight Girls in Boat' (Par). Story with charm and interest, long on girls in shorts and bathing suits, but they're incidental to a well sustained story. No marquee strength and will need advertising and word-of-mouth.

'Fugitive Lovers' (M-G). Man-hunt aboard a trans-continental bus. Acceptable for lesser houses but not quality.

'Easy to Love' (WB). Adaptation, direction and able performance make an old story amusing entertainment. Adolphe Menjou, Genevieve Tobin, Mary Astor and E. E. Horton in cast.

'Rafter Romance' (Radio). Trite and overlong comedy suitable as an emergency double feature item.

'I Was a Spy' (Gaumont-Fox). Slow and confusing at first, picture ends strongly and should get over in the States. Madeleine Carroll, being imported by Fox, and Herbert Marshall, in the leading spots.

'Big Time or Bust' (Tower). Not strong enough to solo, all right as the lesser half on duals.

"The Fighting Code' (Col). One of Buck Jones' best with wider audience appeal, because of story, than average western.

'Before Midnight' (Col). No names to attract and double murder plot is unconvincing. Chances against it as a solo performer.

FUGITIVE LOVERS

Metro-Goldwyn-Mayer production and release. Stars Robert Montgomery. Madge Evans underlined. Directed by Richard Boleslavsky. Original story by Ferdinand Reyher and Frank Wead; cameraman, Ted Tetzlaff; film editor, William S. Gray. At Capitol, N. Y., week Jan. 12. Running time, 74 mins.

Porter	Robert Montgomery
Letty	Madge Evans
Withington	Ted Healy
Lem	Nat Pendleton
Dell	C. Henry Gordon
Babe	Ruth Selwyn

'Fugitive Lovers' is not a money picture. Nor is it a good Robert Montgomery picture. This light comedian hasn't a single chance to be cute. He spends the entire footage trying to escape from the law. He is gaunt, harassed, worried, and unshaven. Whole picture is a man-hunt moderinzed through the use of a Greyhound bus as the means of transportation used by the fleeing escaped convict.

On the bus is a chorus girl (Madge Evans) heading west. Her unwelcome suitor who won't take no (Nat Pendleton), a combination gangster and theatrical angel, keeps going on from bus station to bus station as his determined efforts toward the girl are fruitless. A comic drunk (Ted Healy) and three assistant drunks, Healy's vaude stooges, are also passengers.

Hitch-hiking atop the bus the convict steals a suit of clothes from a satchel parked on the roof. Later he gets into the bus as a passenger. A series of incidents ensue. These generate a reasonable amount of tension up to the point where the law's imminent approach, and the picture's footage, necessitate a facile ending permitting the convict and the chorine, now fast in the net of Cupid, to cake-walk to the altar. A snow-bound school bus full of kids about to be frozen to death affords a chance for the convict to be a hero. Thus, although recaptured by the law the same low provides him with a document of its regard in the form of a pardon.

Some of the dialog is very trite although the literary department has contrived the plot twists with a fair degree of ingenuity. It is a weak rather than a bad picture. Box angle is now and incidentally de luxe publicity for the Greyhound company, barring the fact that the muscle-aches of bus travel are vividly illustrated and commented upon. Production looks to have been cannily economical with that one set, the bus, for the greatest length of the picture and plenty of exteriors.

'Fugitive Lovers' got considerable thought in New York from the Metro publicity forces. It will need all such help that it can get.

No special call to comment on the performances. They're okay but won't be remembered particularly although Ted Healy again gives promise of developing a vigorous type of horseplay comedy for the screen. *Land.*

Enemies of Progress
(RUSSIAN MADE)

Rosfilm production and Amkino release. Directed and written by Nicolai Berasnyev; camera, Sigayev; musical score, Asradanisev. At the Acme, N. Y., Jan. 10. Running time, 80 mins.

Ataman Annenkov	Livanov
General Janen	Gardin
Perfectatin	Tashin
Ivan	Youdin
Daughter	Trakhtina

First Russian film to be seen in the U.S. since official recognition is a curious mixture of good and bad. It has some splendid things in its favor musically but doesn't measure up as a complete entity. It will draw mostly patriotic pro-Russians and those convinced that Russian film makers are the most artistic.

Picture isn't essentially propagandistic in nature, though somewhat so by inference. Doesn't matter much in this instance, anyway. It's a historical yarn with some basis of fact and can't help being somewhat biased.

Tells about Ataman Annenkov, the last of the Czarist Generals. Ruthless, Oriental and brilliant, Annenkov wages war against the Communist army even after it is in. Tries to coax the peasants to join but they balk. Then he terrorizes them. Eventually the peasants, with aid of the Red Army, drives him into China and oblivion.

Good acting and photography predominate but the Russians still don't know what to do with sound. Dialog is slow, stilted and forced.

Several outstanding features include a performance of a Chinese troupe in a theatre. This is well photographed and interesting because of novelty. Also the Oriental music that's played during this sequence is entrancing.

Another noticeable thing is the fact that attention is paid to women. It's years since a girl as beautiful as Trakhtina has been seen in a Russian picture or any other foreign language picture for that matter. It's part of the new order of things over there to use some s.a. and throw in some star value from time to time. In that latter line there are Livanov, of the Moscow Art Theatre, who gives a flawless performance as Annenkov and Youdin, a good looking boy who will go places. *Land.*

EASY TO LOVE

Warner Bros. production and release. Features Adolphe Menjou, Genevieve Tobin, Mary Astor and E. E. Horton. Directed by William Keighley. Based on play by Thompson Buchanan; screen play, Carl Erickson and Manuel Seff; adaptation, David Boehm; photography, Ernest Haller. At Strand, N. Y., week Jan. 11. Running time, 62 mins.

Carol	Genevieve Tobin
John	Adolphe Menjou
Charlotte	Mary Astor
Justice of the Peace	Guy Kibbee
Eric	E. E. Horton
Janet	Patricia Ellis
Detective	Hugh Herbert
Paul	Paul Kaye

Freshness in the handling of an old story, together with able performances, make 'Easy to Love' a palatable light romantic comedy with a farce flavor. Though the script, direction and interpretation by the cast lean to the sophisticated, picture does not veer so strongly in this direction as to take it out of sight of the masses.

Adolphe Menjou, Genevieve Tobin, Mary Astor and Edward Everett Horton are in the leading assignments, each with fine opportunities to make footage mean something. And they do, these four carrying a scenario which in less capable hands could easily have turned out to be lacklustre entertainment.

Menjou and Miss Tobin are paired as middle-aged couple with a grown and engaged daughter. Miss Astor and Horton, close friends of the family, are looked as sweethearts with romantic leanings more in other directions than toward each other. Menjou plays around with Miss Astor while Horton has a yen for Miss Tobin.

Action leading up to the discovery by all of what's going on carries with it a breezy development of both situation and comedy. The dialog is crisp and, in spots, very subtle.

At about the point where the daughter of the disagreeing husband and wife goes to the rescue of the situation, the picture takes another turn. This revolves around the daughter's decision to go to her fiancee rather than marry him. When they announce this and run away, all four of the leading characters try to stop any indiscretion for added humor.

Patricia Ellis and Paul Kaye are the boy and girl. Their parts are minor but well done. Hugh Herbert is a detective but is without real material here, while Guy Kibbee has just a bit. *Char.*

RAFTER ROMANCE

Radio production and release. Directed by William Seiter. Based on novel by John Wells; adaptation, Glenn Tryon; screen play, Sam Mintz and H. W. Hanemann. At Loew's New York, N. Y., on double feature program Jan. 12. Running time, about 70 mins.

Mary Carroll	Ginger Rogers
Jack Bacon	Norman Foster
Max Ackbaum	Sidney Blackmer
Hubbell	Robert Benchley
Elise	Laura Hope Crews
Fritzie	Guinn Williams

Thin entertainment with barely enough strength to stand in the rear ranks of double feature bill despite a fair group of cast names.

Just about enough material in the story to make a two-reeler. The first reels move up stairs and down as the girl, Ginger Rogers, occupies a Greenwich Village attic at night while the lad, Norman Foster, an artist and night watchman, sleeps in the same room during the day. The idea for a story is there, but it requires more development than contained in this release.

Obvious at the start that the boy and girl must fall in love, but it's too many feet before they do, and by that time the audience is overstrained from watching those winding stairs.

George Sidney is a landlord and Robert Benchley tries hard for laughs, which come falteringly as an assistant sales head of an ice box factory. Considering the players involved it's all quite disappointing. *Wahy.*

I WAS A SPY

British-Gaumont production and Fox release. Features Madeleine Carroll, Herbert Marshall and Conrad Veidt. Directed by Victor Saville. Story by Martha McKenna. At Roxy, N. Y., week Jan. 12. Running time, 83 mins.

Martha Cnockhaert	Madeleine Carroll
Stephan	Herbert Marshall
The Commandant	Conrad Veidt
The Doctor	Gerald Du Maurier
The Burgomaster	Edmund Breon
Cnockhaert	Donald Calthrop
Canteen Ma	Eva Moore
Scottie	Igel Bruce

A ritish picture of spy activities during the War which, though in need of cutting, has strong entertainment value. When it once gets under full steam, after a couple of slow and confusing reels, it is good drama and will appeal to American audiences.

The British producers have thrown in too much extraneous matter during the first few reels to establish the premise of the story and the nature of spy activities as carried out in behalf of the Allies. It could have been accomplished in half the footage. Makes it confusing trying to figure out what's what and who's who.

While the loc. In Belgium,

(Continued on page 54)

RKO TAKES MacPHERSON

Cameron MacPherson has been signatured by Radio to write background music for the next Ann Harding picture.

Company is also talking to Josef Berne, director, who with MacPherson produced an indie four-reeler, 'Dawn to Dawn.'

$600.00 IN CASH PRIZES FOR SHOWMEN!!!

CONTEST OPEN TO ALL U. S. AND CANADIAN EXHIBITORS

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1 The contest will begin on receipt of this letter and will close February 17th. All campaigns must be in the office of Charles E. McCarthy, Fox Film Corporation, 444 West 56th Street, New York City, *not later than that date.*

2 The contest will be open to all theatre managers and their employees.

3 Each contestant must submit complete advertising, exploitation and publicity campaigns on *each* of the *three* pictures in order to qualify for *any* prize.

4 Contestants who are not equipped to submit drawings or layouts of their ideas may describe them in writing and be assured of equal consideration by the judges.

5 No employees of the Fox Film Corporation will be eligible to compete in this contest.

6 The Advertising and Publicity department of the Fox Film Corporation under the direction of Charles E. McCarthy will be the sole and only judge of the contest. Its decision as to the winners will be final.

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* REMEMBER, that in order to qualify for *any* of these prizes, each contestant must submit a *complete* campaign *on all three pictures!*

THE PRIZES will be distributed as soon as possible after the winners have been determined.

WATCH for a letter addressed to you containing everything you need to know for the contest.

SHOW your mettle as a showman. Start laying out your campaigns *now.* Don't wait!

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Director, Advertising and Publicity
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FOX

In case of ties, duplicate prizes will be awarded.

MUSIC HALL, N. Y.

This is the first anniversary show of the Radio City Music Hall, and the first sans S. L. Rothafel's direction. With Roxy out, Leon Leonidoff is the accredited director of production; Vincente Minelli and Montedoro are also billed for the settings and costumes.

Show is a flash, if not particularly novel. Still of familiar pattern although its forthright simplicity has something of an appeal. In sequence an offstage mike voice heralds the Radio City Symphony, whereupon the symph elevates from the pit and the cantilever stage moves it back into position until Erno Rapee makes his entrance.

Then the Corps de Ballet, then the Choral Ensemble, and Jack Powell, and the Roxyettes, and the Uniformed Staff (ushers to you) of the Music Hall are likewise introed into turn. All, save Powell and the ushers, rise from the pit, then move back on the trick stages, with the rear guard being elevated a bit more, so that all in all it's quite a picture.

It's good flash show considering the anniversary occasion and with special eye to making the visiting Auto Showfolks advance agents as they return to Detroit, Pontiac and points west. For it rings in everything.

The presentation is labeled 'Music Hall on Parade' and the overture by the Rapee symphony leads the parade with 'Virtuosi', yclept 'Carnival of Venice', scored by Maurice Baron. The main idea of it all is to prove that the flutist, the clarinetist, the trumpet soloist, the concertmaster, the violin battery, the reed specialists, et al. have been brushing up on their music lessons; each does a snatch of plain and fancy musiking.

The ballet's waltz, 'Poppies', by Henry Hadley, Choreography by Florence Rogge, next. Oke on the chor, but somehow that costuming was kinda Koster & Bialish.

Follows Jack Powell, billed to appear after the choral ensemble, and so announced, but making an entrance first. Powell is the corking cork-up drum specialist who makes a comedy feature and a display of virtuosity with a pair of drum sticks, a chair and a fine sense of showmanship. He was the brightest spot in the proceedings.

That comedy has always been a gravely lacking quality of the M.H. presentations is no secret. Powell's introduction may be along corrective lines, but it's not enough. Amidst all that terping, choraling and symphonizing there's dire need for something punchily bright.

That may explain in part why the Roxyettes, with the nearest approach to anything hotcha in the Music Hall, always register such big score. But one can tire quick of seeing 32 concerted tapsters doing rhythmic Markertizing if it's made a steady diet. However, true to M.H. tradition, again the Roxyettes mopped up, and deservedly.

But little wonder. They followed the Choral Ensemble (directed by Leon Rosebrooke) in 'Liebestraum', Viola Philo and Jan Peerce soloists, and while tip-top ensemble vocalizing it's not exactly hey-hey.

Following the Roxyettes in turn, the ushers paraded on for the grande finale. A grand flash it made, too.

An hors d'oeuvre to the main stage course was Dick Leibert at the organ with Jan Peerce vocalizing 'Trees', tastefully productioned and beautifully lighted with appropriate light and lightning effects and all the trimmings. It was beautous in its simplicity and highly effective. The newsreel followed; then the main stage show. Feature, 'Man of Two Worlds' (Radio), an inauspicious American introductory for Francis Lederer in films. *Abel.*

ROXY, N. Y.

This is a good place in which to let your watch run down. Or to take a sandwich along in event of getting hungry. It takes over three hours to sit through the show this week, as clocked Friday night. Length of the program is caused largely by padding of the stage show out to an hour when it should not be running much more than 30 minutes for good compactness, on the strength of the talent the stage holds. In view of the 15-minute broadcasts from the Roxy platform thrice weekly by Bill Jones and Ernie Hare, it would seem desirable that less running time be allotted the regular show.

Rube Wolf came in Friday on the new program as the new master of ceremonies and band leader, succeeding Dave Schooler, who's been here on that assignment a long time. Wolf is best known on the west coast, with substantial followings in both San Francisco and Los Angeles. He's a distinct type, with a mug that's become something of a trademark, and if getting the proper material and background should build himself up well on this stage.

Wolf makes a good start currently, proving among other things that he's just not a band leader as some m.c.'s are. In a girl number about middle, the west coaster mixes into the routine, dancing with various members of the ensemble. He tops it all in a neat double, playing the cornet while dancing.

Line girls open the show in an introductory for Wolf, topping that function with a strut number. They are also on for the close, doing one of their best routines in a long time. The girls are on roller skates and no falls Friday night at show caught.

Were it not dragged out so far, the talent on current bill would make the unit far more entertaining than it is. Three Sailors and the team of Arren and Broderick provide the humor, both acts keeping within the proper limits.

Two other acts are Ray and Rudell, man and woman acrobatic team with a novel routine and Audrey Wyckoff, dancer, with two older men, one introduced as her father, the other as her grandfather. Wyckoff act is up front on top of the opening. It might have been better farther down, ahead of the Three Sailors who bring up the close.

Balabanow Five, billed on the program, is apparently mixed up with the girls in the production number in which Wolf himself takes a vital part.

Friday night's Jones and Hare broadcast for Taystee bread, better than it has been, largely through gags that went a little farther in digging laughs.

In addition to the feature, 'I Was a Spy' (Gaumont-Fox) and newsreel, house is playing 'The Pied Piper' (UA), a Silly Symphony cartoon, which had its first run booking some time back. *Char.*

PARAMOUNT, N. Y.

With the screen fairly oozing legs, Par bookers probably felt it was a good time to book in a band, though Fred Waring's outfit is closer to the unit idea than some units. Also it's closer to a band than a lot of bands.

They fill in about 47 minutes, which is all the stage show, but better than piling in a couple of strange acts, and plenty to stretch the show to 142 minutes, which is about the average.

What Waring didn't know about putting a show together some one must have told him. With the Lane Sisters, 'Babs,' the Three Smoothies, Poley McClintock, Johnnie Davis and the Glee Club chorus, he has the makings of a full program without outside aid, and he knows how to use the material, which is the important part.

Gets the show off to a brisk number, 'We're in the Money,' then into a soft and low and a roll over to 'Sitting on a Log,' varying from sweet to jazz, but only a couple of bits of the old-fashioned jazz and no headache instrumentation even there.

Few numbers without some comedy interruptions, but that's what the audience wants, at least they did here, and the laughs were frequent and generous. A big hand for the elaborated domino bit and a riot for the encore for the act end, with half a dozen of the boys whooping it up with comedy costumes and the girls out of their long skirts at last. That finale could be a riot in a deaf mute asylum, and they were not deaf here.

Waring's male chorus is about as important as the band now. He does not go in for the usual a capella of the college glee clubs. He scores and directs the vocalists as though their stuff had been written for the instruments, and gets away from the mass chorus effect into something as sensitive as a symphony, and with his judgment of pace he does not use them too much at any one point.

A good show with plenty of variety in selections and pace, and accounting for the draw. Film has no b.o. name, so he has to haul all alone, and the business Friday suggests that he's doing that. Feature is 'Eight Girls in a Boat' (Par), a condensed Paramount news and about four minutes of trailer, which is rather under length. *Chic.*

STATE, N. Y.

Iz is so good here that a mugg had to watch the show from the last row in the balcony. But he found out things. Customers are neighborly in the last row. Two girls sitting on the aisle opened conversation to mention that the week before Con Colleano had muffed that forward somersault of his on the wire. Colleano didn't muff when caught at the State, Friday (change day) night, and biz due to 'Dinner at Eight' (M-G) was s.r.o.

Nifty, nimble footed Colleano offers a thrill beginning, but Adair and Richards, doing a song and adagio act in three sections, get slapped because their final position plus the stuff they present has no relative position on the program. Good act by itself. (New Acts).

Program suffices with comedy material. Leavitt and Lockwood in deuce and Buster West in next-to-shut provide satisfactory humor. Each on and offs easy.

Lester Cole treys with his Texan Rangers. Cowboy outfits on opening change to marine suits later. *Shan.*

RIVOLI, HEMPSTEAD

('Sweet and Lowdown' Unit)

Hempstead, L. I., Jan. 14.

Arthur and Morton Havel are the basis of this, the third of the moderately priced, non-name units produced for an early opening on the Interstate in the south and any other time that eventuates.

With the Havels as a foundation, 'Sweet and Lowdown' is long on comedy. In style it differs considerably from the Johnny Perkins show which preceded it in Hempstead and which will set the pace for it on the southern time. The departure is in line with Charlie Freeman's intentions to mix 'em up and avoid the sameness that was responsible for presentation entertainment in the past.

While the Perkins unit is without a regulation girl line, 'Sweet and Lowdown' has one, a troupe of 16 trained by Chester Hale, who staged all the unit's numbers. Producers were John Hickey and Harry Anger. Including the Havels, company numbers 28, plus a musical director (Lew Frohman, former RKO vaude pit leader), and a traveling backstage crew of two.

The Havels utilize their own ship deck set for the principal comedy item, to which the unit adds a railroad station drop for the comedy opening, a Pullman upper and lower layout, and a prize fight ring. Production is not elaborate, but everything looks clean, and neither scenery nor costumes are permitted to interfere with the action. Flash is a spangled gown number under dim blue lights by the Hale girls.

Thelma Temple, Audrey Gibson and an unbilled eccentric boy do the dancing. Honey Boys, black-face quartet, handle the singing. Principal member of the Honeys was out Saturday night with a bad throat, leaving a gap in the total effect, but there was enough left without him to satisfy the Hempstead audience.

Miss Temple does the talking ingenue straight work, along with the Havels' own male straight, for the comedy team, besides her tap dancing. Miss Gibson is a trick kicker who taps her shoulder blades with her tootsies. Unbilled boy gives an imitation of a train in one of the few sand dances witnessed in years, and later an eccentric jig. They all land on their own.

Havels' ship scene is their regular full stage vaude turn, modified, with the Misses Temple and Gibson, both nice lookers, on the receiving end. The rest of their talk, sprinkled through the three other comedy items, is in the typical Havel style, but mostly new. Fact that there's a laugh sequence between each musical, dancing or singing bit is the essence of the unit's pace and merit.

Rivoli was playing 'Dancing Lady' with the unit the first half. They were standing in the rear downstairs all through the last stage show and into the start of the picture. The coming first half house plays Harry Krivit's 'Modern Nights.' Vaudeville has been declared out here entirely, with the house on the unit policy 100%. *Bige.*

PALACE, N. Y.

Compared to the level that has prevailed here in recent weeks the current stage setup represents an improvement in quality, tone and balance. No matter the time of day or the mood of the audience the bill can be assured of at least two surefire reactions. And the acts that will do the delivering in a big way are Reggie Childs' orchestra and supporting specialists spotted in closing and the Mills, Gold and Raye madhouse which precedes.

Friday night's attendance had little to get excited about until the proceedings reached the fourth niche and unloosened the M. G. & R. combine. Antics of this threesome quickly pulled the show out of the slough and the laughs and applause kept popping right up to the curtain that faded out the Childs entourage. Despite the waning popularity of the ditty, Childs opened them wide and heavy with a cleverly devised and highly diverting conceit on 'The Three Little Pigs.' The Childs act spells smooth routining, crack entertainment and swell showmanship.

Around Child's turn is an air of class that is maintained through the band numbers, the eye tickling dance bits by Crawford and Caskey and the warbling interludes of Don Howard. Both the rhumba conception and an acrobatic whirligig unlimbered by the Crawford-Caskey partnership did plenty damage to the onlookers' palms. Howard, who has both the voice and the appearance, also landed solidly with this bunch. Childs' last hotel connection was the Roosevelt while the dance team is an importation from the Petit Palais niterie.

Things went quietly for the first three turns. Arthur Petley put his stringy self through heaps of shenanigans on the trampoline and showed them a few neat tricks in the way of casting and collected an occasional giggle. Deuce slot brought Johnny Hyman and his nice little parlor divertissement in which he takes a blackboard, a piece of chalk and an eraser and piles an exhibit of word building that sums up as cute but dull.

Sheila Barrett followed with her impersonations, which led off with Bert Lahr and singled out George Arliss for the finish. Her repertoire did not include Mae West or Jimmy Durante. That at least made her act somewhat different from the usual run of impersonators. Performance she uncorked gave the impression that she has gone arty. Perhaps the makeup affected has something to do with the shift in style.

'If I Were Free' (Radio), an Ethel Waters' short and a newsreel compose the week's screen fare. *Odec.*

PALACE, CINCY

('Greenwich Follies' Unit)

Cincinnati, Jan. 12.

While far removed from the run-of-mine tab musicals, this 45-people show played here on a four-a-day basis in connection with pix at a 44c. top, , quantity and quality of scenery and wardrobe, and clean entertainment it's the biggest bargain ever dished out in Cincy. A notable highlight is the splendid routine of the youthful and good-looking Chester Hale Girls, 24 of whom make up the chorus. By way of distinction, there's nary a blackout during the running time of 75 minutes.

Chick York and Rose King, vaude vets, supply the bulk of the comedy and romp gaily without hogging. From their variety vehicle of recent years they inject the sure-fire sleigh and inflated rubber horse skit and the always funny King takeoff of the oldtime Amazon prim. True York, their daughter, is in several bits, as ingenue.

Coley Wirth, with Y. and K. for some seasons, abets capably in laugh situations and Edith Drake serves well as prima donna. Top solo vocal chores are done by Ernest Charles, lyric tenor, and a double male quartet, billed as the 'G. V. F. Octet.' pipes sweeter than is to be expected in these days of screen and stage combos. Ayres and Rene contribute an adagio routine that smacks of class and daring.

Ruby Norton scores mightily a la Mae West. The Three California Redheads, femme, are on twice for fast soft shoe and clog specialties.

There are 35 hanging pieces and the troupe carries its own switchboard. Standout production numbers are 'Shadows on the Wall,' 'Pirateers,' 'Kiss the Bride,' which is beautified with a waltz by Ayres and Rene, and mainly the reproduction of the original Weber and Fields military chorus, executed by the Hale gals. The last number employs tights and below-the-knee garters. As pirateers the chorines sported wide-topped boots that afford more upper leg exposure.

All music special save for the military chorus drill, which is accompanied by a medley of old tunes. A near-closing smash is the burlesque operatic version of 'Horsey Keep Your Tail Up,' revived from the first 'G. V. F.' and cleverly handled by the male octet and nine principals.

Show was produced by Curtis & Allen, with Carleton Hoagland and Chester Hale staging. Harry Carroll and George Bennett wrote the music and lyrics. *Kolling.*

PARAMOUNT, L. A.

Los Angeles, Jan. 11.

With the Four Mills Bros. on for a return engagement, following an interval of a week, and Richard and Pringle's Georgia Minstrels as an added attraction, Paramount is giving the customers a double-barreled stager this week, in addition to 'The Last Round-Up' as the screen feature.

Mills Bros., adding a few songs to the previous repertory, came back for strong reception, with the house roping off holdouts for the opening show. 'Lazy Bones', somewhat clowned, again proved the favorite number, others being 'We're In the Money,' the hauntingly melancholy rendition of 'Old Rockin' Chair's Got Me,' 'I Only Heard,' and 'Tiger Rag.' Songs were frequently interrupted by applause for individual member's contribution.

Mills are preceded by the Georgia Minstrels, featuring Broomfield and Greeley, with a company of 40, scoring in a nice variety of offerings. Effective clowning of Broomfield and Greeley climaxes where the pair invade mountain stronghold of savage Indians—represented by the line girls in gorgeous array—to teach the chief the fine art of shooting crap. Situation is wowed for big laughs.

Minstrels are lavishly presented, with Creole chorus flashy in striking costumes.

Added screen attraction is Bing Crosby's two-reel miniature musical, 'Just An Echo'. Stage portion of the show is an hour's solid entertainment.

CAPITOL, N. Y.

At the Capitol this week is a feature, 'Fugitive Lovers' (MG), whose faults as entertainment are advertised audaciously as virtues. With that stencil of something taken from the archives the house has a very pretty but slow presentation of pure classicism, entitled, 'The Romance of a Rose.' And acres of empty seats.

Greatest expense apart from the rental on the feature is the 50-piece pit orchestra. A worthy ensemble of tooters and fiddlers, they attacked Gounod's 'Faust' under the direction of Don Albert with considerable effectiveness. This led logically enough into an excerpt from the opera rendered in full operatic tremolo by Leona Cori, Guiseppe Barsotta and Arturo Imparato in the costumes of four centuries ago.

Since the Capitol seems floundering around not sure what to put on its stage and running the gamut from Harlem hi-de-ho to Harlequi and Columbine, it might receive worse suggestions without soliciting them than to try more of these operas and go after the music crowd intensively. Obviously business being not too encouraging these days the Capitol stands in need of business-getting schemes for those weeks when the screen suffers from 'nice little pictures' that make the great big theatre look like Primo Carnera at a children's party.

Pop opera did well at the Hippodrome. There is certainly an audience for it and a regular schedule of lyric drama in combination with pictures might have value. To be sure it's nothing new. Excerpts have been given intermittently at the Capitol and at the houses administered by Rothafel. Still the Hipp and the so-called Venice theatre are not without their lessons.

Anyhow, it's a cinch that 'The Romance of a Rose' and others like it aren't qualifying either as poultry or seafood. It throws all the burden upon the screen when the screen is least able to sustain the weight.

This singing, dancing, pantomimic 'story' starts with Mario and Florio in a silhouette flrtation. Top-hatted gent, lady in crinoline, business of dropping her kerchief, a rose purchased from a flower girl who then steps into 'one' for a glimpse of ballet while the scene is changed. Inevitably the rose is symbolized by the Chester Hale girls in multi-colored costumes and fluttering feather fans. A bumble bee symbolized by Marie Rio trips blithely in and among the petals, departs drunk with honey. Mario and Florio appear and waltz in the ultra-moderne manner of a Park avenue champagne parlor.

It's all most decorous, extremely suave, marked by the best of taste and desperately dull for competitive purposes in an aggressive theatrical set-up. Indeed, the entire Capitol show from overture to the final happy ending of the feature contains scarcely one item that isn't serious. Comedy is practically ignored. *Land.*

TRANSLUX

(Also Fox Newsreel)

Current program is one of the best the Luxer has projected in months. The house seems to have gotten wise to the fact that with the Embassy dark it has not only a chance to recruit new patrons but to retain them. Furthermore, the management is increasing the amount of news, stepping up the usual 28 clips to 35.

If it were customary to award a medal for the best edited subject of the year, Pathe would stand an excellent chance to grab it with its present analysis of government debt. In the few moments which this clip occupies it gets over a chart of figures as far ahead at 1936. It does not overlook the unemployed or the war debts. Plus the reporting, it is one of the biggest boosts for the Roosevelt administration, as well as one of the clearest and most convincing analyses either screened or printed.

Paramount lists as exclusives views of 'Nazis releasing political prisoners and rioting in Palestine. Both are unusual subjects, the Palestine clip including close-ups of police being mauled by the public. The other subject is one of the first to come out of Germany in months.

Drys are getting over a heavy campaign in the program. There are five or more clips on the subject. As usual they are in the comedy class, the pans of some of the leaders getting laughs even before they open up. Fox includes a portion of this campaign but the Luxer, through Paramount and Pathe is able to get in deeper. While it looks like a frame, that judge who gives stews the alternative of drinking castor oil instead of going to jail is a natural for audiences. Pathe covers part of a Billy Sunday address.

There are several kid subjects in the program which also win outbursts. The fat-cheeked two year-old who recites the nursery rhyme is a certain bet. A title that brings the planes to Hawaii introduces Universal's subject of the naval fliers. This leads the program. It

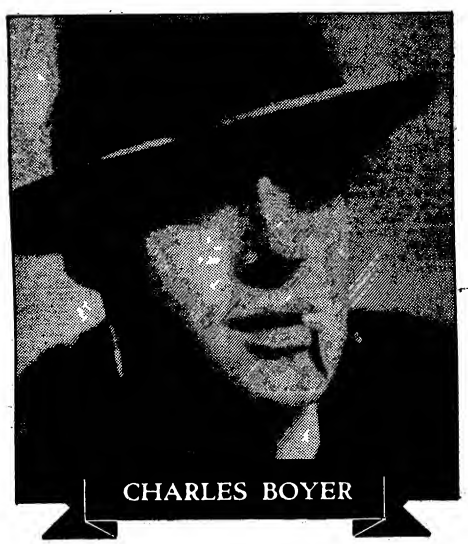
(Continued on page 21)

Erik Charell
Charles Boyer

FOX welcomes you to America!

and all America will welcome your genius!

Erik Charell, producer of international fame! Charles Boyer, outstanding dramatic figure of France! Joining their genius under the FOX banner to give America a glorious new entertainment thrill. Two more brilliant personalities added to the resplendent FOX roster. Further evidence that FOX is ever alert to add glamour to your box office!

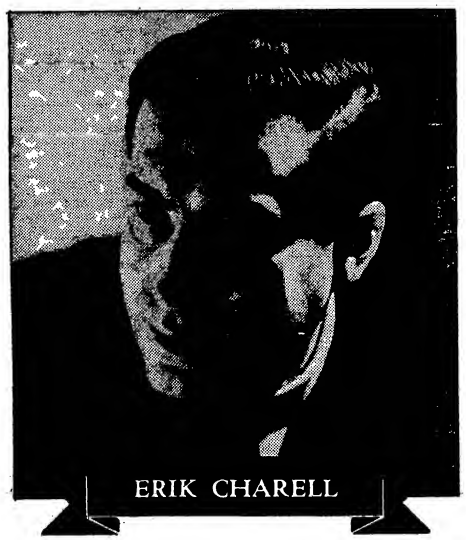


CHARLES BOYER

To appear in Erik Charell's first American production . . . which will bring to the fore all the mysterious glamour that radiates from this magnetic personality.

●

Foremost romantic and dramatic personality of the French stage and screen. Starred in the French stage success: "Le Bonheur"; "Melo"; "Le Venier"; "La Gallerie des Glaces". Starred in many motion picture hits . . . among others: Erich Pommer's epochal "Liliom" in French.



ERIK CHARELL

Here to make productions typical of the amazing vitality, originality and appeal which characterize his sensational Continental successes.

●

Producer of "White Horse Inn", current hit of all Europe (now in its 3rd year in Paris, its 2nd in London). Max Reinhardt's associate in "The Miracle". Successfully produced "The Merry Widow", "The Three Musketeers", "Madame Pompadour", many other hits, in Berlin's Grosses Schauspielhaus.

FOX

EXPLOITATION

By Epes W. Sargent

Short Lived But Good

Omaha, Neb.

Front page publicity broke for Art Abelson and his World theatre gang of ad posters as the result of a gag developed for showing of 'The Chief.' Stunt consisted of covering all fire plugs and parking signs in the downtown area with posters enjoining motorists not to park there, but to park at the World and see 'The Chief.' To be protected it was necessary to secure permission from both the police and the fire commissioners.

Unexpected front page angle result as permission was secured from only one commissioner and members of the other force discovered the work. Only regretable part was that posters did not remain out long enough to receive due notice, but page one notice was deemed recompense enough. Cost being 300 posters and wages of ad posters.

Plugs the Basement

Sophie Smith, who runs the Little Picture House, N. Y., for the Film Guild, has been building up her Tavern Room in the basement as an added attraction and getting a good play from patrons who might not respond to the call of the pictures, but who drop in and look at some film and then go downstairs to have a light supper or to go in heavier for the curry dinner which is served from six to nine. That costs $1, but there are also sandwiches and light refreshments to be had, with afternoon tea and after-dinner coffee free to all patrons. Both imported and domestic beers have been served since the 3.2 came in.

Enterprise shows some direct profit, but the chief advantage is that it makes the house the center of things for that section. Plenty of houses have waste space which might be similarly utilized, and while the sale of beer may be frowned upon in spots, that's not really necessary. The big argument is the social side, with patrons calling each other up to make a date after the film. It's a permanent appeal that doesn't depend upon the picture. If that's not up to standard, they merely go downstairs a little earlier.

'Fugitive' Bus Bally

Columbus.

Loew's Broad put on one of the most strenuous campaigns ever for the present show, 'Fugitive Lovers,' when they hired a fleet of Greyhound buses to cruise about town and invited any and all coming to see the show, which takes place almost entirely in a similar bus, to board one of the big blue boys and get a free ride to the house. Few took advantage of the free ride offer, but the many buses cruising about heavily placarded were one of the sensations over the weekend.

Wholesale Rates

Few independent operators seem to take to the idea of bulk production of standard printed matter. They order by the week and take a one-color job, where with a little planning ahead they can get a two-color job at very little advance.

A few managers who have it figured out that composition and make-ready cost more than the actual run through the press, have arrangements with the printing office to run off one color when the shop is idle, printing up a supply to last eight or 10 weeks. This is in the bright color and the job is then set aside. Each week a sufficient number of the sheets is taken for the immediate requirements, and before the stock is fully exhausted the printer usually has a chance to run off another bulk job to keep busy some otherwise idle press. Often the cost is cut to a quarter of the price that would be charged for a one-time two-color rush job, because the printer is able to slip the job on a press which otherwise would not be earning anything.

The same idea can be applied to block one-sheets and larger pieces, the essential thought being that saving the printer's time will save two impression costs as well. It involves a larger order for paper, but this also will bring a discount that will offset the slight additional amount tied up in stock.

One man takes the idea even further. He figures out novelties that can be run off in odd seasons and then overprinted in a rush when they are needed. It helps.

Modeled Frames

Some years ago a San Diego theatre man, Richard A. Addison, developed a formula for a modeling compound that is similar to the more modern gesso, but less expensive. It can be used for frames, relief displays or any other purpose, and will take color nicely after it has dried.

The composition consists of equal parts of plaster of paris and kalsomine mixed with water and a small amount of white glue. Too much glue will cause shrinkage in drying and develop cracks, so a little experimenting is in order before a large batch is made up. The addition of some glycerine will overcome a tendency to crack.

The stuff is kneaded into a stiff mass and applied to the rough wood frame or whatever it is desired to decorate and worked into a design with modeling tools. It should be permitted to dry thoroughly and then given a coat of varnish, metallic paint or ordinary enamel in any desired color. Where the managerial skill does not run in the direction of sculpture, it should be possible to enlist the aid of some art teacher or even an art school pupil. It might even be feasible to send a set of frames over to the art teacher of a public school with an offer of ticket or cash prizes for the best frames.

The stunt will provide a new dress for the lobby for a small cost. Also useful in making up frames for a special picture.

Wrong Free Ride

Metro hired some trucks for exploitation purposes on 'Fugitive Lovers.' Pasted a strip across them reading: 'Hop on and get a ride to the Capitol (N. Y.) to see 'Fugitive Lovers.'

Okay, except that one of the trucks used belonged and was prominently labeled as belonging to an orphanage home.

Certified Pix

Pittsburgh.

On the theory that film advertising has cried 'wolf' too often, Joe Feldman, WB advertising chief, has had a 'Certified Entertainment' seal drawn up which he plans to affix to all newspaper copy for what he calls 'deserving pictures.' No fanfare accompanying start of seal stunt, with Feldman holding to the belief that public itself will become aware of it in time and accept it at its face value.

First time this sort of thing has been tried. Managerial endorsements have occasionally been used but in several cases chiefly to bolster weak pictures. Feldman insists his advertising seal will be slapped only on copy pictures which he believes to deserve it.

'Counsellor-at-Law' at Stanley this week initial picture to get the seal, with a little reading matter attached to explain its significance.

More Goodwill

Neighborhood manager has effected a junction with a charitable organization to act as distributor of magazines and other fiction contributed by patrons and others for the diversion of shut-ins.

A receptable in the lobby is provided for the receipt of read magazines and books and twice a week his bill wagon is pressed into service to shift the load to a list of about a hundred lame and bedridden persons, picking up the old packets and taking them on to another address while fresh material is left. It involves considerable bookkeeping to prevent duplication of reading matter to the same name, but a couple of the ushers have become interested and assist in this service, and the magazines are shifted about until all have seen them, when such as are still in good condition are sent to a refuge for unemployed men.

Manager figures that the word of mouth advertising given the visiting friends of those helped is alone worth the trouble, but in addition the house has upped business a little from those who come to leave contributions and stay on to see the show.

Useful only where the sector is small enough to permit word to get about, but that will fit many localities and small town spots.

Boomed the Carioca

As a side publicity stunt on 'Flying Down to Rio,' Leon J. Bamberger, of Radio Pictures, sent out 2,000 broadsides to dance halls and teachers, giving illustrations of the steps and urging the recipients to boom this new version of the tango.

Sheet was chiefly concerned with the dance directions but carried sufficient copy on the picture to make for interest.

Good Idea Yet

New Haven.

Erle Wright had a nifty gag laid out for 'Flying Down to Rio' but it failed to materialize due to cold feet of principals. Stunt was a tie-up with local sheet to provide couple to be married in the air over town. Great idea, but a survey failed to unearth anybody with nerve enough to go through with it.

Carries It Over

While Sunday was a deterrent to many New Year's eve parties this year, one small towner put over such a gay affair that he is thinking of making it a monthly event. Several of the patrons have made the suggestion and he is seriously considering the idea.

Plans to hold it on the last Friday of each month, with the show starting as soon after 11 as he can get the regular night house out and the newcomers in. He'll have a small show, mostly local talent, with the audience supplied with paper caps and noise makers. If the show runs short, the patrons will be invited to come up on the stage and stretch it out. That's where he made the initial hit. He had only four acts, to get the crowd in the right humor, then he staged tugs of war, wrestling, boxing, clowning and a singing contest. He m.c.'s the events so smartly that

(Continued on page 50)

BEHIND *the* KEYS

Denver.

Edwin Bluck, former part owner of the Hiawatha, Denver, has taken long-term leases on the Cover and U.S.A. theatres at Fort Morgan, Colo., from John Andersen.

J. J. Goodstein, owner of theatres in Pueblo, Rocky Ford, Colo., and Philadelphia, Pa., has remodeled the old opera house at Alamosa, Colo., into a theatre, naming it the Palm, the same as his houses in Pueblo and Philadelphia.

Chas. Ernst, formerly with Fox, is now general manager for J. J. Goodstein's string of theatres in Colorado.

Chas. A. Muloch is remodeling a garage at Rocky For , Colo., making it into a theatre with 700 seats. Installing RCA high fidelity.

Mullen, Neb., opera house has been reopened.

Pastime theatre luff, Colo., closed.

J. C. Burton has reopened the Lyric at Carazoza, N. M.

G. E. Payne reopens the Princess at Ault, Colo.

Los Angeles.

Gerald Gallagher, former manager of FWC California theatre, San Diego, recently replaced by Al Haynie, assigned to manage Paramount, Portland.

Minneapolis.

Fay Tyler, manager of W. A. Steffes' Paradise, nabe. Formerly with Publix publicity at Lyceum.

Canton, O.

L. Ward Farrar has assumed his duties as manager of Loew's here replacing George Krasha, who has been transferred to New York as manager of Loew's Paradise. Farrar comes here from Columbus where he had been director of publicity relations of Loew's two theatres there.

Los Angeles.

Fox West Coast theatre changes during the past week had Gerald Gallagher transferred from the California in San Diego to the Paramount in Portland, Ore., where he succeeded Al Haney as manager.

Carl Meeker went to the Fairmont in San Diego, replacing Carl Miller who took over management of the Criterion in Santa Monica. Latter replaced J. A. G. Schiller, who moved to the United Artists at Whittier.

Bellefontaine, O.

Tom Olsen in as dist. mgr. here and Piqua for Schine theatres. Formerly Fox-W.C. in Seattle, Spokane and Bakersfield, Cal.

Memphis.

Joseph Bohn, Warner Brothers division manager here, resigned to enter the neighborhood theatre business independently in Louisville. Bohn was succeeded by M. J. Conners.

Canton, O.

Ed C. Paul, many years with Gus Sun agency, Springfield, O., now managing the Strand and Paramount, Middletown, O.

John Fisher, Sharon, Pa., manager for Warners assigned to Ridgeway, Pa. house, with Ed

(Continued on page 47)

BEN BLUE

WARNER BROS. COMEDIES
Dir. JOE RIVKIN
LEO MORRISON, Agency

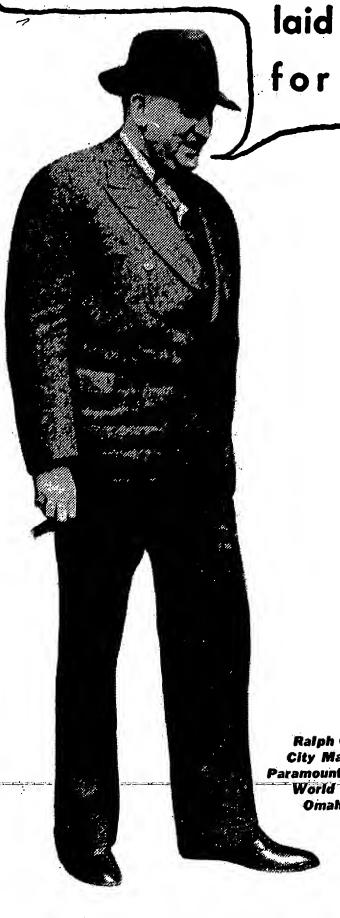
CAPITOL, NEW YORK, NOW
"TRIO OF FAUST"
LEONORA CORI
ARTURO IMPARATO
GIUSEPPE BARSOTTI

STAGESHOWS WITH BOX-OFFICE PUNCH

BUILT FOR YOUR THEATRE AND TO FIT YOUR BUDGET

F+M STAGESHOWS
1560 Broadway New York City
A Subsidiary of
FANCHON & MARCO, Inc.

"Gallant Lady" is a great show! Already have a great campaign laid out for it!



Ralph Goldberg
City Manager for
Paramount, Orpheum &
World Theatres
Omaha, Neb.

A STATEMENT

YOU no doubt have read of my resignation from Radio City. Because I am leaving for a brief rest it has been impossible to communicate with many of my friends in the motion picture industry.

Therefore, I am taking this means of expressing to them my very great appreciation for the loyalty and the warm personal friendship shown me.

To my staff, to the executives in the industry and to all the other fine men and women in this business whom I am proud to call my friends, I write this note of thanks and gratitude for the pleasant relations which have been my good fortune to enjoy, and which I am sure will continue.

For the present all communications should be addressed to me at 115 Central Park West, New York City.

Sincerely,

TRANSLUX, N. Y.

(Continued from page 17)

covers the take-off and personnel very well.

Newspaper lines are also represented in many other respects. The plane that hit a broadcasting tower in Belgium, unrest in Ireland, a big fire in Chicago and the poultry show are included. Pathe as well contributes the Tilden-Vines tennis match. Paramount caught the arrival of Russia's ambassador and also reviewed extensively scenes in Japan with the birth of an heir to its throne. The program had an abundance of magazine material, as well.

Excepting Mrs. Catt's birthday, England's Bible purchase and a Madrid lottery there was nothing which the Fox reel had which was not to be viewed in the Luxer. Other subjects included Boulder Dam, Attorney General Cummings, Illinois farmers spilling milk and Garden wrestling. *Waly.*

Pantages, Hollywood

Hollywood, Jan. 12.

Alexander Pantages achieved a reputation as a combination vaude and picture operator many years ago. He was a top notcher in his class. Then blew the business as the depression turn of the tide to let RKO take a trimming. They took it properly.

Then Pan decided it was time for him to rehabilitate the Pantages name on theatre marquees and put out his vaude road shows: It was tried. But did not last.

Reason seems quite obvious by the manner he tries to present a few real vaude acts in his house this week. He got that movable platform idea where the band must come up from the pit. Others had it, years ago. It worked then. But today audiences want to see more and get more in action than a 12-piece musical assemblage and a couple of acts grabbed from here and there. Pantages, an adept showman, should know this. He was acknowledged as a showman with the material he sold over the footlights in the past. Pan may not have lost his shrewdness. But he has just let it go at that and permitted a sort of mangerial cabinet to formulate and operate his shows.

Theatre has been open three months now. Returns have been poor. All he had was odds and ends of first runs and a choice of Columbia and Universal product to play. That may be one excuse. But it is not enough as Pan knew that before he started. He is trying to operate on a shoestring basis as far as his stage show and advertising are concerned. Just cannot be done.

Talent costs money and talent when it is purchased should not be wasted in front of a band when a house is trying to bring back vaude as Pan started in to do. Trade in the other houses he booked in this sector was disheartening. The shows were presented in true vaude form or the style for which he had a reputation. It was just to fill 40 minutes or so and let it go at that. And that is the way it is still being done by him and should vaude ever be rehabilitated in this sector, it will not be done by Pan, unless he takes off his coat, gets in at those rehearsals and sees that the acts have room to work in and scenery to back them up. That goes especially for the flash turns, which were always a feature on the Pan circuit.

Current show has Babe Egan with an orchestra of 12 called the Debutantes headlining. It is not the old Egan 'red heads' and nowhere near a presentable musical aggregation from a woman with a rep for a real entertaining outfit. Seems as though it is a pickup group, which had little rehearsal and was just trying to keep moving here, there and everywhere. They opened with rendition of '42nd Street' with saxophonist vocalizing chorus as though she were throwing out a distress signal.

Haines Twins, couple of locals who sat in with band, did some steel string Hawaiian harmony, chanted and then finished with a dance. Kids still are getting experience and bill of this sort does them no harm, as at least they have a few people to play to. Carl Shaw on next helped out by a male stooge and one of the Haines girls goes into comedy attempt working in front of band, which kind of missed, and finally scored with his eccentric stepping, especially his dummy dance.

Joquin Garat, Filipino, comes on to warble a ballad and finishes with comedy number. Reminds much of the youth that sang with the illustrated slides, which are now replaced by the stage mike which did not work. Then John and Mary Mason, with fantastic and comedy roller skating stunts which stopped the show. Smart combination, using audience plants and finish themselves with the girl hanging around the man's neck by one foot. For finale orchestra rendered 'Faust' with a fire eater giving the number its color effect. Audience short of 300 at last night show evidenced more interest in 'By Candlelight' (U), the screen feature, than in the show entertainment.

Yes, Mr. Pantages should roll up his sleeves before it is too late if he wants to sell vaude entertainment here, otherwise looks as though there will be no chance for the house, as he has tried everything else and nothing worked out to his satisfaction, financially or otherwise. *Ung.*

FOX, B'KLYN

It's another Alex Oumansky production with Freddie Berrens piloting the stage band and doubling as m.c. Compared to what the house had been accustomed to is calming off as a stage show prior to the Oumansky-Berrens entry, the current week's affair achieves a fairly satisfactory level of entertainment.

Show has flash, a melange of dancing that easily passes muster, lots of people on the stage to make it look big and enough good choral singing to make of that department an acceptable contribution. Presentation's weakness lies in its routining. It starts off with a rousing pace and by midway the excitement has waned and the interest is anybody's but the customers'.

Berrens does well at dishing out the palaver across the foots. He packs enough personality to get him by and when it comes to selling himself beyond that point, Berrens can always ring in some reference to the Columbia Broadcasting System, whose payroll he left last September. Apparently Berrens has some understanding with the network about his connection here because the pickup aggregation he's using at the Fox is billed as a CBS combo.

If anything, the band as Berrens manipulates it is a credit to the CBS tag. On the current show it has two interludes to itself and the expertly mixed package of dansapation it delivered on either occasion registered in a big way with the attendance Saturday afternoon.

Present stanza's put-together is labelled 'Scenes from Old New York,' with idea backed up by a couple of fairly imposing scenes of the New York locale and the togging out of the cast in garments of the old Bowery era. Open bit allows for the Fox's standing mixed chorus of 14 to give way to 'The Bowery, I'll Never Go There Anymore' and the line of 24 girls to follow this up with a so-so tap routine. Next inning tumblers a cut on the 'Maggie' theme and a smooth piece of buck and winging by a mixed quintet of youngsters. Congregation dealt liberally with each of these numbers and also found Paul Nolan's outlay of simple juggling, Fay Adler's pirouetting and the nonsense warbling of Ronnie, Van and Kamplain much to its liking.

Do Re Mi, CBS harmony threesome, overstayed its welcome, but the act garnered enough applause to rate as a worthy filler-in for presentations. For the next to closing spot there's Bayes and Speck's crossfire. Takings for the team were moderate.

Feature, 'By Candle Light' (U). *Odec.*

ACADEMY, N. Y.

('RADIO REVELS' UNIT)

Will Osborne, the crooner who once sued Rudy Vallee for allegedly copying his crooning style, is well known to vaude audiences which have seen him frequently with band acts of his own. He has now gone a little further, adding several acts which themselves are known in vaude, and stretched it all out to unit length.

Down here the Osborne production took the place of the regular five-act bill the half of the week extending from Tuesday to Friday (9-12). It's a fair show and, among others, includes George Campo, Reynolds and White and Serge Flash. They work in front of the 13-piece Osborne band, giving the unit that picture house expression and appearance.

First on are the Three Jacks, rhythm dancers, Flash following.

Juggler still finishes by tossing a ball to the audience, to be tossed back to him. It seems a waste to continue this as far as it was, since Flash was catching the ball mostly with his hands. Slowed up the show badly.

The Reynolds and White tramp act is about middle, while George Campo with his comedy acrobatics is further down with the girl who assists him and in the Apache tosses him around a little. Additional talent includes Michael, a kid playing the accordion, and Melissa Mason, clever high-kicking dancer.

Osborne's band numbers include a novel number to represent confusion in a broadcasting station and some 'Big Bad Wolf' flavor. Osborne himself does a solo of 'Did You Ever See a Dream Walking?' selling it nicely. He has himself and his boys in white palm beach suit, with orchestra attractively set. *Char.*

WM. WYLER ON 'GLAMOUR'

Hollywood, Jan. 15.

William Wyler will direct 'Glamour,' Ben Zeidman's next for Universal, with Gloria Stuart in featured spot.

PARAMOUNT, B'KLYN

Just a badly routined vaudeville show here this week, though with some good material. Idea seems to have been to set the line of girls in a couple dance numbers and then sprinkle a half dozen acts in between. The sprinkler didn't work very well.

Stan Meyers, house m.c., goes classical for his overture. Leads the lads through hunks of the fourth and fifth Tschalkowsky Symphonies by way of Dvorak's New World Symphony and ends up with a taste of the Pilgrim's Chorus from Tannhauser. Makes a good overture, though too heavy for this type of audience.

Show starts with Ravel's Bolero, too, which makes it pretty slow in toto. Line of girls do version with trick costumes and red umbrellas. Would have been a good number if the girls could learn precision, but as is it's pretty much of an eyes re. For the tail-end the Romeros come on with a rumba. Just a fragment and doesn't show enough of the team.

At this stage Meyers deserts his pit-boys and shows up on the stage to announce new turns as they come along. Seems a little silly. If he's good enough to conduct the overture he ought to guide the musicians through the rest of it. If he does have to make the announcements vocally, no reason why he can't make them from the pit to keep up the illusion of his being a band leader.

Six Danwell's in trick Hungarian costumes, for tumbling and teeter board work. Then Demarest and Sibley, okay song and piano duo. Miss Sibley had a hard time making a getaway. Line of girls again in a hoop thing that, again, didn't pan. Lights failed to work properly this time.

Eddie Garr, in one, had an easy time of things, despite he opened somewhat in a chillish atmosphere. Biggest mistake of the bill comes in the next turn, three X Sisters, announced as by courtesy of NBC. Harmonizing girl trio is okay but spends half its time on the rostrum giving imitations. Trying to give imitations after Eddie Garr gets through with his mimicking, is something of a task.

Line probably should have come back here to close up the show, but may have been tired. Nothing happened. Lights went off and trailers started. Show runs too long, 72 minutes, that's probably the answer.

'ight Girls in a Boat' (Par) on the screen, plus a newsreel, run the entire show's running time up to 160 minutes, fair enough. *Kaul.*

PITT, PITTSB'G

('SHUFFLE ALONG' UNIT)

Pittsburgh, Jan. 12.

A glorified floor show, there's enough in this sepia revue to carry it over with room to spare. That 'Shuffle Along' tag doesn't mean a thing. It's merely the title of a show. Right now, all that's left of it is a few of the original song numbers that Euble Blake's band plays but nobody sings from the stage.

Outside of that, it might be a Cotton Club offering. Although Blake and his boys start out in the pit with a regular overture, they shift shortly to the stage during a Miller and Moreland bit in 'one', and thereafter Euble becomes m.c. in addition to stick-waver.

Carries a chorus of 10 brownskins who go after their work as if they mean it. Give the audience the impression that they enjoy their abandoned wiggling, and it's contagious. They're around most of the time, save during the Miller-Moreland patter and Blake's band speciality.

Little production outlay apparent, with only a few backdrops used, so overhead is chiefly talent. What that amounts to these days is a matter of conjecture, but there's no doubt that 'Shuffle Along' can get by on a fairly soft budget. From looks of things today, there should be little trouble, for at the first show, Pitt had a full check both downstairs and in first balcony and they were standing at the break.

Most legitimate sock is registered by Three Brown Spots, dusky dancing demons in one of those challenge routines that winds up in a frenzied whirlwind. Boys so toyed the show cold and had to come back for more. Flournoy Miller, formerly of Miller and Lyles, has a new partner in Morton Moreland, but their act is essentially the same. Get three spots and even dig up the blackboard routine. Aside from that, everything else sounds fairly new and boys had no trouble ting their share.

Blake's band specialty, with leader doing a crackerjack piano solo of a special 'When Day Is Done' arrangement, okay, with a hip wiggler and Geneva Washington, songbird last with 'Rhapsody in Black', coming on later for specialties. There are several other minor principals, including a femme trio and a couple of male dance specialtists, but they don't mean much. One gal, however, goes to town in a hot dance that had 'em pounding their fists.

Brown Spots are on for what amounts to next-to-closing and then there's the finale, as fast and frenzied as anything the better Broadway colored offerings have ever turned out. At least one more sock wouldn't have hurt, but tab can still get by without it.

'I Was a Spy', British-made picture released by Fox, on screen and U newsreel. Regular house orchestra out this week, and management has also gone back to four shows daily and that 40c top, indicating overhead on 'Shuffle Along' can't be too high. *Cohen.*

ORPHEUM, OMAHA

('ARTISTS' MODELS' UNIT')

Omaha, Jan. 9.

For its first full week of the new year Orpheum brought in this 65-minute unit, which is evidently an attempt to capitalize on the 'Artists and Models' title, which used to hit town in the days of regular road shows. But this unit comes close in name only, as it does not even approach the road show type of musical, but is merely an assembly of vaude acts for picture house consumption. Production by Will J. Harris is given prominent billing, so there will be no confusion with 'Artists and Models.'

Openers are the Darling twins, who sing first and dance later on, though only one sister did the work at the midweek shows, as the other was ill and out. Second turn is Burns, Moriarity and Burns, hoofing trio. Although billed as a trio, most of their stage time is given to taking turns at showing individual steps; they work at two different periods of the unit.

Following is Chick Kennedy, platinum blonde, who is mentioned in radio connections, with her versified impressions, some original, some imitations. She is aided and succeeded by Don Santos, who carries the comic assignment. He depends almost entirely on the shady element for his gags and otherwise hardly invades the realm reserved for comics.

M. Alphonse Berg then drapes his own creations on living models with the use of only pins and tucks, all of which is known here from his previous appearances and which registers with the femme because of the creations and with the men because of the models.

Next to the finale spot is taken by Don Zelaya, a roly-poly nimble-fingered pianist, whose combined playing and lecturing is also familiar here. Along with Miss Kennedy and Berg, Zelaya gets the heavy billing.

Pit band moves to the stage for the last half of the show and principal numbers are interspersed with a line of 10. All in all the show adds up no better than the average vaude unit.

Music besides the pit band, led by Eddie Perrigo, includes Rosita at the organ, an offering made only with stage attractions. Film 'House on 56th Street' (WB).

Revamping 'Vanities'

Hollywood.

ramount's 'Murder at the Vanities' is getting a complete rewrite by Carey Wilson and Sam Hellman.

Stage play illogical,

Teet Carle, assistant Tom Bally in Paramount partment, left for New urday.

Press agent goes east to to the coast as public relations contact with Earl Carroll and the 12 girls he is bringing here for work in 'Murder at the Vanities.'

The group is expected to leave New York for Hollywood next Friday (19), ith publicity splash en route.

"Gallant Lady" should be a great box-office attraction. This is the type of picture the public wants to see.

Laurence Bolognino
Consolidated
Amusement
Enterprises
New York City

BOX OFFICE

"Here is a great picture -- probably one of the most timely and impressive stories ever brought to the screen. Packed with emotion-stirring value. Poignantly realistic, it should be tremendously popular with all classes of patrons."
—*Motion Picture Herald*

"Previewed 'Miss Fane's Baby.' Everybody enthusiastic and positive it will be excellent box office attraction."—*Charles D. Skouras, Fox West Coast Theatre*

"The picture is one of those often talked of but rarely produced. A combination of suspense and feminine appeal—with the stress on the former."
—*Hollywood Variety*

"Paramount has a hit in 'Fane's Baby Is Stolen.' A picture that is timely, universal and appealing. Preview audience sobbed unrestrainedly through the whole thing and burst out with whole-hearted applause at the end."
—*Hollywood Reporter*

"This production is an ideal combination of up-to-the-minute sentiment with tense heart interest and a suspense that holds all the way."
—*Motion Picture Daily*

Paramount Pictures

if it's a PARAMOUNT PICTURE it's the best show in town

Comparative Grosses for December

(Continued from page 10)

BROOKLYN

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
FOX (4,000; 25-35-50) High. $43,600 Low.. 8,900	Lips Betray $15,000 (Stage Show)	Master of Men $12,000	Charming Deceiver $14,000 (Phil Regan on stage)	Jimmy and Sally $15,000
ALBEE (3,500; 25-35-50) High. $45,000 Low.. 9,000	Hoopla $26,000 (Vaude)	Worst Woman $14,000	Counsellor $20,000 (Lanny Ross on stage)	Little Women $23,000
STRAND (2,000; 25-35-50) High. $28,500 Low.. 4,000	Headquarters $9,600	Havana Widows $8,900	Son of Sailor $9,500	House on 56th St. $11,000
PARA-MOUNT (4,000; 25-35-50-65) High. $79,000 Low.. $12,000	Sitting Pretty $30,000 (Stage Show)	Sitting $18,000 (2d week)	Double Life $12,000 (New Low)	Duck Soup $24,000
METRO-POLITAN (2,400; 25-35-50) High. $39,000 Low.. 14,000	Dancing Lady $24,000 (Vaude)	Blood Money $24,000	Ladies Behave $23,000 ('Crazy Quilt' on stage)	Going H'wood $22,000

ST. LOUIS

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
AMBASSA-DOR (3,000; 25-35-55) High. $48,800 Low.. 14,000	World Changes $15,000 (Stage Show)	Only Yesterday $14,000 (New Low)	Lady Killer $23,000	Sitting Pretty $18,000
FOX (5,000; 20-25-35) High. Low..	Jimmy and Sally $8,000 (Stage Show)	Husbands Go $8,000	Made Me Love and Curtain at 8 $8,000	Big Moment and Smoky $8,000
STATE (3,000; 25-35-5. High. $31,500 Low.. 10,000	Baron $10,000	Ladies Behave and Solitaire Man $10,000	Blood Money and Chief $10,000	Going H'wood $11,000
MISSOURI (3,500; 25-35-40) High. $29,500 Low.. 6,000	Invisible Man $8,000	After Tonight and College Coach $8,000	Headquarters and Without Room $6,000	Wonderland $9,000 (New Low)
ST. LOUIS (4,000; 25-40) High. Low..	Right to Romance $15,000 (Stage Show)	Little Women $14,000	Women $8,000 (2d week)	Son of Kong $8,000

DETROIT

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
MICHIGAN (4,045; 15-25-35-40-55) High. $58,100 Low.. 6,600	Ladies Behave $22,000 (Stage Show)	Sitting Pretty $15,000	Lady Killer $16,000	House on 56th St. $17,000
FOX (5,100; 15-25-35-40-55) High. $50,000 Low.. 4,000	Right to Romance $26,000 (Stage Show) ('50 Million Frenchmen' on stage)	Man's Castle $17,000	Lips Betray $20,000 (Cotton Club Rev on stage)	Mr. Skitch $25,000
FISHER (2,750; 15-25-35-40) High. $29,000 Low.. 3,200	Dancing Lady $6,000 (Stock)	Tillie and Gus $4,000	Women in His Life $4,000	Wonderland $7,000

SAN FRANCISCO

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
PARA-MOUNT (2,400; 25-35-40) High. $37,000 Low.. 5,000	Berkeley Sq. $10,000 (New Prices)	World Changes $12,500	Sitting Pretty $9,000	Wonderland $9,500 (6 days)
GOLDEN GATE (2,844; 25-35-40) High. $22,500 Low.. 5,400	Little Women $22,500 (New High) (Stage Show)	Women $14,000 (2d week)	Women $10,500 (3d week)	Counsellor $18,500 (8 days)
WARFIELD (2,700; 35-45-65) High. $48,000 Low.. 8,200	Lips Betray $17,500 (Stage Show) (Sophie Tucker on stage)	Female $16,000	Son of Sailor $17,500	Mr. Skitch $21,000

PITTSBURGH

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
PENN (3,300; 25-35-50) High. $41,000 Low.. 3,750	Dancing Lady $20,000	Baron $6,000	White Woman $6,500	Going H'wood $12,500
FULTON (1,750; 15-25-35) High. $12,000 Low.. 1,900	Paddy $9,300 (9 days)	Lips Betray $3,150 (5 days)	Mad Game $2,900 (6 days)	Mr. Skitch $6,600
STANLEY (3,600; 25-35-50) High. $48,000 Low.. 3,750	Little Women $29,000	Women $10,000 (2d week)	Lady Killer $7,500	House on 56th St. $9,000

KANSAS CITY

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
MIDLAND (4,000; 25) High. $35,000 Low.. 5,100	Henry VIII $8,800	Prizefighter $9,500	Blood Money $7,300	Going H'wood $13,800
MAIN-STREET (3,200; 25-40-60) High. $35,000 Low.. 3,700	Little Women $20,000	Women $6,500 (2d week)	World Changes $4,000	Havana Widows $17,200 ('Vanities' on stage)
NEWMAN (1,800; 25-40) High. $33,000 Low.. 4,000	Kennel Murder $6,500	Sitting Pretty $8,700	Lady Killer $5,500	Wonderland $4,500
UPTOWN (2,040; 25-40) High. Low..	Only Yesterday $5,000	Yesterday $3,800 (2d week)	Female $2,500	Jimmy and Sally and Son of Sailor $2,200

(Continued on page 25)

Wrong, Either Way

Phoenix, Jan. 15.

After a long stretch of letters from the home office kicking about business, Willard A. Osborne, of the Fox Phoenix, finds the shoe on the other foot. Out on bail to answer a charge of overcrowding the theatre, with hearing set for Thursday (18).

Osborne figures patsy either way.

TO ASK MORE CUTS FOR PAR SALARIES, FEES

Demand for further reductions in the allowance of salaries and fees in connection with the Paramount equity receivership which preceded bankruptcy, is expected to be made tomorrow morning (Wednesday) when a bill for $208,000, recommended for payment by Referee Henry K. Davis, comes up before Judge Bondy in U. S. District Court for approval.

Following many objections, the Referee reduced the amount from the $295,000, originally asked for, to $208,000. He recommends, in setting the date of hearing before Judge Bondy, that the district court approve payment of this reduced sum after fine-combing objections and answers filed with him.

Referee Davis did not reduce the amounts applied for in behalf of Charles D. Hilles and Adolph Zukor, who were the receivers under the equity administration lasting less than two months. Hilles is allowed the full $30,000, of which $5,000 has already been paid, while Zukor is recommended to receive $18,545. This is the balance asked for by Zukor after receiving $4,502 from Par subsidiaries.

Major reduction by the referee is in the cutting of $25,000 as fee to Root, Clark & Buckner as attorneys to Hilles and Zukor under the equity receivership. Other reductions are in fees for attorneys in other cities who represented the Hilles-Zukor duo in ancillary or other proceedings.

Publicity Boys Gather On Code Interpretation

Publicity heads of the picture companies and the theatre circuits pow-wowed last week in New York at the Hays office, Jeff McCarthy presiding, to determine a code of ethics for exploitation stunts, tie-ups, contests, etc. All with an eye to conformance with the film code.

Confab followed a heated diatribe by Col. Ed. Schiller, head of Loew theatre operations, who insisted upon a literal adherence to the code. Schiller monopolized the floor at a previous meeting in the Hays office.

Publicists concurred with Schiller on giveaways of crockeries, groceries, other premiums and the like, but stated when a newspaper tieup for a contest, or a giveaway of trips was effected, they could see no objection. Schiller's attitude was that one thing is bound to lead to another, and that what may be technically okay at the moment may soon lead to an infraction of code provisions. It is for this reason, Schiller admitted, that he was purposely leani a bit backwards at the moment.

Schiller cited his mild displeasure at a stunt which the Capitol, N. Y., a Loew house, employed last week in connection with 'Fugitive Lovers' (M-G), current this week. It's a tieup with the N. Y. Daily Mirror and calls for $20 prizes to those recognizing the backs of a pair of people.

Buys House From P-P Then Leases It Back

San Francisco, Jan. 15.

Louis Lurie, local realtor, bought the St. Francis theatre and adjoining stores and offices from Paramount-Publix Corp. last week, and then leased them back to the corporation for 99 years.

Fox-West Coast continues to run the house under the old deal for operation of Publix houses on the Coast by F-WC. Lurie is said to have paid $7,400,000 for the property.

Par-Pub originality intended to build a new house on the Market street site, but the possibility is remote in this overseated town.

3 BROADWAY CINEMAS ON THE OPEN MARKET

Three Broadway houses, the Criterion, Embassy and Cameo, are reported available. Though RKO home office denies it, it is said the Cameo, which has operted as an artie for many years, could be had.

The Loew people are trying to find a tenant for the Embassy, from which Fox-Movietone recently walked after unable to get rent reductions. The Criterion is reported being angled for on a lease by John Krimsky, who now has the house on a week-to-week basis, playing 'Emperor Jones' at a pop scale.

Will Horowitz Out

Galveston, Jan. 15.

Will Horowitz, Houston theatre man, paroled from Leavenworth after serving part of an 18-months sentence in connection with lottery charges growing out of operation of Radio Station XED, at Reynosa, Mexico, was given a rousing welcome and public reception on his return home Thursday (11).

H. Winkler, president of Houston labor council, voiced general sentiment, saying, 'We want Will Horowitz to know that his misfortune has in no way changed the esteem in which his fellow townsmen hold him. He comes back to Houston to resume the operation of his theatres, to help the poor and ill, and the afflicted, to give his Christmas parties to thousands of poor children, and to exemplify in word and deed that good which is the best for humanity."

Threaten Mortgage Foreclosure on 4 Brooklyn Theatres

Involved in difficulties of the Allied Owners Corp., which has been trying to collect back rent on four theatres it built for Paramount in Brooklyn, these houses as well as one in Irmingham, , also built by Allied, now face mortgage foreclosure. Action in that direction was taken Friday (12) by the Manufacturers Trust Co., New York, to foreclose a mortgage of $9,000,000 it wrote on the five houses.

Theatres are the Paramount, Brooklyn, operated by a Par-M. A. Shea partnership; the Valencia, Jamaica, and the Kings and Pitkin, Brooklyn, operated by Loew, and the Alabama, Birmingham, which rests in the Publix-Wilby partnership.

Foreclosure action was brought in Brooklyn Federal Court against the Allied Owners, hich went into bankruptcy last year. Under its bankruptcy proceedings, efforts were recently made by Allied creditors to determine why Loew had failed to meet monthly rent payments since last July 1, Loew defense being that there had been a breach of contract between that company and Paramount in connection with the leasing deal.

Loew leased the three houses from Par in 1927. While built by Allied for Par, the latter never went into either of the two Brooklyn de luxers, or the Valencia, Jamaica, Loew's opening all three.

Allied also built a theatre for Par at Fremont, O. That house is not endangered by the mortgage action just brought.

FLASH BULLETIN FROM WARNER BROS. TO EVERY EXHIBITOR IN AMERICA:—

MUNI IS COMING IN A BIG ONE!

HOUSE MANAGERS:—Paul Muni in "Hi, Nellie" soon will sweep America to the roar of record grosses • Tune up your staff. Start your campaign now!

ADVERTISING, PUBLICITY AND EXPLOITATION MEN:—Here's a chance to do your stuff • You can absolutely shoot the works—the show will back you up.

PROJECTION OPERATORS:—Gear machines to the last point of perfection. Muni gives the GREATEST PERFORMANCE IN TALKING PICTURE HISTORY!

TICKET SELLERS:—Limber up your fingers • "Hi, Nellie" will pull like a billion-volt dynamo if properly sold

USHERS:—Snap into it like real showmen • Start telling 'em now about "Hi, Nellie"

BILL POSTERS:—Drape the town with the sensational line of Muni paper—a two week flash in advance won't be too much

SIGN ARTISTS:—Get the situation stills and character shots of Muni • Here's your chance to spread yourself

With Glenda Farrell—Ned Sparks—Directed by Mervyn LeRoy

Vitagraph, Inc., Distributors

"Hi, Nellie"

TWO LITTLE WORDS THAT MEAN A GOLD MINE FROM WARNER BROS.

Comparative Grosses for December

(Continued from page 23)

WASHINGTON

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
EARLE (2,424; 25-35-40-50-60-70) High. $27,000 Low.. 6,000	Lady Killer $14,000 (Vaude)	Take Chance $16,000 (Lillian Roth on stage)	Chance at Heaven $13,000	Son of Sailor $11,000
FOX (3,434; 15-25-35-50-60) High. $41,500 Low.. 11,000	Ladies Behave $23,000 (Vaude) ('Crazy Quilt' on stage)	Hoopla $18,000	Lips Betray $23,000 ('Scandals' on stage)	Sitting Pretty $16,000
KEITH'S (1,850; 15-25-35-50-60) High. $21,000 Low.. 3,700	Little Women $17,000 (2d week)	Women $10,000 (3d week)	Women $6,000 (4th week)	Man's Castle $6,000 (6 days)
PALACE (2,363; 15-35-35-50-60) High. $32,000 Low.. 6,000	Dancing Lady $11,500	Duck Soup $14,500	Blood Money $8,000	Going H'wood $10,000
COLUMBIA (1,263; 15-25-35-40) High. $19,000 Low.. 1,100	Worst Woman $3,000	Tillie and Gus $3,500	Hell, High Water $3,000	Mad Game $3,000

DENVER

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
DENHAM (1,500; 25-30-40) High. $16,000 Low.. 2,000	Sitting Pretty $7,500 (Stage Show)	Way to Love $8,000	Take Chance $9,500	Tillie and Gus $5,000 (5 days)
DENVER (2,500; 25-35-50) High. $27,700 Low.. 3,000	Lady for Day $11,500 (Cecil and Sally on stage)	World Changes $3,000 (New Low)	Female $6,000	Man's Castle $7,000
ORPHEUM (2,600; 25-35-40) High. $20,000 Low.. 3,750	Hoopla $11,500 (Stage Show)	Only Yesterday $11,000	Lady Killer $13,000	Mr. Skitch $14,000
PARA-MOUNT (2,000; 25-40) High. $22,000 Low.. 1,750	Sigma Chi $2,600	Dancing Lady and Jimmy and Sally $3,000 (Split)	Blood Money $3,500	Horseplay and Smoky $2,750

CINCINNATI

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
ALBEE (3,300; 35-44) High. $33,500 Low.. 5,800	Duck Soup $11,500	Man's Castle $7,500	Ladies Behave $6,200	Design for Living and Cradle Song $9,500 (Split)
PALACE (2,600; 35-44-60) High. $28,100 Low.. 4,500	Right to Romance $11,500 (Vaude) Lilyan Tashman on stage)	Sitting Pretty $10,500	Chance at Heaven $11,000 ('50 Million Frenchmen' on stage)	Rainbow Over B'way $14,200 (Cotton Club Rev. on stage)
LYRIC (1,394; 35-44) High. $23,900 Low.. 2,900	Prizefighter $3,200 (6 days)	Dancing Lady $14,500	Lady $6,600 (2d week)	Husbands Go $7,000
KEITH'S (1,500; 30-40) High. $22,100 Low.. 3,200	Havana Widows $5,000	World Changes $4,800	Headquarters $4,200	Lady Killer $4,800

MINNEAPOLIS

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
STATE (2,200; 25-35-40) High. $28,000 Low.. 3,500	Female $10,000 (New prices) (Mills Bros. on stage)	Berkeley Sq. $5,000	Cradle Song $3,500 (New Low)	Keyhole $5,000
ORPHEUM (2,800; 25-35-40) High. $25,000 Low.. 2,200	Little Women $20,500 (8 days)	Havana Widows $12,000 ('Vanities' on stage)	Little Women $6,900 (Return)	Counsellor $8,000
LYRIC (1,300; 20-25) High. $17,000 Low.. 1,200	College Coach $3,500 (8 days)	Baron $3,300 (6 days)	Lady Killer $4,500	Take Chance $2,000

NEW HAVEN

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
PARA-MOUNT (2,348; 35-50) High. $21,000 Low.. 2,600	Sitting Pretty and Thundering Herd $7,200 (8 days)	Without Room $8,500 (Bill Robinson on stage)	Husbands Go and Lone Cowboy $4,300	Wonderland and Rainbow Over B'way $4,500
POLI'S (3,040; 35-50) $20,000 4,200	Dancing Lady $15,500 (8 days)	Lips Betray and Christopher Bean $8,700	Hoopla and Day of Reckoning $7,600	Going H'wood and Fog $9,300
SHERMAN (2,200; 35-50) High. $16,000 Low.. 1,500	Little Women $13,000	Lady Killer and I Were Free $4,200	Havana Widows and Blue Room $3,800 (6 days)	Counsellor and Son of Sailor $6,200 (8 days)

PORTLAND, ORE.

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
B'WAY (2,000; 25-40) High. $21,000 Low.. 2,500	Dancing Lady $9,400	Lady $6,000 (2d week)	Stage Mother $4,700	Going H'wood $6,000
UNITED ARTISTS (1,000; 25-40) High. $13,200 Low.. 1,200	Christopher Bean $6,600	Bean $2,000 (5 days)	Ladies Behave $3,000	Roman Scandals $6,500
ORIENTAL (2,500; 25-35) High. $24,000 Low.. 800	Only Yesterday $2,800	Kennel Murder and Chance at Heaven $3,700	Aggie Appleby and Ace of Aces $2,800	Little Women $3,000

(Continued on page 27)

Not Bi-Lingual

Minneapolis, Jan. 15.

Local exhib who bought a Yiddish talking picture turned the print over to his booth operator who jokingly told him that the theatre's sound system could only take English dialog.

The exhibitor hastened to the exchange to rescind the deal.

CONSIDINE BACK INTO VAUDFILM EXHIBITION?

Los Angeles, Jan. 15.

John W. Considine en route to New York via the canal arrives there Jan. 22.

He has a deal on to re-enter the small theatre biz with vaude and pix.

Groceries' Giveaways, Autos, Stir Milwaukee

Milwaukee, Jan. 15.

A municipal court jury decided last week that the district court was wrong in assessing Charles Washicheck, manager of the Pearl theatre, $25 and costs for giving groceries away to holders of certain seats. The technical point involved was the idea that the scheme was a violation of the lottery law. Washicheck held that there was no lottery because the management had evolved a plan whereby every seat in the house would sooner or later win a prize—if people came to the house often enough.

Despite the fact that Washicheck was found not guilty, the district attorney's office has announced that it will continue to prosecute all such cases in the future.

On the heels of Washicheck's acquittal came the issuance of a temporary injunction restraining the management of the Auto Show from giving away an automobile every day as advertised. Bringing his action as a citizen, Manning Silverman, owner of several nabe houses, and who recently was acquitted of operating a lottery in his houses by offering the same kind of grocery inducements that Washicheck did, maintained that such a practice as giving away machines was a direct violation of the lottery laws, contrary to public policy and a nuisance reflecting on the morals of the people of Wisconsin. In other words, if the theatres can't give away groceries, why allow auto shows to give away automobiles to attract patronage.

But Silverman's temporary injunction was dissolved on Saturday (13) by Circuit Judge Walter Schinz. The judge ruled, however, that an amended complaint might be served on the Auto Show sponsors.

Assistant City Attorney William Quick held that Silverman had not been personally damaged and therefore had no cause for action. Hearings on the changed complaint will be heard Thursday, provided Silverman plans further action.

Loew's N. Y. 100% Duals

Loew's New York, which has been running on a daily change with a double bill on Tuesdays and Fridays, has switched policy to a three change weekly and double features all the time.

House was once the chief Loew show window, but was relegated to a two-bit admission when Loew opened the State, on the opposite corner, because Paramount had purchased the New York site. This was before the present Paramount building was conceived and it was believed that Par would oust Loew and build its showplace there.

$500, 90 Days Over Nudie Pic, Sentence Suspended

Detroit, Jan. 15.

Jimmie Keough, manager of the Adams here, was found guilty of displaying indecent pictures in connection with the showing of 'Elysia' at his house. He was sentenced to 90 days and a fine of $500 with sentence suspended. He was placed on probation for a period of three months. The Adams is owned and operated by Harry Balaban of Chicago.

Willis H. Kinnear who pleaded guilty to the same charge hasn't been sentenced as yet. He operates the Rivoli.

Interstate's Confab

Dallas, Jan. 15.

First managerial conference of Karl Hoblitzelle's Interstate Circuit, Inc., with 86 theatres in 30 cities, began a three-day session here Jan. 9. Besides, Hoblitzelle, others to speak at the convention were R. J. O'Donnell, vice-president and general manager of the circuit; John C. Smith, his assistant; Harold Gold, of United Artists; John C. Clark and Harry Balance, of Fox; George J. Schaeffer and Stanley Waite of Par; Charles Einfeld and Sol Lesserman, of Warners', and Jules Levy, of RKO.

Local exchange men to appear were J. B. Dugger and Phil Longdon, of Par; Leroy Bickel and Charles E. Kesnich, of Metro; Doak Roberts, of United Artists; C. E. Hilgers, of Fox; L. E. Harrington, of RKO; E. S. Oldsmith, of Universal; Fred Jacks and Don Douglas, of Warners, and William Underwood and Jack Adams and others from the independents.

ERPI VS. BERGER

Minneapolis, Jan. 15.

Judge F. B. Wright at Bemidji, Minn. has taken under advisement the case of ERPI against Bennie Berger, chain theatre operator and former Northwest Allied president. ERPI is trying to recover by replevin the Western Electric equipment in Berger's Elko theatre at Bemidji, claiming that the exhibitor failed to carry out his agreement relative to the payment of service charges.

Berger counter-claims $15,000 damages, charges fraud and alleges the agreement is illegal.

J. L. & S. Prepare Policy For McVickers in Chi As B&K Mulls Rent

Chicago, Jan. 15.

No deci ion from Balaban & Katz as to the McVickers though from present indications it appears that the firm will retain the theatre and pay off on its lease on Feb. 15 when the next payment is due.

Jones, Linick & Schaefer are ready, however, to step right into the theatre if B.&K. should decide at the last minute to give it up. Understood that J.L.&S. have spent approximately $3,000 on ideas for their new McVickers policy which they are keeping in strict secrecy.

Whitman to Music Hall Entails RKO Mgr. Shifts

RKO transferring Herman Whitman from the Palace, New York, to the Music Hall, where he replaces Charlie Griswold as house manager. Latter has been at the Hall since its opening. Succeeding Whitman at the Palace is Ray Connors, who recently replaced Sam Maurice at the Fordham.

New Fordham manager will be Herb Jennings, transferred from Detroit where he managed the Trans-Lux.

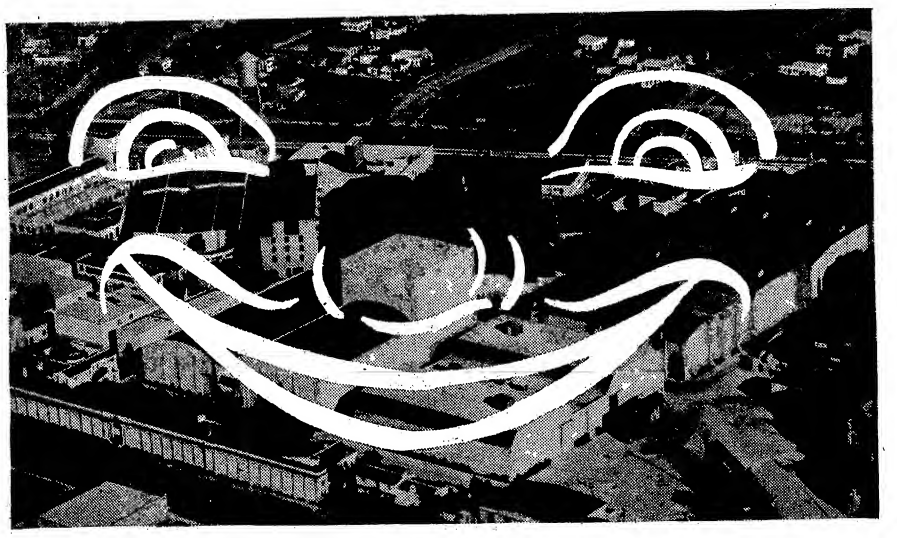
CHI OPS RENEW DEAL

Chicago, Jan. 15.

Operators Union and local theatres last week signatured another year's contract.

Practically same terms as last year, scale ranging from $75 to $110 weekly.

Red Kann
M. P. Daily



Marion Davies

Clark Gable

Greta Garbo

Wallace Beery

Jean Harlow

Maurice Chevalier

Jeanette MacDonald

Robert Montgomery

Jimmy Durante

Laurel & Hardy

Jackie Cooper

Lionel Barrymore

Helen Hayes

Marie Dressler

Ramon Novarro

Joan Crawford

John Barrymore

Norma Shearer

The Studio with a Smile!

Because it watches with glee "Dinner at 8" making new records at pop. prices Because GARBO is a bigger draw than ever in "Christina" at the $2 Astor N.Y. Because week after week it's happiness in every box-office

WATCH!

NOVARRO *and* **Jeanette MacDONALD** *in* "Cat and the Fiddle"

MONTGOMERY *in* "Fugitive Lovers"

GABLE *in* "Men in White"

WEISSMULLER *in* "Tarzan and His Mate"

BEERY *in* "Viva Villa"

WATCH!

SHEARER *in* "Rip Tide"

"ESKIMO" nationally exploited at popular prices

MAY ROBSON *in* "You Can't Buy Everything"

"HOLLYWOOD PARTY" Unique!

And Plenty More M-G-M Smiling Hits!

Comparative Grosses for December

(Continued from page 26)

SEATTLE

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
FIFTH AVE. (2,400; 25-40) High. $26,000 Low.. 2,800	Prizefighter $5,300	Christopher Bean $6,300	Sitting Pretty $5,000	Wonderland $7,500
ROXY (2,300; 25-35) High. $22,500 Low.. 3,800	Man's Castle $4,500	Good Companion, Year Later, Myrt and Marge $3,800 (Split) (New Low)	Broken Dreams and Chance at Heaven $3,800	Right to Romance $5,900
PARA-MOUNT (3,106; 25-35) High. $21,000 Low.. 1,600	Take Chance $2,000 (5 days)	Hoopla $3,100	Jimmy and Sally $5,100 (Henry Santry on stage)	Son of Sailor $4,000
LIBERTY (1,000; 10-25) High. $12,000 Low.. 2,100	Master of Men and Oliver Twist $4,200	Iceberg and Fighting Parson $4,100	East of 5th and Thrill Hunter $3,500	Strawberry Roan and Before Midnight $3,900
MUSIC BOX (900; 25-35) High. $17,000 Low.. 2,000	Only Yesterday $6,000	Yesterday $3,300	I Were Free $2,500	Counsellor $4,000

MONTREAL

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
PALACE (2,700; 60) High. $18,000 Low.. 6,500	Kennel Murder and Goodbye Again $9,500	Take Chance and White Woman $8,000	Loved a Woman and Female $8,000	Wonderland and Sitting Pretty $8,500
CAPITOL (2,700; 60) High. $30,000 Low.. 5,500	Henry VIII $9,000 (2d week)	Bombshell $10,000	Havana Widows and Ever in My Heart $8,500	Counsellor $9,000
LOEW'S (3,200; 60) High. $18,000 Low.. 5,500	Walls of Gold $10,000 (Vaude)	Missing Persons $7,500	Worst Woman $9,000	Lips Betray $9,000
PRINCESS (1,900; 50) High. $25,000 Low.. 3,500	Summer Lightning and Blarney Stone $6,000	Blood Money and Chance at Heaven $6,000	Chief and Sing, Sinner, Sing $5,000	Red-Headed Woman and Broken Dreams $5,500

PROVIDENCE

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
STATE (3,200; 15-25-40) High. $29,000 Low.. 2,500	Prizefighter $11,000 (Vaude) ('Student Prince' on stage)	Ladies Behave $8,000	Blood Money $6,800	Going H'wood $14,000
MAJESTIC (2,200; 15-25-40) High. $17,500 Low.. 2,800	World Changes and Olsen's Moment $6,300	Hoopla and Stenographer $6,300	Husbands Go and Mr. Broadway $4,000	Candlelight and Son of Sailor $4,500
PARA-MOUNT (2,200; 15-25-40) High. $18,000 Low.. 2,200	Duck Soup and Broken Dreams $6,800	Cradle Song and In the Money $5,500	Sitting Pretty and Important Witness $6,200	Wonderland and Thundering Herd $7,500
ALBEE (2,300; 15-25-40) High. $20,000 Low.. 2,500	Little Women $15,300	Women $6,100 (8 days, 2d week)	I Were Free and Ace of Aces $5,900	Son of Kong and Counsellor $5,800

BIRMINGHAM

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
ALABAMA (2,800; 30-35-40) High. $29,000 Low.. 3,500	Duck Soup and Right to Romance $6,500	Only Yesterday $5,500	Bowery $8,500	Mr. Skitch $9,000
STRAND (800; 25) High. $5,000 Low.. 800	Professional Sweetheart $800	Solitaire Man and Hell, High Water $1,000	Solitaire Man, Hell, High Water and White Woman $1,000 (2d week, split)	Without Room $900
EMPIRE (1,100; 25) High. $12,000 Low.. 800	Female $1,700	Narrow Corner $2,300	Sigma Chi $2,600	House on 56th St. $2,000

TACOMA

	Dec. 14	Dec. 21	Dec. 28	Jan. 4
MUSIC BOX (1,400; 25-35) $10,500 1,000	Little Women $7,000	Little Women and Only Yesterday $3,900 (Split) (2d week)	Much Harmony $2,500	Wonderland $3,000 (6 days)
ROXY (1,300; 25-35) High. $7,000 Low.. 2,000	Baron $4,400	Prizefighter and Day of Reckoning $3,700	Charlie Chan and Chief $2,650	Christopher Bean $5,700 (8 days)

Title Changes

Hollywood, Jan. 15.

Invincible's 'Swan Song' becomes 'Cross Roads.'.

Columbia's 'Murder at Rexford Arms' retagged 'One Is Guilty.'

'Old Hannibal' to 'Rich Widow,' Metro, starring May Robson.

Readying 'Quarantine'

Hollywood, Jan. 15.

Gladys Lerman assigned to scenarize 'Lovers in Quarantine' for Paramount. Lloyd Sheldon producer.

Dee Vice Young

Hollywood, Jan. 15.

Frances Dee is replacing Loretta Young in 20th Century's 'The Firebrand' as Miss Young is slated to play in 'Bull Dog Drummond Strikes Back,' which will be shooting at the same time. Frank Morgan also set for 'The Firebrand,' with Constance Bennett and Fredric March in the leads.

Picture was formerly titled 'The Affairs of Cellini,' but studio has now decided to call it after the play.

Studio Placements

Hollywood, Jan. 15.

Richard Dix, Wynne Gibson, Nils Asther, John Robertson directing, 'Crime Doctor,' Radio.

Sir Guy Standing, 'Double Door,' Par.

Gladys Lehman replaces Jane Hinton on script of 'Lovers in Quarantine,' Par.

Jay Henry, Dud White, 'We're Not Dressing,' Par.

Wilfred Hari, Wade Boteler, Helen Lynd, 'Melody in Spring,' Par.

Raymond Miland, 'We're Not Dressing,' Par.

Buddy Coleman directs 'Storm at Midnight,' Tim McCoy-Col.

Maurice Hanline and Arthur Phillips, writing origs for Sid Rogell, Col.

Greta Meyers, "All Men Are Enemies," Fox.

Harvey Clark, 'Countess of Monte Cristo,' U.

Dale Van very and Clarence Marks, continuity 'Where Is Brown?' U.

William Huribut, 'Imitation of Life,' U.

Ted FloRito and 'Hot Air,' WB.

William Conselman scripting 'Merry Andrews,' Fox.

Eddie Prinz stage dance numbers for 'Babes in Toyland,' Roach.

George Archainbaud, directs 'Murder on the Blackboard,' Radio.

Frances Dee, Beulah Bondi, Mitzie Green, 'Just Off Fifth Ave,' Radio.

Loretta Young femme lead, 'Bull Dog Drummond Strikes Back,' Twent. Cent.

George Yohalem, scripting 'Man Who Reclaimed His Head,' for Claude Rains, U.

Don Ryan, scripting 'Hillbillies,' U.

Samuel G. Engel and Hal Long, scripting 'My Diary,' 20th Cent.

J. P. McEvoy collabing with Claude Binyon on an untitled Burns and Allen yarn, Par.

Billie Burke, 'Finishing School,' Radio.

Elizabeth Young, 'Come on Marines,' Par.

LeRoy Prinz, dance numbers 'We're Not Dressing,' Par.

Harry Holman, 'Wonderbar,' Warners.

Paul Porcasi, 'Rip Tide,' Metro.

Kenneth Peach, lead megger, 'Babes in Toyland,' Roach.

Irene Hervey, 'High School,' Metro.

Billy Gilbert, Don Barclay, Douglas Wakefield, Billy Nelson, Arthur Housman, Dorothy Grainger, Nina Quartero and James Morton, All Star comedy, Roach.

Walter Lang, direct 'Count of Monte Cristo,' Reliance.

Leslie Fearce, dialog director, 'All Men Are Enemies,' Fox.

Grace Hale, 'Hot Air,' Warners.

Pace Morano, Carlos Montalban, Carlos Villairos, 'Masquerade,' Fox Spanish.

Ada Williams, Richard Talmadge, 'The Vanishing Shadow,' Universal.

William Weliman meg 'Stingaree,' Radio.

Phil Rosen directing 'Take the Stand,' Hoffman-Liberty.

R. William Neill direct 'Whirlpool,' Col.

Eddie Baker, Vernon Dent, Alice Ardell, Harry Langdon short, Par.

Victor Schertzinger directs Grace Moore in 'Don't Fail in Love,' Col.

Sidney Toler, Lillian Elliott, 'Trumpet Blows,' Par.

George Meeker, Wade Boteler, Helen Lynd, Winifred Hari, 'Melody in Spring,' Par.

Paul Page, 'Countess of Monte Cristo,' U.

Charles Grayson scripting 'Triumph,' Metro.

Wilbur Daniel Steele, scripting 'China Sea,' MG.

Josephine Lovett scripting 'Paradise Case,' MG.

Jack Neville collabing with Harold Noice, 'Jungle Red Man,' Metro.

Arthur Byron, 'Follies,' Fox.

Malcolm Stuart Boylan, scripting repairs 'Follies,' Fox.

Herbert Mundin, ' Men Are Enemies,' Fox.

Hans Kraly 'Fox Follies,' Fox.

Jane Murfin developing orig under title 'Checkerboard,' Radio.

Alf Goulding directs next Lou Holtz two reeler, Col.

Jack Cluett comedy dialog for shorts, Col.

Edwin Justus Mayer scripting 'Here Is My Heart,' Par.

Samson Raphaelson scripting 'Merry Widow,' Metro.

Robert Riskin scrivening untitled pic, Col.

Walter Miller, 'Vanishing Shadow,' U serial.

Carroll Young, rank Whitbeck, Metro.

Lynn Riggs, concocting script 'Family,' Radio.

Betty Mack, Harry Bowen, Gertrude Astor, Charles Chase Untitled, Roach.

Glenn Riggs, script 'Family Man,' Radio.

Otto Brower, Par.

Ann Sothern, 'Melody in Spring,' Par.

Halliwell Hobbs, Herbert Mundin, 'All Men Are Enemies,' Fox.

Bob McKenzie, Bess Stafford, Donald Mack, Elyn Glyn, Douglas Williams, Victor Potel, 'Twisted Rails,' Triumph.

LLOYD EASES MONO

Trem Carr Must Desert et Lot for His 2 Pix

Hollywood, Jan. 15.

Tie-up of stage space at Metropolitan studios by Harold Lloyd will send Trem Carr to other rental studios to produce at least two of his next four pictures.

The Mono producer was first forced from his office building when the Lloyd organization moved onto the lot the first of the month, and now finds that the comedian will utilize most of the studio stages for his picture. Monogram has been quartered at Met for nearly a year. Lloyd gets under way in two weeks, and has been given exclusive rights to three stages. A new stage is contracted for and must be completed by the contractors by Feb. 15 for Lloyd's use. According to the comedian's deal with the studio, no other company can use any of his sets, which are slated to be dismantled when he is finished with them.

Carr has four features in preparation to start as soon as casts can be lined up. They are Jane Eyre,' 'Numbers of Monte Carlo,' 'Loudspeaker' and 'Manhattan Love Song.' With little stage space available at Met, Monogram will remote control production at other rental plants that have stage space and sets available. There is a good chance that at least one picture will go over to Tailsman for production.

McCarey Megs Mae

Hollywood, Jan. 15.

Leo McCarey instead of Al Hall has been set by Paramount to direct Mae West in her next, 'It Ain't No Sin,' slated for February.

Romance Will Finish 10 Boy Scout Episodes

Hollywood, Jan. 15.

Romance Productions has taken space at RKO Pathe studios to produce the 10 remaining episodes of a Boy Scout serial, with Spencer Bennett directing.

The idea was developed by the heads of the organization, George Stout and Harry Hoyt, who made the first two chapters of the serial on spec some time ago. Company has sold practically the entire country on a state rights basis from the first two episodes, and are fully financed to complete the remaining 10 chapters. Production starts next week.

Nat Rothstein is han tation for the chapter play.

Rex and Rin Serial

Hollywood, Jan.

Mascot is teaming Rex, wild horses, and Rin Tin in, Jr., in a serial for next year' rogram.

Company will make four chapter plays for the coming program, including the Clyde Beatty animal pic and 'Burn 'Em Up Barnes', auto racing thriller.

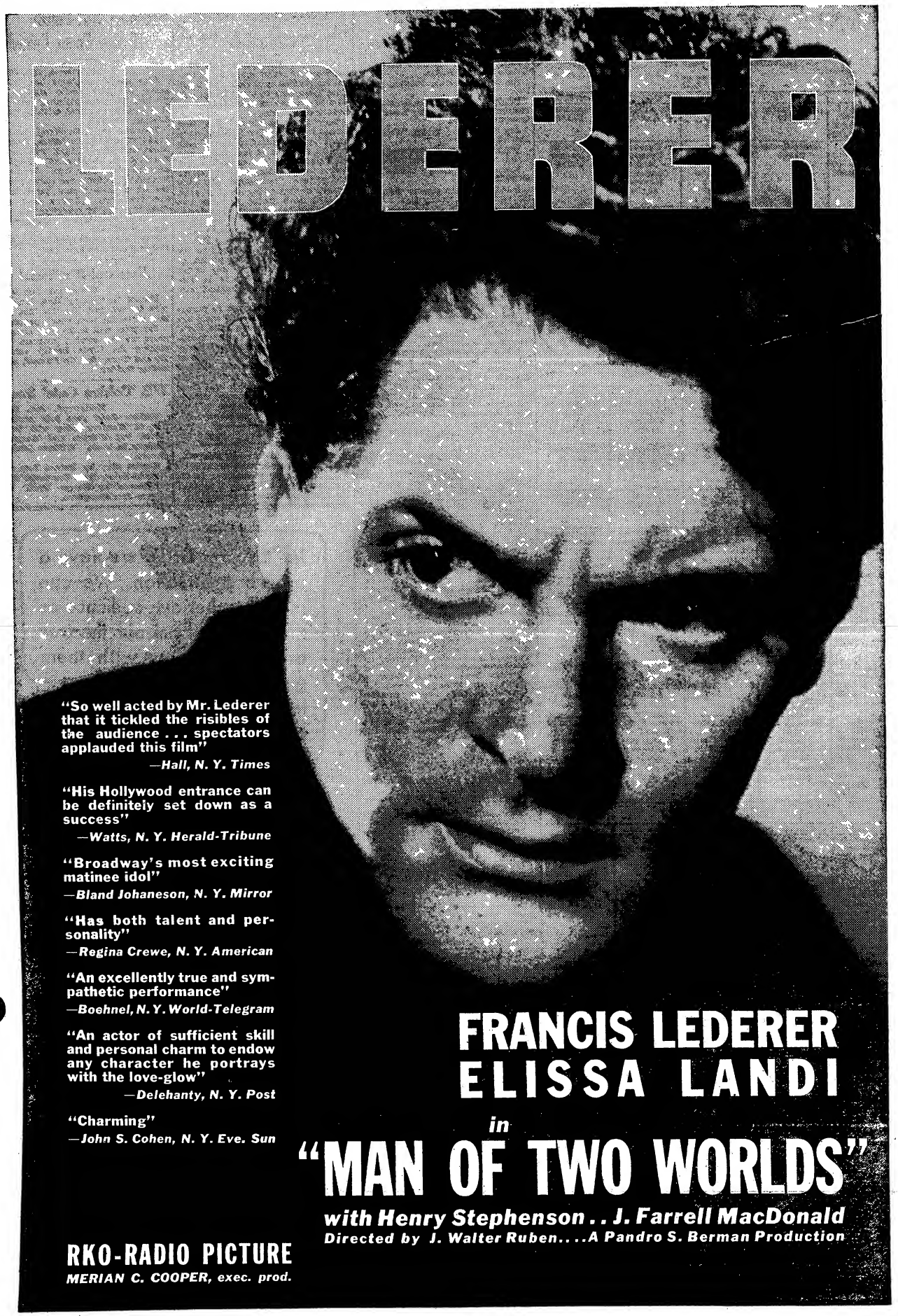
WB 'Golden Gate' Starts

Hollywood, 15.

'Golden Gate' goes into production at Warners today with Bette Davis, Pat O'Brien and Margaret Lindsay in leads. William Dieterle directs.

Screen play by Robert Lee and Eugene Solow from the novel 'Five Fragments' by George Dyer. Locale is San Francisco.

J. H. Hatten
J.&H. Amusement Co.
Brooklyn, N. Y.


LEDERER
"So well acted by Mr. Lederer that it tickled the risibles of the audience . . . spectators applauded this film"
—Hall, N. Y. Times
"His Hollywood entrance can be definitely set down as a success"
—Watts, N. Y. Herald-Tribune
"Broadway's most exciting matinee idol"
—Bland Johaneson, N. Y. Mirror
"Has both talent and personality"
—Regina Crewe, N. Y. American
"An excellently true and sympathetic performance"
—Boehnel, N. Y. World-Telegram
"An actor of sufficient skill and personal charm to endow any character he portrays with the love-glow"
—Delehanty, N. Y. Post
"Charming"
—John S. Cohen, N. Y. Eve. Sun
FRANCIS LEDERER
ELISSA LANDI
in
"MAN OF TWO WORLDS"
with Henry Stephenson . . J. Farrell MacDonald
Directed by J. Walter Ruben. . . . A Pandro S. Berman Production
RKO-RADIO PICTURE
MERIAN C. COOPER, exec. prod.

Picture Possibilities

'All Good Americans'—Favorable

'ALL GOOD AMERICANS' (Comedy, Courtney Burr, Miller). Americans resident in Paris, on the left bank supply diverting performance, but not much of a play. *Ibee.*

'Tobacco Road'—Unfavorable

'TOBACCO ROAD' (Drama, Anthony Brown, Masque). Poor white trash in Georgia's back country, distasteful set of characters for screen. *Ibee.*

'Jezebel'—Unfavorable

'JEZEBEL' (Drama-McClintic-Barrymore). Miriam Hopkins starred in lightweight legit play by Owen Davis which is lacking in action and sufficient dramatic motivation to recommend it for pop flicker purposes. *Abel.*

'The Lake'—Unfavorable

'THE LAKE' (Drama. Jed Harris-Marti Beck). ritish problem play, couched in talkiest of terms and devoid of action, in the British manner. Alien in character and meaning and not for the American screen. *Rush.*

'The Locked Room'—Favorable

'THE LOCKED ROOM' (Mystery melodrama, Schlessinger & Friedlander, Ambassador). Has an idea which may do for program purposes.

'The First Apple'—Favorable

'THE FIRST APPLE' (Comedy, Lee Shubert, Booth). An in between show which should be better for pictures than the stage. *Ibee.*

'Halfway to Hell'—Favorable

'HALFWAY TO HELL' (Mystery. Fulton theatre. lizabeth Miele). Crane Wilbur thriller, insufficiently set with action for legit but with some editing ought to make good film. *Kauf.*

'Yoshe Kalb'—Unfavorable

'YOSHE NALB' (Drama. National. Dan Frohman). Rabbinical legend too restricted in appeal for filming except in Yiddish, and too expensive to do properly that way for the limited money possibilities. *Kauf.*

'Big-Hearted Herbert'—Favorable

'BIG HEARTED HERBERT' (Farce. Biltmore. Eddie Dowling). Clean, homey farce in which there is not much happening but with all the essentials for a better-than-average programmer. It'll depend pretty much on casting of the central character. *Kauf.*

'The Wooden Slipper'—Favorable

'THE WOODEN SLIPPER' (Comedy-Wiman-Ritz). Should serve better for screen than stage.

'Oliver Oliver'—Favorable

'OLIVER OLIVER' (Comedy, Dwight D. Wiman, Playhouse). Smartly dialogued comedy should serve nicely for program purposes. *Ibee.*

'Re-Echo'—Unfavorable

'RE-ECHO' (Drama, Carol Sax, Forrest). Divorce at middle age and May-November plot. Unlikely for stage or screen. *Ibee.*

'Come of Age'—Unfavorable

'COME OF AGE' (Drama with Music—Chappell-Elliott). This play with music by the nature of its construction, apart from the general ineffectiveness of the theme, lacks popular appeal as a legit entry and much less for the screen. *Abel.*

'Days Without End'—Unfavorable

'DAYS WITHOUT END' (Drama, Theatre Guild, Miller). Eugene O'Neill drama with a deeply religious trend. Does not figure adaptable for the screen. *Ibee.*

Incorporations

NEW YORK

Albany, N. Y.

Philip Barry Co., Inc.; amusements, dramatics, musical productions, etc.; capital stock, 200 shares, no par value; John Harlan Amen, Frank A. Zunino, Jr., and Francis A. Truslow, all of 20 Exchange Place, New York.

Myrtle Amusement Corp., Manhattan; amusement devices of all kinds; capital stock, $10,000; Nathan P. Baker, Celia Blatt and Sarah Berler, all of 50 Court street, Brooklyn.

20th Century Screen Advertising Service Co., Inc., East Rochester; capital stock, 100 shares, no par value; Sol Ralves, 806 Madison street, East Rochester; Gustave Meyers, 33 Miles street, Fairport, and Charles H. Harris, 45 Chestnut street, Rochester.

The Long Island Rail, Inc.; realty, amusement parks, roof gardens, etc.; capital stock, $10,000; William J. Wilson, Theo. Spatz and George W. Bradicich, all of 185 Montague street, Brooklyn.

Road Theatre, Inc.; pictures, vaudeville, etc.; capital stock, 200 shares, no par value; Henry Siegel, 765 Riverside drive; George Jacobs, 332 East 84th street, New York, and Sadye Shaw, 615 West 183rd street, all of New York.

Carter-Machamer Productions, Inc.; pictures, plays etc.; capital stock, $19,200—1,000 shares preferred at $15; 4,200 common at $1; Oscar S. Cox, Malcolm S. Langford and John M. Gaston, Jr., all of 14 Wall street, New York.

St. Albans Amusement Corp., Manhattan; pictures, vaudeville, etc.; capital stock, 200 shares, no par value; Leo E. Forman, Middleneck road, Sands Point; Hannah C Bugge, 430 78th street, Brooklyn, and Evelyn Lamb, 7829 79th place, Glendale, L. I.

Keneca Amusement Corp.; pictures, vaudeville, etc.; capital stock, 10 shares, no par value; Robert F. Wilson, Jr., Jas. B. Field and John I. Dugan, all of 1501 Broadway, New York.

Suburban Sportsmen's Club, Inc.; New Rochelle; promote boxing and wrestling matches, etc.; capital stock, 15 shares, no par value; Harry Garsh, 1264 Manor avenue, Bronx; Gabriel Esposito, 5665 Willcrtt avenue, Bronx, and Frank Cantoro, 9 Bushing lane, New Rochelle.

Marcy Pictures, Inc.; pictures, vaudeville, etc.; capital stock, 200 shares, no par value; Estelle Parkman, Louis Spector, and Isadore Fried, all of 1 East 42nd street, New York.

Novelty Pictures, Inc.; picture business; capital stock, $10,000; Yetta Y. Schenker, Frances Silberbush and Shelley Hillman, all of 1482 Broadway, New York.

Anno Corp.; securities, pictures, vaudeville, etc.; capital stock, 200 shares, no par value; Sylvia Goodwyn, Michael E. Reiburn and Martin C. Greene, all of 292 Madison avenue, New York.

Television Research Corp.; general radio television business; capital stock, 100 shares, no par value; Jos. Stark, S. Alfred Schlesinger and Philip Greenwald, all of 218 West 42nd street, New York.

Musical Art Management Corp.; amusements, dramas, etc.; capital stock, 300 shares—100 preferred and 200 no par value; Elsie Steinhaus, Helen Weissman and Norman Frankel, all of 15 Park Row, New York.

Piping Rock Operators, Inc.; pictures, dancing pavilions, etc.; capital stock, 200 shares, no par value; Ben Levy, 232 Chauncey street, Brooklyn; Mildred Brace, 601 Cathedral parkway, New York, and Macy Halpert, 3093 East Fourth street, Brooklyn.

Change of Name

From **Theatre Management Corp.**, to **Paramount Theatres Service Corp.**; filed by J. D. Van Wagoner, 1501 Broadway, New York.

From **Paramount Famous Lasky Corp.**, to **Lares Theatres Corp.**, filed by J. D. Van Wagoner, Paramount building, New York.

CHANGE OF CAPITAL

Wired Music, Inc.; 500 shares—200 preferred $100 and 300 common no par value, increased to 800 shares—200 preferred $100 and 600 common, no par value; filed by M. T. Golden, 351 West 42nd street, New York.

Memberships

Metropolitan Opera Association, (Change of directors.).

Statement and Designation

Mickey Mouse Enterprises, Inc., 511 North Carson street, Carson City, Nev.; games, toys, novelties, etc.; New York office, 150 Broadway; F. E. Meder, secretary; capital, $100,000; filed by U. S. C. Company, 150 Broadway, New York.

DELAWARE

Wilmington.

Historical Films, Inc., 1,000 shares no par. Robert Roberts, Adolph Helmberg, Juan Miranda, N. Y. (Legal Incorporating Co., Denver.)

Fox Beatrice Theatre Corp., operate theatres and other places of amusement. $1,000. Raymond J. Gorman, C. N. Caldwell, Brooklyn; Arthur W. Britton, West Orange, N. J. (U. S. Corp. Co.)

Fox Iowa Theatre Corp. (same purpose, capital, incorporators and incorporating Co.)

Fox Billings Theatre Corp. (same).

Fox Cape Theatre Corp. (same).

Fox Hockhill Theatre Corp. (same).

Fox Southwest Theatre Corp. (same).

Belleville Theatres Corp. (same).

C. Anthony of Delaware, Inc., operate radio and television broadcasting stations. 100 shares, no par. June K. Rothman, Bronx, N. Y.; Jule Cone, Forest Hills, L. I.; Florence L. Levy. (Corp. Trust Co.)

Fairhaven Productions, Ltd., operate theatres, etc. 300 shares, no par. M. A. Durr, J. M. Townsend, Charles H. Jarvis, Dover, Del. (U. S. Corp. Co.)

TEXAS

Galveston.

Eagle Lake Theatre, Inc., Eagle Lake, Texas; capital stock, $6,000; incorporators, Ira L. McCollister, Henry C. McDonald, W. W. Calhoun.

Californi

Saramento.

Fox Imperial County Theatres Corporation. Charles A. Buckley, Albert W. Leeds, John B. Bertero. Capital stock, 1,000 shares; none subscribed.

South Pasadena Theatre Corporation. Charles A. Buckley, Albert W. Leeds, John B. Bertero. Capital stock, $1,000; none subscribed.

Highland Theatre Corporation. Charles A. Buckley, Albert W. Leeds, John B. Bertero. Capital stock, $1,000; none subscribed.

Certified Copy of Mickey Mouse Enterprises, Inc., of Carson City, Nevada.

Certified Copy of Educational Productions, Inc., of City of New York.

Fictitious Firm Names

David Hillman Advertising Agency. David Hillman.

Permits to Sell Stock

Highland Theatre Corp. Theatre operating. To issue all of 1,000 shares, par $1.

South Pasadena Theatre Corp. Motion picture theatre operating. To issue all of 1,000 shares, par $1.

adre Theatre Company of San Jose. Theatre operating. To issue all of 1,000 shares, no par.

Hollywood Hermitage Club. Night club. To issue 10,000 general memberships.

Kids' Cinema Clicks

Cleveland, Jan. 15.

First successful children's cinema has been put over here by H. M. Addison, Loew's district manager and head of State. Previous attempts of rival chains to establish one always failed, but triple tie-up with radio stations, educational groups and committees to pick films made latest venture click at the start.

Kid's theatre programs are being given every Saturday morning at 10 by Loew's State under supervision of P. T. A. groups and women's clubs. Pictures mostly shorts, ranging from Silly Symphonies and Our Gang cartoons. Opinions from parents on type of films they want kids to see are canvassed every week by manager.

Another effective plug appealing directly to juveniles is put across via WHK, local radio station co-operating on deal. Besides special prices for them, theatre also aims for build-up of parents' trade by giving them lower rates if they bring children to Saturday morning shows.

Lincoln's ITC Jammed

Lincoln, Jan.

Indie Theatres Corp., incorporated in July, 1932, to take care of the Rialto and later adding the Liberty (July, '33) and the Orpheum (September, '33), here, is in a sorry state. Landlords stepped in over two months ago and grabbed all three houses for back rent. Property held by the company is negligible and since it would take about $165 to take bankruptcy on the part of the corporation and about $100 to force it by the creditors, neither side is taking action since it would cost more than they'd get from it. Cal Bard, taking care of the corp. affairs, estimated the indebtedness to be about $16,000 and no visible assets.

Liberty and Orph were re-leased to the Lincoln Theatre Corp. and the Rialto leased to Cal Bard, personally. George Monroe, jr., for a while identified with the Indie T. C. is back at his first stand at the State.

10 Yrs. for $37.50

Colorado Springs, Jan. 15.

Expressing a desire to date the cashier of the Rialto whom he had robbed, caused the arrest of Truman Strachan. He confessed and was sentenced to a 10-year penitentiary term. Stracham was reading of the robbery in a paper while eating in a restaurant, and the story noted the cashier had said the robber was 'good-looking'. Strachan remarked to his companions, 'So she thought I was good looking. Guess I'll date her up.' The waitress overheard and called police.

After confessing, the police recovered $55 of the $92.60 stolen.

JUDGMENTS

John Zanft; S. C. Kraus Bldg. and Loan Association; $31,143.

Pearl Osgood and Arthur J. Kobler; Garsaux Realty Corp.; $919.

Dramagraph Motion Picture Vending Corp.; National City Bank of New York; $3,190.

Dramagraph Motion Picture Vending Corp and Van Dyke Hill; National City Bank of New York; $27.95.

Jacques Renard; 'imons Stewart, Inc.; $43.

Patterson McNutt; City Bank Farmers Trust Co.; $289.

Contracts

Hollywood, Jan. 15.

Ann Sothern's six months option picked up by Columbia.

Sir Guy Standing's option lifted by Par.

Frank Melton contracted by Fox.

Universal has picked up the third term of their five-year option contract on Gloria Stuart. Runs a year.

Story Buys

Hollywood, Jan. 15.

Mono has taken ' ing Sing Nights,' novel by Harry Stephen Keeler.

Metro has optioned 'One Part Cheese Cloth,' Satevepost story by Bernard De Voto.

'Mutiny on the Bounty,' newspaper serial, optioned by Edward Small and Frank Lloyd.

Warners has bought 'Dark Tower.'

Metro takes 'Calm Yourself,' American mag yarn, by Edward Hope.

'She Takes the Wheel,' an unproduced play by L. Du Rocher MacPherson has been bought by Metro.

Radio garners Herbert Osborn's play 'Blarney Smith,' for Lou Brock production, William Gargan topping.

Herbert Fields sells an orig to Radio, 'Down to the Last Yacht,' for Lou Brock production.

SEATTLE AFTER HOUNDS

Spokane, Jan. 15.

Theatre men are ganging to fight the proposed dog racing bill before the state legislature. Will Starkey of the Majestic and Frank L. Newman, city manager for the Evergreen Theatres, embracing the Fox, Orpheum and State theatres here, are leading the battle.

RKO to Book Par Pix Per Agreement

fforts of the RKO circuit to force Paramount to a reduction in rentals for the Par product played in the Greater New York area have proved futile. Maintaining its position and refusing 'o back down on a six-year franchise, Par has finally obtained an agreement from RKO to carry through under the contract and its commitment.

After several conferences the RKO heads have agreed to pick up Par pictures, which the circuit had refused, to date, in the hope of forcing an adjustment of the terms under the franchise.

These include 'Hell and High Water,' 'White Woman' and 'Take a Chance,' which were available to RKO after RKO had played Mae West's 'I'm No Angel.'

The franchise under which RKO sought an adjustment has three years to go and calls for one-half of the Par program each year. The other half goes to Loew under a 10-year pact. The new deal with RKO was made three years ago on a six-year basis so that it would run out concurrently with the Loew deal.

'Alice in Wonderland' is on the half of the program going to Loew's. That circuit is not playing it immediately, though available, waiting until February to date.

The Show World today has its interest focused on the Roxy Theatre, New York, for only one reason. That's the consistent box office performance which the Roxy continues to present.

From an overwhelming deficit in 1932, the Roxy theatre has been transposed into a consistent profit maker for more than a year.

This improved condition has earned the universal respect of the Show World.

From the beginning of this upward swing the Roxy theatre has been serviced by

F. & M. STAGESHOWS, Inc.

a subsidiary of

FANCHON & MARCO

INCORPORATED

NBC FEARS OWN SURVEY

Lennen-Mitchell Agency Before Musicians Union Trial Board

Waring had the Lennen & Mitchell agency brought before the trial board of the New York musicians union last week to settle a ispute over some $500 in rehearsal money which the bandman claimed was due him. Made the first instance of an ad agency appearing before the local to answer charges over alleged non-payment of fees. Involved in the controversy is the Old Gold show on CBS, which L & M. supervises.

Waring contended that his unit had on a number occasions conducted its program rehearsals away over the two hours specified by the local's rules. Additional rehearsal time was put in, declared the band leader, at the insistence the agency and with the understanding that the client would readily pay for it. Lennen & Mitchell denied that it had asked for the extra rehearsals or gave assurance that the cig account would take care of them. Waring's salary on the show is $3,500 a broadcast.

Union's trial board reserved decision.

Booking Jam at NBC Over Thursday Night Use of Biggest Hall

Looks like a jam up between General Foods and Standard Brands with NBC in the middle over the use of the right to the network's largest studio in Radio City Thursday nights, unless the former consents to give way by Jan. 18. On that date Rudy Vallee resumes his Fleischmann yeast broadcasts from New York.

General Foods' Maxwell House Coffee Show Boat became a Thursday night tenant of the ace studio when the originating point of the Fleischmann program moved along with Vallee to Los Angeles two months ago. Standard Brands now wants the layout back and its competitor Maxwell is reluctant to move. J. Walter Thompson, agency on the Standard Brands accounts, is determined to recover the studio's use on this night for still another reason. It's interested in moving the Paul Whiteman-Kraft show back into the big capacity studio with the return of Al Jolson to the program.

Fleischmann, Maxwell House and Kraft programs run in that order according to the hour from 8 to 11 p. m. on the NBC-WEAF schedule. With Maxwell House holding the studio the other two shows are barred since it would be impossible to clear the audience of one account in time to accommodate the audience of another.

$24 PER MAN EXTRA ON OPERA PICKUP

Dispute is on between NBC and the New York musicians union over the extra money that should be paid the pitmen during the broadcast of the Metropolitan Opera under the Lucky Strike banner Saturday afternoons. Additional price set by the union is $24 per man.

Network contends that the Met musicians are willing to make it $6 each and the union should let them have their way. The local's governing board in reply points to the union rules and regulations which provides for such situations a standby man's rate of $18 for the broadcast plus $6 rehearsal fees.

In making the deal for the opera performance's pickup with Lucky Strike, NBC had not taken into the consideration the extra musicians money, which means if and when it's paid it will come out of the network's pocket. Met pit numbers around 50 men.

Take It or Leave It

Chicago, Jan.

Tag-line which stations are adding to liquor shows like this:

'This announcement and show intended only for those states in which liquor is legal.'

RADIO'S FIRST SECRET LODGE REPORTED

, Jan. 15.

A secret or ization is reported in operation hereabouts consisting of broadcasting employes fighting the Canadian Radio Commission. It is the first instance of an undercover vigilante organization in radio here or anywhere.

How real or formidable the organization is cannot be estimated. Commission is apparently ignoring the movement, the latest development in the stormy career of the Federal agency functioning under legislation expiring in April. Enemies of the commission hope to prevent a renewal of its tenure.

Meanwhile a spokesman for the secret order confided that fear of dismissal and reprisals made the subterranean plan indispensable. Stations would fire employes even if the commission itself took no action, they hold.

CROONER SHOT, KILLED

Ft. Worth Theatre Owner Charged with Murder

Fort Worth, Jan. 15.

Ted Adams, radio crooner, was shot and killed here last week. Earl Penix, owner of several Fort Worth theatres, is in jail charged with the murder. Shooting occurred when Adams, privately Robert Cushman, was in the company of Penix's estranged wife.

Adams has been broadcasting over KTAT and KFJZ. He leaves a widow.

Groucho and Chico May Oil It for $6,000 Net

Hollywood,

Groucho and Chico Marx are negotiating with an company for a series of 13 half-hour broadcasts. Salary is understood to approach the $6,000 net per program which they received while appearing for Standard Oil Co. of New Jersey.

Alan Simpson of Joyce & Selznick is dealing for the brothers with the oil company, which is not Standard.

The $6,000 net to Groucho and Chico on the Standard program was top so far to talent, as the oil company paid the agents' 10% for material and all costs.

WCKY'S NEW ACTS

Cincinnati, Jan. 15.

Talent staff of WCKY, Covington, Ky., the 'one minute from Cincinnati' 5,000-watter, has been strengthened by the addition of six acts on sustaining.

New lineup includes Mildred McFarren, singer; Presto Pirates, instrumental trio; Eddie Newman, guitarist and comic; Mildred Hall, pianist; Gene Jordan, formerly of WJR, Detroit, tenor, and the Three Shades in Tan.

JITTERY ABOUT STATION KICKS

Recently Completed Maps and Charts Revise Some Former Conclusions—Regional Dynamite Where Red and Blue Webs Lap

A DILEMMA

Now that NBC has completed the survey showing the actual listening coverage enjoyed by each of its affiliated ations the network is leery about releasing this info. It is afraid it will step on too many toes.

Involved in the web's dilemma is more than the probability of incurring the displeasure of an appreciable number of affiliated outlets. NBC is faced with the problem of kicking over its own apple cart.

Material collected by NBC field engineers in the recently conducted probe of each allied station's signal strength tends to show that the comparison of accumulative coverage between the basic red (WEAF) and blue (WJZ) links is radically different from what had previously been pictured. Even though the data strengthens the network's position in many spots a realignment of the two loops would not only entail too many complications from the operating and statistical angles but likely aggregate the present irritation.

A Kickback

NBC has already had one sample of affiliate repercussion arising from the recent survey. While on a visit to New York one station operator obtained a map showing the results of the tests taken of the two NBC allied outlets in his town. Latest charting gave his transmitter a wide edge over the opposition's and served to refute the general impression that his competitor had the superior coverage. The station operator with the map made free use of it in going after the opposition's accounts. Competitive broadcaster, on finding out where the map had come from, raised a howl against the network and demanded to know what NBC was trying to do to his business.

Network's survey disclosed that a number of stations with high power weren't getting anything near the coverage that minor powered outlets had in the immediately surrounding area and that in many instances the station with a choice spot on the dial had the advantage over a competitive outlet clothed with higher operating power. It also brought home the observation that the rank and file of stations would be better off, if, instead of petitioning the Federal Radio Commission for increases in power, they concerned themselves more with improving the transmitter setup and general condition of the equipment.

CHI BROADCASTERS CHIN

Literary Salon Holds One of Its Rare Meeti

Chicago, Jan. 15.

Chicago Broadcasters Ass'n. last week held one of its occasional meetings. Only result was a pile of cigar butts in Sen Kaney's office where the meeting took place.

Meeting was practically over by the time president Homer Hogan appeared on the scene. They talked about the weather, Jimmy Petrillo and company unions, looked out of the window, and decided it was time to go out and get some beer.

Sam Fallow Out

Sam Fallow, club booker, goes off the payroll of CBS Artists Bureau at the end of next week.

Fallow has been doing the network's club bookings for almost two years. Prior to that connection he was with RKO.

Crossley Reports Probably Going To A.N.A. for Economy, Expansion

Oldest Station

San Francisco, Jan. 15.

Claiming to be the oldest broadcasting station in the world, KQW, San Jose, will celebrate its 24th birthday this week. Fred Hart started the 500-watter that long ago, and few years back opened a Frisco branch studio and office.

Natal day will be observed with a 24-hour broadcast, including appearances of guest stars from other local stations, network and indies alike.

PRESS RADIO PACT HELD UP BY HEARST

Ratification by the press faction of the peace pact worked out with the networks has reached an impasse because of William Randolph Hearst's refusal to commit either his newspapers or broadcasting enterprises to the agreement. Both the Associated Press membership and the United Press as an organization are reported to have okayed the covenant which will give the press authority to regulate the broadcasting of news.

Hearst's main objection to the plan is the provision that would subject the newscasting operations of his outlet to the supervision of a committee containing reps from competitive news collecting services. Hearst's two news clearing organizations are the International News Service and Universal Service.

MIKE AND HERMAN BACK

Old Ti io Team Off Air Two Years

Chicago, Jan. 15.

After two years' absence a sponsor and its favorite act return to the ether. On Jan. 24 Kasper coffee brings back Mike and Herman, the comedy dialectian team.

Will be on three times weekly for 15-minute afternoon rides. Act once was a big favorite in Chicago area.

N. Y. TO CLEVELAND TREK FOR AIR SHOW

For a singleton broadcast over WTAM, Cleveland, and WLW, Cincinnati, the McCann-Erickson agency last week transported from New York to Cleveland a troupe made up of George Olsen's band, Joe Morrison, East and Dumke (Sisters of the Skillet), Francis Langford and the Men About Town quartet. Show, which lasted an hour Tuesday night (9), was framed to help Standard Oil of Ohio celebrate one of its birthdays.

Last time that McCann-Erickson arranged a similar twin city broadcast for the Ohio refiners with the cast put together and rehearsed in New York was two years ago.

Mumps and Kilocycles

Quebec, Jan. 15.

Dr. Charles Houde, a country doctor practicing in the Gaspe area of this province, has started a 200-watt radio station at New Carlisle under authority of the Canadian Broadcasting Commission.

Programs in both French and English will be broadcast. 'all letters are CHNC.

Negotiations now in process indicate that the Association of National Advertisers will after Feb. 28 assume complete operating sponsibility for the program popularity checking service known as the Crossley Reports. Whether A. M. Crossley, who created the analysis and who for the past four years has operated the program checking proposition as part of his general statistical collecting bureau, will join the ANA payroll March 1 is yet to be determined.

During the past year the revenue derived from selling the service to air advertisers and ad agencies as compared to the huge cost entailed in maintaining it hasn't been up to Crossley's satisfaction. Rather than see the project abandoned the ANA has elected to make it part of the association's statistical department and continue to sell the service to ad agencies as well as national advertisers who are on its membership rolls. Association also figures that with the checking service coming under its complete control it will be able to increase the sources subscribing to it and thereby cut down the individual subscription fees, which now come to around $2,000 a year. ANA has hel. the copyright on the program analysis idea since its inception and also supervised the work.

Subscribers to the checking service at the present time consists of 22 ad agencies and 16 national advertisers. Although the contracts with these clients have various expiration dates, the fiscal year for the Crossley broadcast service ends as of Feb. 28.

Threat of Opposition Bestirs Stagnant CKY To Try Showmanship

Winnipeg, Jan. 15.

After being panned for the past five years for lack of showmanship in its radio presentations, government-owned CKY is waking up, because new indie, CJRC, will soon be on the air to offer competition.

Since 1923, CKY has monopolized broadcasting in this province to the boredom of the listener. Recently James Richardson, millionaire broker, got okay from Federal government to set up a 100-watter which caused CKY officials to wail that their station was doomed.

That was a month ago. Now the attitude is reversed and CKY, for the first time in its existence, is showing signs of showmanship. Starting with an advertising campaign in the local papers, they further startled the long-suffering tuner-in by grabbing off one of the smartest radio men in the Canadian west, namely D. R. D. Coats.

SCHLITZ AUDITIONS BECOMING HABITUAL

Chicago, Jan.

Last week Schlitz beer company held its steenth audition. This time at Columbia, because NBC had the previous couple. Schlitz is very gracious that way, and the networks appreciate the way the beer account gives NBC and CBS program and sales departments the equal number of headaches.

Both networks have given up hoping for a contract any more. They now hold Schlitz auditions through force of habit. Schlitz started auditioning in June, 1933. They said they wanted the show for the hot weather season.

But neither NBC nor CBS is thinking of doing away with the Schlitz auditions. They like 'em. As one exec said, 'It's at least good practice for the sales force. After a week's work on Schlitz a salesman becomes so tough that he can go out and sell six other accounts right off the bat.'

Educators Told Profit-Seeking Causes Low Quality Programs

Charlotte, N. C.,

Congress should initiate a scientific and comprehensive study of the whole field of radio, Eugene J. Coltrane, field representative of the National Committee on Education by Radio, told educators from the Piedmont section of North Carolina at a conference at the Hotel Charlotte.

He reviewed the positive contributions of radio to the home life of the nation and its possibilities in the education of the child. He was severe in his criticism of the type of programs broadcast for the most part, and which wield a tremendous influence on the cultural life of the children of the nation.

Fact that radio is supported by advertising was given as the cause for the unhealthy type of program. "There is a clear answer to the question why we have poor programs. The advertiser, sponsoring and selecting the programs, has but one motive in view—that of selling his goods. Thinking in terms of profit and not public service, he gets the program that will draw the largest audience."

Speaker added that if it becomes necessary to propose another means of support, this is not the time nor place for such a proposal. He outlined briefly the means of support in England and Canada.

INDIE BROADCASTER WON'T SELL STATION

St. John, N. B., Jan. 15.

A broadcasting feud exists here between an independent broadcaster, C. A. Munro, and H. P. Robinson, head of the New Brunswick Telephone Company, the New Brunswick Publishing company (dailies) and otherwise influential. Robinson has been authorized by the Canadian Radio Commission to build a 100-watt station to operate in connection with his newspapers.

Unless Munro will sell out his six-year-old CFBO to Robinson the prestige and pressure of the telephone and press baron will go behind a brand new station. Thus far Munro has refused to sell and says he will resist.

Hockey Play-By-Play for Chevrolet Dealers' Assn.

Detroit, Jan. 15.

Detroit Chevrolet Dealers Assn. is sponsoring a nine-weeks series of broadcasts of hockey games at Olympia. Covering 27 broadcasts of regularly scheduled league games in the National and International leagues.

Lynn Wilson has been brought in from London, Ont., to do the play-by-play announcing.

WKBF's Booking Office

Indianapolis, Jan. 15.

Finding himself more and more in show business D. 'Plug' Kendricks, manager of WKBF here, is now negotiating with several theatrical agents to put in a regular talent and booking department.

Department is to sell talent not only to sponsors for radio shows, but also for personal appearances in theatres, clubs, etc. Follows idea of such stations as WLS, Chicago, and WLW, Cincinnati.

Barn Dance Turns Pro

Cincinnati, Jan. 15.

Weekly barn dance program of WSAI, inaugurated three months ago as a sustainer, goes commercial tomorrow (16) for Sears, Roebuck & Co. on a year's contract. Sponsor will stage the broadcast in its Cincy store on Tuesday nights, with several hundred sitters-in for each program.

Entertainers, all on Crosley staff, who participate are Pa McCormick and his oldtime fiddlers. Oklahoma Bob Albright, m.c., and Clyde and Carl.

WSAI aired the program on Saturday nights in its studio with lookers-on, who were invited to join in rural dances during the proceedings. This idea will be continued by the commercial.

A Local Act

Albany, Jan. 15.

Manager of an Albany theatre approached radio station here to obtain local radio acts to add to his film program, which has a 10 and 15-cent admission. He was offered singers, but declined.

Station asked who he had in mind. He replied: 'Myrt and Marge.'

No Cuban Censorship But Arguments with Soldiers Are Possible

Havana, 10.

Cuba has no radio censorship but a policeman, soldier, or sailor is apt to be found at all times on guard within radio stations seeing to it that no opponents of the present de facto government take to the kilocycles. And the Chief of Police has discretionary powers of slapping a fine up to $1,000 on anybody broadcasting offensive matter.

Jesus Lopez, -newspaperman, has been a thorn in the government's side with his 'Voz del Air' news broadcasts over CMCD. Military authorities watch him very closely.

Announcer Works Nights, WWNC Business Better

Asheville, N. C., Jan. 15.

Because of the new national accounts opening up just after the first of the year, Station WWNC, Asheville, N. C., has re-arranged its announcers' schedules. Hitherto, announcers went home early as station identifications were made by the engineers on duty.

With these national accounts, hour schedules have been re-arranged to keep Announcer Robert Cochrane on duty every evening late, relieving him of daytime stuff. Among new accounts which opened up right after the New Year were Crazy Crystals, transcriptions in addition to the network programs, Plymouth, Chevrolet, Gillette, and Pontiac. With these are carried Stanback, Charles Stores, the Watchtower (45 min. weekly), J. F. G. Coffee, and several of the accounts which have been on WWNC for some months.

Several local commercials have newly started also, opening up 1934 in a prosperous manner. G. O. Shepherd is director of Station WWNC.

Del Monte Jam Fixed

San Francisco, Jan. 15.

Injunction suit prohibiting plugging of its Del Monte coffee on the Coast having been straightened out, California Packing has added the western NBC network to the previous WEAF hookup for Captain Dobbsie's 'Ship of Joy.' Only western sponsored transcontinental show, 'Ship of Joy' wasn't released on the Coast.

Injunction had been brought against Calpack by Tillman & Bendel, also makers of a Del Monte brand. Under verdict of U. S. District Court of San Francisco, T.&B. give up the Del Monte label.

Carl Olliger of McCann-Erickson handles the account.

Delos Owen Off WBBM

Chicago, Jan. 15.

Delos Owen is off the CBS-WBBM production staff where he has been assistant to Walter Preston, production chief.

Owen came to WBBM after a long stay at WGN, the Chicago Tribune outlet.

WLW, Cincinnati, has resumed the Friday night half-hour Chime Reveries programs by the Crosley concert ork under direction of William C. Stoess.

WSAI, Cincinnati, has added two sustaining acts: Missouri Kinney and her daughter, Florence, piano and vocal, and Cohen and Lombardi, Italian dialect, songs and accordion.

THAT RADIO MENACE

Bruno Walter Describes It—Then Speeds to Embrace It

Paris, Jan. 5.

Bruno Walter, German conductor of the New York Philharmonic, arrived here with a slam at radio on his lips and at the same time announced that he was going to direct concerts for the British Broadcasting Company.

'The interference of broadcasting with symphony concerts is really quite a danger,' Walter said. 'It is no wonder that concert attendance falls off when people can sit comfortably at home and enjoy the same program over the radio.'

The menace is so , in Walter's opinion, that he went right over and joined it.

After conducting in St. Moritz, Florence, Geneva and Lausanne, he will go to London and do three concerts over the B. B. C. network. Then he will go to Amsterdam, Paris and Vienna to conduct in concert halls, returning again at the end of his tour to the hated microphone in London.

Gammons Raps Minute Blurbs As Bad Policy

Minneapolis, Jan. 15.

WCCO is turning down one-minute announcements by the wholesale, according to Earl Gammons, station manager. On one day recently it turned down 10 such accounts, Mr. Gammons states.

Gammons believes that stations using a large number of these straight advertising announcements are making a big mistake and 'should get hep to themselves.' He points out that it is unfair to the companies spending large sums on elaborate entertainment.

Excessive use of the one-minute advertising announcements threatens to bring public disfavor on the radio, Gammons feels.

AUTO RADIOS TAX FREE

Provi ing Owner Pays for Home Set—Yanks Untaxed

Ottawa, Jan. 15.

Canada's 1934 gift to radio is the decision of the Government to grant a free license for a radio receiver installed in an automobile when the owner already holds the annual license for a radio set in his home. Two for the price of one is the rule in this case, the fee being the usual nick of $2 per annum.

U. S. motorists touring Canada with a radio installed in the car will not be asked to take out a license as long as they are just visiting.

Circle Rings on NBC

Chicago, Jan. 15.

Perfect Circle piston rings start on NBC blue network show shortly. Contract signatured calls for a Sunday afternoon 30-minute period for 13 weeks.

Though time is set the show isn't. Now hunting around for a novelty and likely that the program will be dramatic to compete with the flock of musical shows on Sunday afternoons.

Charlie Agnew's Discs

icago, Jan.

Armand Lotion turning out a series of test ether discs featuring the Charlie Agnew band. Through the Reincke-Ellis-Younggren and Finn agency.

First batch contains 13 discs at 15 minutes each. Will be planted through some Iowa towns and if a click figured for a network show.

RUSH HUGHES PROLONGED

San Francisco, Jan. 15.

Rush Hughes is back from a fortnight's vacation, part spent in New York, and this week resumes his daily 'column' on NBC.

Bakery sponsor and J. Walter Thompson agency put through an extended renewal for the broadcast, which has been on about a year.

Bar Mexican Studios in U. S.

FRC Reports Progress for Year — 559 Stations Operating in Country

Washington,

Federal campaign against air pirates in Texas and other states is proceeding satisfactorily, Federal Radio Commission announced last week, but amendment of the radio act to prevent operation of high-powered American-owned Mexican stations probably will be asked of Congress.

Reports from the front show that during the last six months of 1933 in Federal Courts 14 cases in various states resulted in guilty pleas or verdicts, with five Texas cases ending satisfactorily to the government. Past year showed wide growth in illegal operation, particularly in the Southwest, according to recent annual report of Acting General Counsel George B. Porter. Chairman Eugene Sykes told House Appropriations committee, however, that the situation is well in hand.

With only two cases resulting in acquittals, courts plastered fines totaling $1,250 on nine defendants and handed out sentences of aggregating nine years, six months, 10 days to six defendants. Most of the jail sentences were suspended.

Restrictions to curb Mexican transmitters will be advocated as result of the failure last year of the United States and Mexico to get together on proposed agreement to prevent border stations from interfering with domestic transmitters. Commission wants to place on the books a law prohibiting foreign stations from maintaining studios in this country broadcasting remote-control U. S. programs without permission.

Drive against pirate stations is costing the government more than had been expected since offenders insist on testing government power in court and could not be scared off, but diligent prosecution is expected to clear the situation in pending cases. Sykes told House members that the Texas violations result from 'an organized movement' to defy power of Commission. Porter in his report said that facts obtained by investigation and opinions of technical experts disprove contention that signals of low-powered pirate stations do not cross state lines and noted that consequently transmitters are not exempt from Federal regulation.

Commission work grew steadily during the fiscal year 1933, Judge Sykes said in annual report, although applications from broadcast stations fell off somewhat. During the year more than 41,000 formal matters were given attention, with commissioners sitting en banc to hear 118 matters.

Broadcast applications numbered 2,193, a drop of 326, while authorizations amounted to 2,446, a decline of 88. Number of new broadcast stations rose by 15, an increase of 7 in authorizations of this character, while deletions numbered 22, leaving 559 stations in operation on June 30.

Father Doing Well

San Francisco, Jan. 15.

A baby daughter arriving at the home of Don Cope, NBC producer, ahead of schedule threw plans of Mrs. Cope's girl friends for a shower up in the air.

While the missus was in the hospital with the young ' Cope carried on the home's social duties by hosting it to 14 gals at the shower, receiving all gifts in the name of his frau.

6-STATION NETWORK OPERATES IN CUBA

Havana, Jan.

National Network of the Cuban Telephone Co. has added a new link with CMJH of Ciego de Avila, which covers the northern part of Camaguey Province. Chain now comprised by CMS at Havana, CMHD, Caibarien; CMHJ, Cienfuegos; CMJK, Camaguey; CMJH, Ciego de Avila and CMKC at Santiago.

Rates remain unchanged, $100 per hour including entertainers. Proposed Radio Artists Union, after more than ten weeks in organization, hasn't yet been approved. Everybody wants too much money.

WNEW Will Have Longest N. Y. Schedule

WNEW, Newark, will take to the air between Feb 1-15 at which time WODA, Paterson, and WAAM, Newark, will go off the air as part of the deal arranged by Milton Blow. Dick O'Day, technical; Don Clark, programs, and Ed Fisher, publicity, will be the department heads, with New York headquarters in the former Amalgamated studios.

Station will operate from 7 a. m. to 3 a. m., the longest schedule in the metropolitan area. Wattage is 2,500 until night, 1,000 thereafter. Roxy LaRocca engaged as musical director of station.

NBC Engineers' Mag

Chicago, Jan. 15.

In about 30 days the first issue of a new institutional magazine known as the 'NBC Engineers Quarterly' will be published. Will concern the problems of radio engineering and additional personal gossip concerning the engineers and their doings.

No editor-in-chief but an editorial board composed of one engineer correspondent from each NBC division. Will be published in Washington. S. A. Wankle and Al Eisenminger are the New York and Chicago men.

SCHNOZZLE'S BOSWELLS

Hollywood, Jan. 15.

Jimmy Durante has engaged Jack Harvey and Milton Raison to prepare material for his series of 26 broadcasts on the Chase & Sanborn hour starting in April.

The writing team got the nod from Durante while working on the script of 'Strictly Dynamite,' which Schnozzle will do for Radio.

BOWEN SIGNS WSJS

Winston-Salem, Jan. 15.

Scott Howe Bowen, radio advertising representative, stopped off here enroute to New York and signed with WSJS as station representative. Norris O'Neil, manager of WSJS, handled the details.

Bowen predicted radio would have its best business in 1934.

Wilcox with NBC

Chicago, Jan. 15.

Harlow Wilcox now with the NBC announcing staff here. Formerly with CBS-WBBM, Wilcox has been free-lancing for the past few months.

Entry of Wilcox causes some shift in the spieling staff, sending Norman Ross to the 'Teaberry Sports Reporter' show.

Rockwell-O'Keefe Take Over Pappy, Ezra, Zeke

Management of Pappy, Ezra, Zeke and Elton, hillbilly team on WMCA, New York, the past six months, has been taken over by Rockwell-O'Keefe, Inc. Act starts Jan. 22 on a five times a week schedule over NBC with at least two of the releases coming at night.

Troupe originates from the west coast where it broadcast under the tag of the Beverly Hillbillies.

Guy Lombardo Stays

Los Angeles, Jan.

John Reber, on the coast for the J. Walter Thompson Agency, set a new deal with Guy Lombardo whereby the latter's orchestra stays on the Burns & Allen program under a new contract.

Reber is now in San Francisco.

Burroughs Goes to Work

Hollywood, Jan 15.

Edgar Rice Burroughs takes over the distribution of his disks of 'Tarzan the Apes,' which have previously been handled by American Radio Features Syndicate.

Author will also produce the new series of records himself.

With Time Sold Solid, Network Chi Stations Cut P. M. Announcements

Chicago, Jan.

With evening time now jammed on both networks the big stations are beginning to worry about their artistic standing again and are cutting down on spot announcements. Will sell only 15 minutes or more on the NBC local stations. The five-minute show and the one-minute announcements are being killed off as rapidly as the current contracts expire.

NBC led off last week with the blanket order that no announcements will be accepted on NBC local service stations after six p.m. WBBM, the local Columbia outlet, is busy freeing its evening air of weather reports and general announcements. Move on WBBM follows the long standing rule of the CBS New York key, WABC, which accepts only the time signal.

Only announcement left on WBBM is the Bulova watch time signal which is placed under the heading of public service. Non-announcement order on weather reports kills off such well-knowners for WBBM as Rem and Piso's, the latter finishing the deal when the present contract expires on Jan. 30.

AIR PARSONS PAY; PROSPERITY BACK?

Los Angeles, Jan.

Los Angeles is sure that the prosperity corner has been rounded. This isn't based on any reports from Wall Street or from Washington. L. A. bases its assumption on the fact that the radio preaching parsons are now paying their bills.

City has 10 clerics who conduct services each week over various radio stations and call for funds to carry the expenses. For months the pilots have been carried on the cuff by most of the radio stations, with the broadcasters figuring that if they were fired they'd never get their money, so it was better to carry them and trust to an upturn.

Within the last 30 days the ether collections have been mounting and the parsons have paid their bills in full. Some of them were in the red up to $750.

Deduction drawn from this is that preachers were considered a luxury in the hard days, and now that money is getting looser the religiously inclined listeners can chip in these days a little more freely.

Theatre Man's Script Idea Clicks, Spreads

Detroit, Jan. 15.

Gordon Baking Company will extend its Lone Ranger show to include WOR, Newark, starting Jan. 17. Some weeks ago show was extended to WGN, Chicago.

Program started and built into a favorite over WXYZ, Detroit. It's a western idea suggested by George Trendle, veteran film exhibitor, who is president of WXYZ. Trendle learned about westerns and their appeal as a theatre operator. James Jewell does the dramatizations.

Radio Lecturer Under Arrest; Forgery Charge

Birmingham, Jan. 15.

Joseph Gordon, radio lecturer, is in the hoosegow at Jackson, Miss., awaiting extradition papers from Montgomery, where he is wanted on charge of forgery in connection with a bad check bearing the name W. M. A. Pape, owner of the Mobile station.

Three warrants were sworn out by a hotel manager at Montgomery, and Gordon was arrested at a Jackson studio. Charges amount to about $20.

F. & S. EAST

Chicago,

Free & Sleininger last week opened a New York office for their station representative biz. H. Preston Peters went east from Chicago.

First new stations on the list for New York representation are the two Ralph Atlass stations, WJJD, here, and WIND, Gary.

SUSTAINERS RESERVED

CBS Bars Sponsored Acts From Other Spots

Acts connected with commercials are barred from doubling into sustaining spots under a new rule prevailing at CBS.

With open evening niches becoming more and more scarce the network wants to reserve this available time for built-up candidates or other talent on its list at liberty between sponsors.

PROTEGES PAY 75% COMMISH ON PAY

Chicago, Jan. 15.

Most malodorous practice to the nostrils of advertising agencies around here at the moment is the so-called protege racket. This, briefly, is the procedure of discovering unknown talent and collecting 75% commission. Discoverers are performers or bandsmen of standing. Unknown talent being exploited are their proteges.

What irks the advertisers is paying $200 for a performer when only $35 of the sum may be actually going into the performer's pocketbook. Apart from a feeling of being gypped in the financial arrangements the agencies have another slant. That is the ever-present fear that the client may inadvertently find out about the salary discrepancies.

Advertising agencies realize from bitter experience that once an advertiser's suspicions are aroused on talent costs the seeds of the account-removal have been planted. Protege thing with its rather raw and cold-blooded profits at the expense of young talent is hard to explain to an advertiser. However innocent the advertising agency might be the blame is apt to fall on them.

Nobody is willing to define what a fair fee would be where an entertainer of standing pushes a rank outsider into the limelight. Presumably special efforts are worth special commission but commission that almost amounts to confiscation of salary seems to be the general idea of patrons of young artists as to the value of nomination for the glories of protegedom.

SHOOTING TRIANGLE IN HAVANA RADIO

Havana, Jan. 10.

While Maria Cervantes, popular Cuban radio singer, sat at the Florrncia film theatre where a benefit in which she was taking part was going on, her husband, Dr. Augusto Aulet, walked in, a pistol in his hand, and shot and killed her escort, Rafael Llovet, a student and newspaper reporter, sitting next to Maria.

Maria Cervantes' age is reported as 48, her husband's 52, and the escort 23. Dr. Aulet calmly walked to the nearest police station and gave himself up.

Foote Quits

Ernest B. Foote has quit operating as a special station representative on his own. Organization which he folded was incorporated under his own name and had eight stations on its list.

Prior to going into business for himself Foote was with the World Broadcasting System.

Air Acts in Cafe

San Francisco, Jan. 15.

Tim and Irene (Ryan and Noblette) and Will Aubrey booked by NBC for the Bal Tabarin cafe when Kay Kyser's band returns Jan. 24.

Tom Gerun's band bows out on that date, scramming for the Club Forrest, New Orleans.

Dusting the Attic

(For the 'way-back-when on present day radio names, VARIETY will exhume its New Acts files on vaudeville which go back over a period of 28 years.)

(Jan. 4, 1918)

FRED ALLEN
Talking Juggler
16 Mins.; One.
American

If Fred Allen is his right name he should change it, and if Fred Allen isn't his right name someone should tell what it was, for this Fred Allen has copped and copped until he may think he has an act. But what he has is so well known along the big-time routes that the very familiarity of it must push him back on the small time, even though he could make the big time, which he might have done five years ago, but five years ago he would not have been able to cop what he has now.

His first lift is the ventriloquial bit of Felix Adler's, but he's not the first to take that (and some of those who have taken Adler's ventriloquial business have debarred themselves forever from expecting protection for anything of their own, if they ever secure anything original). Allen walks on with a dummy, and with stange hands and orchestr does what Adler did so long and may still be doing, the only difference being Adler uses a live dummy and Allen carries an actual dummy, with the stage hands working from behind the drops or in the first entrances.

A real phonograph record is used for an imitation of a gramaphone, and Allen says it's an Edison. Later he juggles, three or four balls, talking meanwhile about knowing there is someone in front, but not knowing where he is sitting, that he doesn't like applause, and that, when failing in one trick, informing the audience they knew what he intended, which may be recognized by Edwin George.

A pair of wooden hands projected from the wings applaud him a couple of times, and toward the finish he says that as he can't take chances on his encore he will do the encore before leaving. When departing some slides are thrown upon the curtain, with pictures of Washington and Wilson, and Allen, bowing, while during the act an assistant dressed as a stagehand rudely removes a screen, and there are other bits Joe Cook might think were suggested by his act, if not more closely connected with it.

Allen's iron ball and turnip juggling have been somewhat varied from others and could almost be termed new in these days, but he is merely a copy of other and better acts who have gone before him and will remain before him while h gs onto his borrowed material. His is a nutty talking-juggling turn and if he gets away with it on the big time, then he is not near as nutty as the big time is. *Ime.*

That was in 1918. In 1934 Fred Allen is one of the few comedians writing his own material. The only gags he cops now are from Portland Hoffa (Mrs. Allen).

White Takes Glover's Duties at Columbia

Paul White was assigned Monday (yesterday) to head CBS' special broadcasts department. Job became vacant with the departure last week of Herbert B. Glover.

White will retain charge of the Columbia News Service, which continues in operation.

2 DOWN IN FRISCO

San Francisco, Jan. 15.

Frances Herrick of NBC's drama staff is seriously ill with a combination attack of diphtheria and smallpox which seized her shortly after she had attended a rehearsal of 'Mud Caves.'

Eddie Murphy, p.a. for KTAB and KJBS, is recovering at St. Luke's hospital from a bad infection of the left arm.

FRC Not Disposed to Ban or Censor Hard Liquor for Drys; Uncertainty Is Keeping Distillers Off Radio

RALPH WONDERS BACK

Fortnight Hollywood Talent vey Completed

Ralph Wonders, Columbia Artists Bureau mgr., returned from Hollywood Monday (yesterday) after spending a couple weeks looking over the field for available radio talent. He brought no contracts back with im.

With commercials increasing number turning to the picture colony as a source of material for their programs the network delegated Wonders to make a survey of the situation. His task was to find out what film names were free to go on the air, what the asking prices were and what producing companies were connected with.

William Paley decided whether he himself will make a trip to the west coast around Feb. 1, as previously scheduled.

MEXICAN GOVT. VAMPS YANKS BY RADIO

San Francisco, Jan. 15.

Mexican government is planning a series of transcriptions for American stations, and is taking Grace Sanderson Michie, radio writer and one time pix producer, on a tour of the country this week to write the disc series.

Miss Michie leaves for El Paso this week (18) hopping across the border to a cruising hotel car that will take her through the entire country for an indefinite period. She'll write her experiences, impressions and descriptions, MacGregor-Sollie labs here will wax 'em and Mexico will buy the time on some 50 American stations. The Michie trip will be on the Mexican government.

Miss Michie, who was an indie pix producer some years ago before busting into radio, a similar job for the Australian Travel Bureau last year, the discs going on 52 American stations, and is slated to do one for New Zealand when she's through with our southern neighbor.

BIG TURNOVER ON KFAB ANNOUNCERS

Lincoln, Jan.

KFAB has trouble keeping announcers. Seems everyone they get going good gets legit-minded and promotes a job in some cast somewhere and pulls out.

The first announcer to be stung by the bright lights was Lee Bennett, grabbed up to be Jan Garber's vocalist. The second was Adolph Brandes who hit the road with 'Brigham Young.' Third was Lauren Gilbert, prominent in the cast of Bonstelle players in Detroit. And now Russ Baker is lopped off with an engagement at the Community layhouse in Omaha starting the latter part of January.

Al Poska probably would have gone for the idea, but they made a program director out of him—so he'll stay on.

Frisco Renewals

San Francisco, Jan. 15.

Flock of renewals have come through for NBC this week, including the resumption of Folger's Coffee's sponsorship of Lee S. Roberts twice weekly; and of Langendorf Bakery for Rush Hughes' Air Pictorial; renewal of 'Orphan Annie' for Ovaltine; S.O.S. and Easy Washing Machine on Women's Magazine of the Air, and General Mills on Al Pearce's show.

Federal Radio Commission is expected to assume a handsoff policy toward the advertising of hard liquors on the air. hould the thing be forced to an issue the commission is prepared to answer those advocating regulatory measures in this direction with two counter arguments. One is that it can no more restrain the broadcasting of liquor plugs into dry states than the government can presume to stop the circulating of newspapers containing such advertising in similar areas. Other contention will be that the commission could not undertake to censor hard liquor advertising without extending this supervision to light wines and beer.

Filing of petitions with the FRC by prohibitionists asking that stations whose signals carry over into dry territory be restricted from taking liquor advertising on the plea that this would be against the public interest has been mainly responsible for the small amount of business placed with radio by the distilling and distributing interests. Before they start making appropriations for the air these factions want to be sure that interference from the FRC won't bungle things for them.

Boston Booze

Only outlet in the east known to be carrying hard liquor advertising is WNAC, the Yankee network key in Boston. Station has one whiskey and two gin accounts. As a result of the agitation for censorship started by the dry forces in Washington WNAC has inserted a line into the copy matter on these broadcasts which reads: 'This program does not intend to offer liquor for sale in those states where it is against the law.' Understanding is that the Federal Radio Commission will unofficially suggest to the broadcast trade that it adopt a similar explanatory appendage for all liquor advertising.

Lord and Thomas are sending queries to important radio stations asking their policies on the liquor question and if favorable answers are received will put the Schenley distilleries on the air. If networks are not available, radio discs will be used.

Hearst Seeks Eastern End of WCCO's Wave Held by Weak WNYC

W. R. Hearst is arranging to make application to the Federal Radio Commission for the rights to the channel now occupied by WNYC as soon as the New York City administration makes a move to abandon the outlet. WNYC has been listed by Mayor LaGuardia as one of the city projects that would be dropped in line with his economy campaign. Putting of the latter plan into effect depends on the passage of a New York city measur calling for revision of the municipal charter by the state legislature.

If the FRC okays Hearst's applicaon it will give the publisher two stations in New York. Other is WINS, assigned to 1180 k.c. and operating daytime only. WYNC is licensed to operate at 500 watts and shares the 810 k.c. wavelength with WCCO, CBS's 50,000-watter in Minneapolis.

MacDonald Cancels

Hollywood, Jan. 15.

Expecting to start work in Metro's 'Merry Widow' in February, Jeanette MacDonald has had to cancel her Feb. 11 date to sing on the Ford auto broadcast.

Ford company has to its dates set far in advance, so will put another singer on the program and give Miss MacDonald a later date.

HARRY SMITH STEPS OUT

Harry Dwight Smith has retired as the v. p. in charge of McCann-Erickson's radio department. He will however maintain a part time interest in the firm's operation and also retain his stock ownership in the

nam

New Business

FORT WAYNE

Rugnu, American Research Chemical Co., Columbus, O., announcements. WOWO.

Chevrolet Motor announcements. WOWO.

Plymouth Motor announcements. WOWO.

Chrysler Auto Co., announcements. WOWO.

Cloverleaf Creamery Co., of Decatur, announcements. WOWO.

Nyal-Ucatone, 15 mins., wax spot announcements. WOWO.

Climalene Co., of Canton, , five-minute wax spot announcements. WOWO.

Cystex, of Kansas City, 15 mins., wax, spot announcements. Placed by Dilion-Kirk agency. WOWO.

Petersime Incubator Co., of Gettysburg, O., daily announcements. WOWO.

PITTSBURGH

Chrysler Corp., 13 transcriptions. Placed by J. Stirling Getchell, Inc. KDKA.

Philadelphia Co., 8 one-minute announcements. Placed by Equitable Sales Co. KDKA.

Climalene Co., 5 five-minute transcriptions. Placed by W. S. Hill Co. KDKA.

Freedom Oil Works, temperature report daily for 7 weeks. Placed by Albert P. Hill Co. KDKA.

Dictograph Products, 15-minute transcriptions 13 times. Placed by Broadcast Advertising. KDKA.

Duquesne Brewing Co., renewal for 13 weeks of quarter-hour shows weekly. Placed by Walker and Downing. KDKA.

Gillette Safety Razor Co., 26 one-minute discs. Placed by Ruthrauff and Ryan, Inc. KDKA.

Easy Washing Machine Co., participation in Home Forum for 13 weeks. Placed by Henri, Hurst and McDonald, Inc. KDKA.

U. S. School of Music, 5-minute discs for 2 weeks. Placed by Rose Martin. KDKA.

WINSTON-SALEM, N. C.

Morris Plan Bank, 30-minute program from 7:30 to 8 o'clock each Wednesday for one month, sponsoring group from Salem College Glee club, girl's school. Placed locally. WSJS.

Motor Sales Company, transcription by Barney Oldfield five minutes each day for one month. Placed locally. WSJS.

Kamphene, transcriptions twice daily for three weeks starting January 22. Placed locally. WSJS.

SEATTLE

Peck & Hills, nine 15-minute auction sale periods weekly over KOL.

Dr. Ross Dog Foods, five-minute disc each Tuesday, Jan. 16 to July 10. KOL.

Poole Electric Co., series of 26 fifty-word spots, starting Jan. 15, over KOMO.

Rainier Distributing Co., series of weekly announcements to run indefinitely. KOMO.

Consolidated Laboratories (Helio), series of announcements over KOMO.

Chevrolet Dealers Assoc., 13 announcements between Jan. 12 and 14. KOMO.

Laundrine Soap, three 15-minute programs a week, Chet Cathers and his Southern Serenaders starts Jan. 16. KOMO.

PITTSBURGH

Bulova Co., 300 spot announcements over 52 weeks. Placed by Blow Co. WCAE.

Ideal Co., transcription three times weekly for 52 weeks. Renewal. Placed by Scott, Howe, Bowen. WCAE.

Boggs and Bull, 300 spot announcements over indeterminate period. Placed direct. WCAE.

Bay State Fish Co., transcription twice weekly 26 weeks. Placed by Scott, Howe, Bowen. WCAE.

W. H. Bingler Co., 13 announcements. Placed direct. WCAE.

Fred Fear Co., three announcements. Placed by Scott, Howe, Bowen. WCAE.

Chevrolet Motor Co., 13 announcements in five days. Placed direct. WCAE.

Radio Cooking Club of America, two-hour studio broadcast daily for four days. Placed by Cecil, Warwick and Cecil. WCAE.

Frank and Seder Co., 15-minute sketch 100 times. WCAE.

Chrysler Corp., 100 announcements. Placed by J. Stirling Getchel. WCAE.

Gimbels, 15-minute sketch 100 times. Placed direct. WCAE.

H. F. Gleason Co., five spot announcements. Placed direct. WCAE.

Climalene Co., five transcriptions. Placed by W. S. Hill Co. WCAE.

Joseph Horne Co., 100 announcements. Placed direct. WCAE.

Nujol, medical talk five days weekly, 13 weeks. Placed by McCann-Erickson Co. WCAE.

Mistol, medical talk five days weekly, 13 weeks. Placed by McCann-Erickson Co. WCAE.

Kaufmann's Dept. Store, 100 announcements. Placed direct. WCAE.

A. and P. Co., half-hour concert once weekly, 13 weeks. Placed by Harris-Peart Co. WCAE.

Campbell-Ewald Co., program five days weekly, three weeks. Placed by World Broadcasting Co. WCAE.

BALTIMORE

Larrow Milling Co., 15 minutes of warbling by El Garo, twice weekly, 13 weeks. Placed by Zimmer-Keller, Inc. WBAL.

S. & N. Katz, five-minute weekly announcement, 26 times. Placed by Joe Katz. WBAL.

Crazy Crystals Co., Tie-in weekly announcement, 26 times. Placed direct. WBAL.

Household Finance Corp., weekly announcement, 52 times. Placed by Charles Daniel Frey. WBAL.

Schmidt Baking Co., 19 announcements, one week. Placed direct. WBAL.

Blue Ridge Coal Co., announcement twice weekly, 13 weeks. Placed direct. WBAL.

Bonwit, Lennon Co., shopping service announcement, daily, 13 times. Placed direct. (Renewal). WBAL.

Read Drug Stores, shopping service announcement, daily 13 times. Placed direct. WBAL.

CHICAGO

Kitchen Art Foods, Inc., Chicago has 26 five-minute programs advertising Two Minute Dessert on Martha Crane's Homemakers Hour. Rogers and Smith agency. WLS.

Stanco, Inc., New York for 13 additional weeks of five-minute discs daily except Saturday and Sunday. For cream of Nujol with discs featuring Dr. Royal S. Copeland talks. McCann-Erickson agency, New York. WLS.

Wasey roducts, :15 a.m. Daily except and Sunday. KFAB.

Bordens Milk, Jane Ellison, CBS. Gives recipes and dramatizes household problems. 10:45-11:00 a.m., Wednesdays. KFAB.

Johnson Wax, Tony Wons and double piano, CBS. 10:30-10.45 a.m., Tuesday and Thursday. KFAB.

National Protective Insurance Association, spot announcements. KFAB.

Climolene, five 5-minute transcriptions, 10 a.m., Tuesdays and Thursdays. KFAB.

Remington Rand, four 15-minute ET's, 5:15 p.m., Tuesdays, Thursdays and Saturdays. KFAB.

Chevrolet Dealers, sponsoring announcements on the new car. KFAB.

Sanitary Laundry, Omaha, Participates in Time 'n' Tunes (morning program). KFAB.

Barbara Gould, ET's 10-10:15 daily. Sponsored by Gold & Co. along with announcements.

Clark's Clothes, Emo's movie broadcast, 5:45 p.m. daily. KFOR.

Here and There

Kellogg's 'inging Lady' (Ireene Wicker) program goes into its fifth year on NBC-WJZ Feb. 5. Renewal, as of this date, is for 52 weeks with the account allowed the privilege of withdrawing for the month of August.

Morton Downey and his vaudeville-touring orchestra will originate a program to the entire Columbia network from KMBC, Kansas City, Thursday, Jan. 25, at seven o'clock.

David Heenan, formerly in the adv. department of the Los Angeles Steamship Co., is the new publicity director at KHJ.

Archie Davis and his orchestra, WPTF, Raleigh, N. C., played the Corsairs' club dance at Graham, N. C.

Lambdin Kay, general manager, and Ernest Rogers, publicity director, raised $6,000 for Christmas charity in a ten-day drive over WSB, Atlanta, utilizing station talent on programs.

Carbola Chemical Co. will try to interest the farmers with an educational program starting Jan. 22 with WGY, Schenectady, picked for the test campaign. Frank Presbrey Co. is the agency behind the idea.

Eddie Albright, announcer, and Hap Felch, technician of KNX, Los Angeles, lost their homes in the recent California flood.

Lombardo's 4 More

San Francisco, Jan. 15.

MJB coffee, through Lord & Thomas, has handed Guy Lombardo's orchestra a renewal for a second four weeks.

KTAR, Phoenix, also given a four-week paper for the half-hour show with Lombardo and Tizzie Lish.

High Life Angling

Chicago, Jan. 15.

Miller's High Life beer is radio minded again.

Ray Perkins came into town last week for the first audition.

Radio Downbeat

(Continued from page one)

of amusement. It made this country the world's greatest family of home-and-hearth addicts. On a wholesale scale it leveled the public taste, rich and poor, metropolite and hinterlander alike, which, in a common quest for take-it-easy and inexpensive amusement captured it out of the air waves.

But any sign of prosperity has generally meant a concerted urge to spend away from the home and in public. This, combined with repeal's appeal, is another reason for the belief that radio, instead of about dominating everything in the amusement field, may soon have to content itself with merely fitting into the national scheme of entertainment.

The thought that a great message, or a great entertainment, alone will consistently chain 'em to the parlor if money continues to loosen up. Which means that despite that air performances come free to the home, radio will have to fight for its audience the same as any other amusement enterprise. Those close to the commercial end of radio are concerned over the prospect of the finale of that period when tremendous numbers of listeners were assured because people had to stay home.

The picture business has long known that the public has stopped 'going to the movies' when any film would serve. They 'shop' now for the best screen feature in town and pass up the second choices they used to also attend. So, likewise, the radio men are trying to deduce if the time is fast appoaching when the public will no longer listen to any program and will only be radio induced to stay home by their air favorites. They also see the possibility of radio eventually following that picture practice of throwing a galaxy of stars into one film or one program, in order to attract.

Repeal has been drawing people out of the house. Once downtown they're staying out for the night. That's the nix on radio.

The Wall St. angle is the knowledge that certain ratios of merchandizing reaction, via the broadcasting route, aren't materializing as in the past. The networks' gross income for 1933 of $31,500,000 is a 20% drop under '32. The difference actually is $7,500,000—the '32 gross totaling $39,000,000 for both chains.

Television?

Wall St. further sees any definite decline of radio hastening television to the market. Whether or not television is ready for practical merchandizing, progress on it will be speeded, it is believed, through this combination of circumstances.

A sufficient point to the television thing is further seen in the spurt which the new four-band radio receiving sets have received. These are sets equipped for normal local reception, plus three supplementary bands that permit all sorts of short and long-wave reception, particularly international, apart from the local police calls, the amateur telegraphy and the ship-to-shore stuff. These sets pick up the powerful Moscow and Rome broadcast centrals and also 'get' Australia and the rest of the globe.

This is deemed pertinent through the inference that radio addicts still like the novelty of etherizing but are tired of the local pattern of programs, and will fish for distance, braving all sorts of handicaps from static and distorted reception, so long as it's something different. On this is predicated the television theory that if tele comes in—providing it's in a marketable condition—it will catch on fast.

The normal radio receiving set market is believed to have been about completely absorbed. Even the two (and three) radio set idea in the home—just like the two-car idea for every family in those good ole '28 days— is being deemed to have saturated everything possible, and, proportionately, more combination sets are being sold. This is because of the phonograph angle, with a trend to play the talking machine now more apparent than has been the case in years past, and reflected in the rise of disc sales. This rise isn't sensational but a very definite spurt it is none the less. When Brunswick reports that October, 1933, was its best business since January, 1930, those are figures that can't be discounted. Ditto for Victor and Columbia, not to mention that a pop song hit now doesn't stop at 200,000 copies; the 'Last Round Up' has hit 430,000 in sales and will go to 500,000 copies, indicating that with freer money, these luxury adjuncts are beginning to enjoy more sales.

RADIO EXPLOITATION

(In this Department 'Variety' will collate each week news items of possible value to Radio Stations, Advertising Agencies and Advertisers on the merchandising end. Special stunts of all kinds will be reported, these items being turned in by 'Variety' staff men and not written by the station.

12,000 Cans of Hash

Chicago.

On a test for audience and coverage the Harding restaurants in Chicago two weeks ago offered a can of Harding's corned beef hash to anyone sending in their name. Over 12,000 requests shot in, setting a new high mark for KYW over which station the announcement was made.

Offer was made on Sunday afternoon on the regular Harding 15-minute show featuring the two doctors, Pratt and Sherman and the Rex Maupin orchestra. Announcement was made personally by John P. Harding. Show is booked through the C. Wendel Muench agency.

More Cooking Schools

Baltimore.

As plug for Carolyn Carter's Cooking School's ether spiels over WCAO for Radio Cooking Club of America, Inc. (composed of and sponsored by group of eight national mfg. co's.) arranged to have Miss Carter throw three consecutive broadcasts in Alcazar, burg's ace hall, where housewives could come in and have a close-up of Miss Carter in action, demonstrating the recipes and at same time airing program to stay-at-homes.

Housewives procured ducats to show from their grocerymen with purchase of any product marketed by firms embraced in sponsorship. Firms also dished giveaway samples of victuals to the matrons on way out. Added angle had Miss Carter answering questions apropos cooking after the broadcast.

Approximate attendance is daily.

Iways Helpful

Tacoma.

Peoples, large Tacoma department store, is announcing in newspaper advertising will be glad to broadcast over KVI for civic organizations without charge.

Applies to meetings, socials, etc.

estaurant Pick-Ups

Charlotte, N. C.

Cheerwine Bottling company has found it worth the added expense to broadcast by remote control from various restaurants in the area. Public interest plus appreciation plugs for Cheerwines customers justifies the costs.

Company sponsors a rade' over WSOC.

Mystery an

Charlotte, N. C.

WBT has a mystery singer that still has listeners guessing after two years. He is 'Philco Phil'. Speculation as to his identity continues as a popular guessing game. Some even guess Eddie Cantor and Bing Crosby. Others have identified him as the Street Singer. A Californian wrote in that it was a Ruth Etting, disguising her voice.

A. K. Sutton, Inc., sponsors the program in the promotion of radio distribution. A new three-time-a-week schedule has just been adopted for the program, replacing a Sunday afternoon spot.

'Philco Phil' wears a mask to and from the studio and curtains are drawn over studio windows for his programs. The stunt brings down a lot of comment for program and client.

Radio Question Man

Asheville, N. C.

'Keeping Up With Radio,' a weekly feature over Station WWNC, Asheville, N. C., has built up a huge audience reaction through its short periodical presentation of gossip about the great and near-great of radio. It is broadcast simply as an 'Answer to Questions' period, and when questions run out the quarter hour is filled up with news and gossip about the stars of the ether.

This period serves a three-fold purpose: it is a convenient way to answer questions which come in from the audience; it is a mail builder; and it offers a convenient outlet for explanations of certain radio facts that are puzzling to the listeners.

Broadcast was started by Robert Mackelfresh and Robert Cochrane, and is still carried on by one or the other each week.

English as She Is Spoke

Asheville, N. C.

'Our Mother Tongue,' featuring the weekly chats on good English by Prof. Charles A. Lloyd, of the Biltmore College faculty, is a proof against the contention that all educational broadcasts are dry and keep audiences away. This program is broadcast every Monday evening at the dinner hour (7:30 o'clock) from Station WWNC, and has an unprecedented sustained audience response.

Mr. Lloyd attempts to settle the problems of listeners, and finds himself with plenty of questions to answer each week.

Ki ing the Grocer

Des Moines.

Using the voice of the station's gossiper, KSO tied up with a leading grocery to have the female impersonator call the grocery every morning and put in her order for the day.

Kidding the grocery clerks and with funny asides on the order she is putting in, besides comments on the actual prices of groceries she is ordering has put the idea over as an exploitation stunt.

Air Auction

Seattle.

An auction on the air is the latest radio exploitation gag here. Proctor's, department store, moving into new location, will auction off old stock, putting the sale procedure over KJR in two 15-minute periods daily for two weeks, starting Dec. 18. Remote from the old location.

Opening of the new store was etherized last Friday. Studio orchestra played at the store for two hours, remoting one hour over KOMO.

Ether Slants

Benny Fields in his first two programs as m.c. of the Shell hour from KFRC, San Francisco, over the Coast CBS network, has got off to a strong start. Devoid of an attempt at smartness or flippancy, Fields showed that it is possible to get ether laughs without straining, something refreshing for Coast m.c.'s on jamboree hours.

On his second appearance before the Shell mike he sang three numbers of the ballad type and manifested a crooning ability of no small measure. He looks a cinch for a long spell on the program.

Tydol, in a spirit of sweet reasonableness, asks the public, 'Are we not welcome to take only about one minute of your time during this program for our sales message?' Or words to that effect. This appeal to tolerance in return for the musical pleasures provided by sponsorship isn't a bad slant, although it would very soon get to be a fearful bore if all advertisers decided they would seek to convince the public that benefactions called for reciprocity. Robert Armbruster provides nice music for Tydol.

Phil Harris is in the unfortunate position of sounding something like Ben Bernie in the style and tone of his chatter between orchestral offerings for Cutex. Therefore the never-pleasing danger of being rated undeservedly an imitator.

Phillips Dental Magnesia pounds home a 'don't accept substitutes' line of sales gab on the Abe Lyman-Muriel Wilson-Frank Munn show, which goes down on the radio listings as 'Waltz Time.' Product fears a worthy sales intention may be intercepted by the wily blandishments of scoundrels disguised as druggists.

Beechnut gum is characterized by good sense and rational claims in its advertising copy, while the program, 'Red Davis,' is an amusing yarn of a boy-turning-man hero with a great deal of typical adolescent nonsense crammed in his romantic head.

A mid-evening program obviously patterned for the older elements, Beechnut ought to be succeeding in its purposes. A very pleasant 15 minutes that doesn't insult intelligence and offers a sensible reason for chewing gum, namely, to freshen the oral cavity after too many cigarettes.

Today's Children, which now has Pillsbury Flour for its sponsor over WMAQ, Chicago, last week married two of its principal make-believe characters.

It marked one of the top climaxes in the tale of the Moran family as played by Irna Phillips, Bess Johnson, Lucy Gilman and Walter Wicker. Show has been going steadily since June 20, 1932. Play lead is held by Irna Phillips, who does Mother Moran and who has developed the entire script and idea.

CHRYSLER DISCS

Chicago, Jan. 15.

Chrysler goes on the air shortly with a series of discs being spotted through the Stack-Goble agency.

Auto firm is arranging for the shows to be sponsored by local dealers.

MAUDE ADAMS
'The Little Minister'
30 Mins.
COMMERCIAL
WEAF, New York

Maude Adams and cold cream.

It staggers the imagination of anyone old enough to know the name. It caused NBC to write publicity announcements fairly breathing with awe and incredulity. Amidst galaxies of celebrities going on the air these days, Maude Adams stands forth as something that can't quite be brushed aside. Her physical materialization is so arrestingly and surprisingly novel. No everyday luminary but a figure of legendary stature.

People will listen to Maude Adams. Mostly people who never saw her. A lesser number of the forgotten generation of theatregoers. Certainly Pond's will attract an audience such as radio programs seldom manage. Curiosity alone guarantees that.

In the 16 years since she locked her make-up box and wrapped herself in a mysterious silence Maude Adams has remained a cherished memory of the pre-war sentimentalists and a synonym, even more than the Barrymores, for the American theatre of yesterday. In her way she antedated Garbo, who chooses to loath and avoid the society of her contemporaries and to create an aura of untouchability.

Maude Adams at the heighth of her stardom went about heavily veiled and shrank from the would be admirers. She used a six-foot pole to keep the public at a distance and from this acute publicity elusiveness sprang the Maude Adams legend.

Then out of the silence and into the loudspeakers of America came Maude Adams and cold cream. No matter why. NBC declares and columnists print that the privacy of a broadcasting studio (and they can be extremely private) appeals to her, Coming and going unseen on Radio City express elevators, the star nobody ever named a sandwich after can do her chores under ideal working conditions—so goes the story.

What is pertinent to Pond's and to the trade is that Maude Adams brings with her an audience. Presumably a large one. Whether that audience will enlarge or diminish with successive broadcasts is not easy to predict. 'The Little Minister' as adapted was not ideal for radio, except that it was obviously what was expected. Miss Adams was prefaced lengthily by first a narrator and then secondary characters. It was all in Scotch brogue, always tough on ears not attuned to its cadences.

Adjective 'elfin' is used to describe the heroine. That tells much. Playwrights no longer etch elfin heroines. The mood and the spirit of Sir James Barrie's play is alien to the present day. Ladies who tease overmuch nowadays get a grapefruit in the face from modern James Cagneys.

Helen Hayes did 'The Little Minister' on the Fleischmann hour some weeks ago.

Two sections of 13 minutes or so divided by Pond's sales message were given (12) but only one-half of 'The Little Minister' emerged. For the remaining portion a second tuning-in next week is required. Splitting narrative with a week's delay by ordinary standards on radio is bad. Exceptional circumstances may rule differently, of course.

Some of the sound effects in installment one were poor. Notably Miss Adams' humming entrance. She successfully projects a good deal of light and shade across the kilocycles. She has a thousand tricks of the voice.

'Minister' is what used to be called high comedy. Implying refinement and a mixture of whimsy. Definitely genteel. That is Maude Adams. A lady who happens to be an actress. *Land.*

'THE OLD NEIGHBORHOOD'
Joseph Greenwald, Maurice Barrett, Doris Hardy
Dramatic Seri
Sustaining
WOR, Newark

Dialog of this series may be new, but the basic theme has a lot in common with 'Mendel, Inc.', which David Freedman authored for legit and films several years ago. Greenwald played the title role in the Freedman version of 'Krautzmyer's Alley.'

'The Old Neighborhood' serial takes for its background the Yorkville section of Manhattan and accordingly makes its dialect Dutch. Like 'The Kibitzer,' the lead character is the owner of a cigar store, shows a disposition to take nothing seriously but his cracked brain invention and has a motherless daughter who does all the worrying for the family.

Conversations exchanged all around and philosophies spouted by the central figure are all patterned to the old formula. Maurice Barrett, also from legit and vaude, plays the part of the crony. Greenwald and Barrett should get together on their dialects and make it all Dutch or all Yiddish. *Odec.*

H. G. WELLS
Address from London
30 Mins.
WEAF, New York

High-pitched, throat-clearing mannerisms of H. G. Wells over the air from London to New York shocked many who knew him only through his smooth-running prose. Got so in his half-hour talk on 'Whither Britain?' listeners could time his bronchial whoops. Lucky thing Shaw didn't follow Wells in, as advertised, G. B. S. flattens a spieler first and writer afterward.

Upper register inflection made Wells' courageous attack on way out of present world mess sound slightly lavender till American hearers got over first shock. After that his stuff sounded plenty jake till NBC closed him off in the middle of a transatlantic sentence, claiming time was up.

Though writing is his field, Wells has always been touchy about his speech. Harris' crack that when he first met Wells latter talked with cockney accent left Wells burning with a slow, blue flame for thirty years.

Redeeming features of his spiel was the simple style he used to get across really big ideas. Three-way deal of America, Russia and Great Britain to run the world for a while on RCA lines certainly was big-time thinking for an insular Englishman. Doubtful if others in series will top it. *Scully.*

'WINE, WOMEN AND SONG'
With Bob White, Jack Daly, Ed Vito
Sketches
15 Mins.
COMMERCIAL
WBBM, Chicago

Triner's Wine is paying for this 15-minute shot each week. From their show it is obvious that the sponsors are trying to inveigle the women into wine imbibing. It is strictly a femme show.

Show might be declared in the picture business as an artistic triumph. From all counts a clean-cut idea, produced excellently with a central theme that makes it a production gem.

Each week the loudspeaker produces some well-known song such as 'Dinner at Eight,' 'Smiling Through' or 'Merry Widow Waltz' and then proceeds to tell the story behind the song. The story is pure fiction, of course. 'Dinner at Eight' told the simple story of a mixed up romance between two couples who met at dinner. 'Smiling Through' tells about an old wine-maker who gets his job back. 'Merry Widow' tells the yarn of a college widow and her long-lost love. They all shape as pleasant yarns suitable for the femmes who read light fiction.

Shows are the last word in production, writing and performance. Each song is introduced by a femme singer, accompanied by Ed Vito, the harpist. It's an excellent touch. Daly stays in the background as the narrator, dishing to the audience about the song, the situations with a fade-in and fade-out on the resultant action. *Gold.*

GALLERY OF FAVORITES
With Raymond Paige's Orchestra
15 Mins.
COMMERCIAL
KHJ, Los Angeles

Cadillac Motor Co., extending airings west, is covering the coast with a series of Monday night concerts over the Don Lee CBS network.

Opener was an exceptionally fine program of class quality, although marred somewhat with a too lengthy commercial announcement as introduction. Intention, however, is to shorten materially the plugs on succeeding half hours.

While program might be too arty for the majority of listeners it will, however, appeal to the class of people which the motor company want to reach.

While orchestra renditions of old semi-classical pieces and ballad stuff of yesteryear predominate the program, there are some nicely balanced vocal contributions from Nadine Conner, soprano; Earl Hunsaker, tenor, and a male ensemble with vocalizing at opening and closing. Margit Hegedus supplies one violin solo.

Tempo is such that at no time are the vocal numbers allowed to overshadow the orchestra, the fine blending making for a restful and smooth program that will get acclaim from those listeners who might want to get away for awhile from the blatancy of the more popular music. *Sies.*

ZITO-POEMA ORCHESTRA
Sustaining
15 Mins.
WEAF, New York

This is one of several dance-tango combos now playi in the Waldorf-Astoria, N. Y. it officiates in the swank Empire room for the tea dansants and WEAF etherizes it as a sustainer of afternoons.

For a five-piece combo it comes through plenty strong. What's more its style is varied and versatile, equally proficient on normal dansapation as tangos. Ralf Napoli, guitarist with the band, warbles the vocals and very nice, too. *Ibel.*

PEEPING GEORGE & TOM
Comedy, Songs
Sustaining
15 Mins.
WGY, Schenectady.

Duo, new to WGY listeners, broadcast a 15-minute morning program thrice weekly from Albany studio. Calling themselves 'The Dunkers,' they do nut comedy in talk and songs. One of the pair plays the piano too, and does a good job. Boys work in vaudeville style, with the speed, the confidence, and, at times, the noise that put this type of act over with an audience. In the studio, such a formula is less effective, although some dialers may like the crazy comedy. Material is so-so.

Straight harmony singing and more piano playing would improve these programs from the angle of radio reception. One of the two-some plug for dates in theatres, where their act probably is a clicker. *Jaco.*

VARIETY'S BIG TEN
Meredith Willson's Orchestra, Tommy Harris, Nanette LaSalle
30 Mins.
Sustaining
KPO, San Francisco

NBC is using to good effect VARIETY'S listing of the 10 most played and popular tunes in the country, building this Friday night, 9:30-10 p.m. frame, into a period that has become surprisingly popular around here. Fan mail, which has been high, indicates that beaucoup listeners follow the period weekly, making it a contest idea, with bets being placed on the probable winner for the current week.

Program is a neat feather in the production cap of Donald Cope, who does a stellar job in framing the Big Ten. Starts at the bottom of the list and builds upward, the leader coming last and preceded by a medley of pop tunes suggested by listeners as their nominations for tunes that should be in the VARIETY list. When the No. 1 number is named it gets a short historical sketch; in this case, it was 'Did You Ever See a Dream Walking?' with Harry Revel and DeSylva, Brown and Henderson coming in for a mention. VARIETY gets credit as compiler of the list.

A crack orchestral job is turned in by Meredith Willson and orchestra, capable leader doing varied arrangements of such tunes as are repeated more than once and otherwise dressing up what might otherwise become a tiresome melody. Bulk of the singing task goes to Tommy Harris, who can and does handle lyrics in veteran and showmanly style. Nanette LaSalle (nee Dolly LaSall) handles several tunes in nice blues voice. Dick Ellers the announcer. *Bock.*

JOE EMERSON
With J. Holbert Byram
Songs and Graphology
COMMERCIAL
WLW, Cincinnati

Mueller's macaroni sponsors this thrice weekly night program, on from 6:15 to 6:30. Team should prove effective with housewives.

Emerson has been singing over this 50,000-watter for more than a year and has built up a rep, particularly with femmes. Byram, a newcomer to radio, is hailed as a handwriting expert and the creator of a patented gadget called 'graph-o-log'.

Quarter hour is interestingly occupied. Starts with a non-commersh introduction of Emerson by an announcer while the singer is faded for his 'Love Will Never Die' themer. Follows two standard selections with light ork background, listeners being asked to chorus the second number.

Emerson builds up Bryam via an interview. Comeon for auditors is invitation to submit script samples of brief line of blurb for Mueller's products, some of the specimens to be selected for analysis in a near future blast, and to compete for weekly giveaway of 50 'graph-o-logs'. Dial twisters are also welcomed to meet Byram in person at designated department stores.

Program is plugged by ads in dailies and cards in windows of Mueller's dealers. *Kolling.*

MACY'S BOOK PLAY
Interview, Drama
COMMERCIAL
15 Min.
WOR, Newark

'Book play' idea represents an added twist to an old program. Previously the department store which operates this outlet devoted the book counter's weekly spot to an interview between the author of a recent publication and some literary critic. Now the listener gets both the interview and a dramatized excerpt from the author's latest release.

Program's revised routine allows a break for the listener, and also for the interviewer. Average tete-a-tete is a padded-out affair with the exchange steeped in platitudes and the author oppressed by a timidity about appearing to tom-tom his own work.

'ROBIN HOOD'
Drama with Songs
15 Mins.
COMMERCIAL
WJZ, New York

This serial follows 'The Three Musketeers' used by the same sponsor early in the winter. Not known why 'Musketeers' was dropped. Possibly the story was finished, although the sequels to the Dumas yarn run on forever. 'Robin Hood' is produced along the same lines with dialog intermittently interrupted by some masculine vocal harmonics.

While it is perhaps not fair to review 'Robin Hood' in terms of 'The Three Musketeers' the contrast is a natural one. Edge seems to be with the 'Musketeers'. First because it is a more plausible and exciting story. Second because the tempo of the Paris of Richelieu is faster and more varied than the Sherwood Forest of the Earl of Huntington. Not too easy to follow 'Robin Hood'.

Jeddo-Highland coal is giving away Robin Hood hats. No strings. Just want response and addresses. Advertising plug mentions a ton of coal specially exported to Paris for use by French scientists in experiments requiring high degree of carbon purity. This statement is just novel enough to leave an impression and an association of ideas in most people's minds. *Land.*

JOHNNY JOHNSON ORCHESTRA
Dance Music
Sustaining
WGY, Schenectady

These luncheon hour and late evening programs by Johnson's orchestra and floor show artists at the Rainbo Room of the New Kenmore Hotel, Albany, give WGY dialers popular entertainment of New York calibre. Johnson built up a sizable listening audience during his engagement at the Kenmore last winter, and with the femme singers who now embellish the broadcasts he probably has increased it.

Lang Sisters, harmonists, and Marion Nichols, blues warbler, are the present specialty artists. For a time Hillaine, of the team of Cortez and Hillaine, did Spanish numbers. For some reason 'Uncle Harry' McDaniels, the orchestra's amusing singing comedian and m. c., is not working before the mike.

Johnson's boys play a smooth, rhythmic brand of music, easy on the ear and itching to the feet. As usual, the leader's piano whipping sets the pace. Gary Gross and Freddy King are the band's soloists, with other musicians joining them for an occasional glee club number. *Jaco.*

'DICK STEELE, BOY REPORTER'
With Merrill Fugit, Jack Spencer, Jack Daly, Sidney Ellstrom
Serial
15 Mins.
COMMERCIAL
WGN, Chicago

Through the Hackett-Sample-Hummert agency the Educator Biscuit company is gathering the ears of the kid listeners five times weekly at 6:15 p.m. at 15 minutes each shot. The 6:15 hour demonstrates that the kid shows are working deeper into the so-called adult entertainment hours due to overcrowding on the kid hours. Particularly is this true of WGN, which probably has more children's shows than any station anywhere.

Besides the broadcast the shows are being written in wax for disc broadcasting through other key spots. Shows are being taken right off the wire.

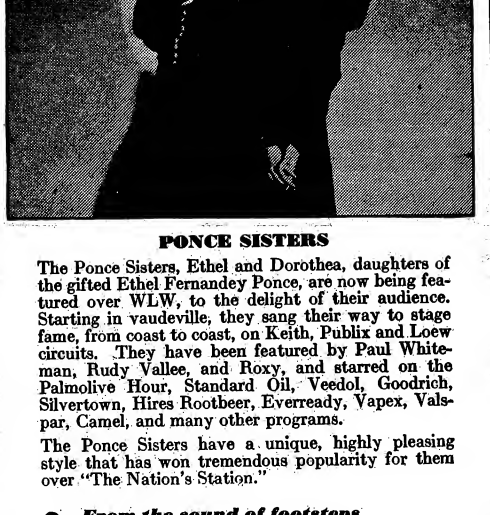
Growing custom among kid shows is exemplified in this show. That's the angle of starting the broadcasts without a commercial copy for the first week or so. This has been tried with particular success with shows which invite the kids to join clubs. After the first rush of kids into the club is set then the sponsor reveals himself. Evidently no club hook-up here at all this sponsor merely considering it better to do without sales copy for the beginning.

'Dick Steele the Boy Reporter' is the name of this show and tells the whole story. Dick Steele is the copy boy on the Times-Herald and is doing an Horatio Alger job of it. Goes out with Dave Drummond, the vet reporter, seeking criminals, the mystery airplane, the Sky Raiders. The story scoots along in the exciting avenues of warehouses, waterfronts, gangs, ocean liners, police and speedboats. It's fast moving stuff for the kids and made to order for their attention.

Agency here has been careful to make certain that the mothers will let the kids tune in on the show. This show gets around that by telling the children at the beginning of each period not to work themselves into a lather when Dick gets into a tough spot because Dick Steele always wins and always comes out on top.

Cast is thorough throughout with Merrill Fugit doing an excellent job of the boy. Production handled by Jim Whipple and Blair Walliser is slick for pacing and direction. *Gold.*

Procter and Gamble starting a local test shot for their soap flakes on WMAQ, Chicago. Edna Odell and King's Jesters as show talent.



PONCE SISTERS

The Ponce Sisters, Ethel and Dorothea, daughters of the gifted Ethel Fernandey Ponce, are now being featured over WLW, to the delight of their audience. Starting in vaudeville, they sang their way to stage fame, from coast to coast, on Keith, Publix and Loew circuits. They have been featured by Paul Whiteman, Rudy Vallee, and Roxy, and starred on the Palmolive Hour, Standard Oil, Veedol, Goodrich, Silvertown, Hires Rootbeer, Everready, Vapex, Valspar, Camel, and many other programs.

The Ponce Sisters have a unique, highly pleasing style that has won tremendous popularity for them over "The Nation's Station."

● ***From the sound of footsteps to a symphony orchestra***

WLW "the Nation's Station" CINCINNATI

● ***talent and production facilities cover the gamut of radio entertainment . . .***

COMMERCIALS

WEEK OF JANUARY 15

This Department lists sponsored programs on both networks, arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); Sa (Saturday).

ACME LEAD
6:30-Su-WABC
Ed McConnell
*Henri, H-Mc

AFFILIATED PD'S
(Louis Philipe)
1-Tu-WABC
Princess Marie
*Blackett

AMER ROLLING
10-F-WJZ
'The Iron Master'
*B., B., D. & O.

AMER TOBACCO
(Lucky Strike)
9-Sa-WEAF
Metropolitan Opera
'Don Giovanni'
Rosa Ponselle
Maria Mueller
Editha Fleischer
Tito Schipa
Ezio Pinza
Emanuel List
*Lord & Thomas

AMERICAN OIL
7-Su-WABC
Ethel Waters
Jack Denny
*Jos. Katz

A & P
9:30-M-WEAF
Harry Horlick
Frank Parker
*Paris & Peart

ARMOUR
9:30-F-WJZ
Phil Baker
H McNaughton
Mabel Albertson
Roy Shield
Merrie-Men
Neil Sisters
*N. W. Ayer

A. S. BOYLE
(Floor Wax)
1:30-Su-WABC
'Lazy Dan'
Irving Kaufman
*Blackett

BARBASOL
8:30-M-Tu-Th-F-WABC
Edwin C. Hill
*Erwin Wasey

BATTLE CREEK
1.45-Tu-W-Th-F
WABC
'Painted Dreams'
Bess Flynn
Kay Chase
Alice Hill
Mary Afflok
*Erwin-Wasey

BAYER
9:30-Su-WEAF
Frank Munn
Virginia Rea
Ohman & Arden
Bert Hirsch
Haenschen Orc
*Blackett

BEECH-NUT
8:45-M-W-F-WJZ
'Red Davis'
Jack Roseleigh
Curtiss Arnall
Marion Barney
Elizabeth Wragge
Eunice Howard
Peggy Allenby
Johnny Kane
*McC-Eric

BISODOL
2-Su-WABC
Helen Morgan
Albert Bartlett
*Blackett

BOURJOIS
8-Su-WABC
'Evening in Paris'
Kath Carrington
Milt Watson
Claire Majette
Nat Shilkret
*Redfield

BORDEN
10:45-Tu-WJZ
'Magic Moments'
Vee Lawnhurst
Muriel Pollock
Marcella Sheilds
Walter Scanlon
Jane Ellison
*Young & Rubicam

BRISTOL-MYERS
9-W-WEAF
(Ipana)
Ipana Troubadours
Dolores Del Rio
*Pedlar & Ryan
9:30-W-WEAF
(Sal Hepatica)
Fred Allen
Paula Hoffa
Jack Smart
Mary McCoy
Ferde Grofe Orc
*Benton & Bowles

CALIF. PACKING
9:30-M-WEAF
H Barrett Dobbs
Doric & Kn'bocker Quartets
M Wilson Orc
*Thompson

CALSODENT CO.
4:15-Tu-WEAF
Marley R Sherris
*Thompson

CAMPAGNA
5:30-Su-WJZ
'Grand Hotel'
Ann Seymour
Art Jacobson
Don Ameche
Betty Winkler
Gene Rouse
10-F-WEAF
'First Nighter'
June Meredith
Don Ameche
Carlton Brickert
Cliff Soubier
E Sagenquist's Orc
*Aubrey Moore

CARBORUNDUM
9:30-Sa-WABC
Edward d'Anna
Francis Bowman
*F. H. Greene

CARLET'N-HOVEY
(Father John)
7:15-W-WJZ
Muriel Wilson
John Herrick
H Sanford's Orc
*Cecil Warwick

CARNATION MILK
10-M-WEAF
Gene Arnold
Lullaby Lady
M L Eastman
Jean Paul King
*Erwin, Wasey

CENTAUR
(Fletcher's)
8:30-W-WABC
Albert Spalding
*Young & Rubicam

CHAMBERLAIN
(Hand Lotion)
7-Su-WABC
Eddie South
Jack Brooks
*Ruthrauff-Ryan

CHAPPEL BROS.
7:45-Su-WABC
'Rin Tin Tin'
Don Ameche
Bob White
Virginia Ware
Johnny Goss
Jack Daly
*Rogers & Smith

CITIES SERVICE
8-F-WEAF
Grantland Rice
Jessica Dragonette
Cavaliers
*Lord & Thomas

CLIMALINE
12-Tu-Th-WEAF
Harold Stokes
Gil Page
King's Jesters
Frank Hazzard
*W. S. Hill

CUTEX
9-F-WJZ
Phil Harris
Leah Ray
*J. Walt. Thomp.

REX COLE
7-Tu-Su-WEAF
R Cole M'taineers
*Maxon

COLGATE-PALM
(Super Suds)
10:15-daily-WJZ
'Clara Lu & Em'
Louise Starkey
Isabelle Carothers
Helen King
*Lord & Thomas

CRAZY CRYSTALS
2-Su-WEAF and 12 daily
Gene Arnold
*McC-Eric

R. B. DAVIS
(Baking Powd.)
10-W-F-WEAF
'Mystery Chef'
John McPherson
9:45-Tu-Th-WABC
John McPherson
'Mystery Chef'
6-M-Tu-W-Th-WABC
'Buck Rogers'
Curtis Arnall
Adele Ronson
Edgar Stelhi
Joe Granby
Walter Tetley
Allan Devitt
Georgia Backus
Elaine Melchoir
Adele Klein
Bill Shelley
Henry Gurvey
Harry Swan
Lionel Stander
Emmet Gowan
Beatrice Allen
*Ruthrauff & R.

D-L & W COAL
6:45-Tu-Th-WABC
'Little Italy'
Hiram Brown
Ruth Yorke
Rose Keane
Alfred Corn
Ned Weaver
Jas Meighan
*Ruthrauff-Ryan

CONT. BAKING
8-M-W-F-WABC
Scrappy Lambert
Frank Luther
*B., B., D. & O.

CORN PRODUCTS
10:45-M-W-F-WABC
(Kremel, Etc.)
Will Osborne
Pedro de Cordoba
9-Su-WABC
(Linit)
Jane Froman
Erno Rapee
Nino Martini
Julius Tannen
*Hellwig

CREAM WHEAT
10-Su-WABC
Angelo Patri
*J. Walt. Thomp.

EX-LAX
9:30-M-WABC
'The Big Show'
Gertrude Niesen
Isham Jones
*Katz

FIRESTONE
8:30-M-WEAF
H. Firestone, Jr.
Richard Crooks
Lawrence Tibbett
Wm. Daly Orch.
*Sweeny-James

FITCH
7:45-Su-WEAF
Wendell Hall
*K. W. Ramsey

FORD DEALERS
7:30-Su-WEAF
'Lum & Abner'
Chester Lauck
Norris Goff
*Critchfield

FRIGIDAIRE
10-Tu-WEAF
'Seth Parker'
Phillips Lord
*Geyer

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
*B., B., D. & O.

GENERAL CIGAR
9:30-W-WABC
Guy Lombardo
Burns & Allen
*J. Walt. Thomp.

GENERAL FOODS
11:45-Tu-WEAF
Frances Lee Barton
*Young & Rubican
5:45-M-W-F-WEAF
(Jello)
'Wizard of Oz'
Nancy Kelly
Jack Smart
Junius Mathews
William Benham
*Young & Rubicam
9-Th-WEAF
(Maxwell)
Chas Winninger
Lanny Ross
Anette Hanshaw
Conrad Thibault
Muriel Wilson
'Molasses 'n' Jan'ry
Gus Haenschen
*Benton-Bowles
10-Sa-WABC
'Byrd Expedition'
*Young & Rubican

GENERAL MILLS
5:30-Daily-WABC
'Jack Armstrong, All American Boy'
4-Daily-WJZ
'Betty & Bob'
Betty Churchi
Don Ameche
Betty Winkler
Art Jacobson
Carl Brickert
Louis Roen
*Blackett

GENERAL MOTOR
(Buick)
9:15-M-F-WABC
Robert Benchley
Howard Marsh
Andre Kostelanez
*Camp-Ewald
(Chevrolet)
10-Su-WEAF
Jack Benny
Frank Black
Mary Livingstone
*Camp-Ewald
(Pontiac)
9:15-Tu-Sa-WABC
Stoopnagle-Budd
Vera Van
Jacques Renard
*Camp-Ewald

GULF
9-Su-WJZ
Will Rogers
Revelers
Emil Coleman
*Cecil Warwick

HEALTH PROD'TS
(White Cod)
2-Su-WJZ
'Bar X Ranch'
Carson Robison
Buckaroos
7:30-M-W-F-WJZ
(Feenamint)
'Pot & Pearl'
Joseph Greenwald
Lou Welch
*McC.-Erick.

HECKER H-O
6:15-M-W-Th-WABC
'H-Bar-O Rangers'
Bobby Benson
Nell O'Malley
Florence Halleа
Billy Hallop
John Barthe
*Erwin-Wasey

EDNA HOPPER
3:15-M-Th-F-WABC
'Helen Trent'
Lester Tremayne
Virginia Clark
Karl Heube
Dolores Gillen
Jack Doty
*Blackett

H. J. HEINZ CO.
10-M-W-F-WJZ
Josephine Gibson
*Maxon

HOOVER
4:30-Su-WEAF
Edward Davies
Chicago a Capella
Joe Koestner
*Erwin-Wasey

HORLICK
8:30-Tu-Th-WJZ
Dr H Bundesen
*Lord & Thomas

HOUSEHOLD
8-Tu-WJZ
Edgar A Guest
Alice Mock
Jos Koestner's Orc
*C. D. Frey

HUDSON MOTORS
10-Sa-WEAF
'Sat Night Party'
B A Rolfe Orc
Bob Ripley
Lew White
*Blackman

HUMPHREYS
(Remedies)
10:15 A. M.-M-W-F-12:15-Su-WEAF
Morning Home C
Bob Emery

JEDDO COAL
7:15-Th-F-S-WJZ
3 Musketeers
John Brewster
Wilbert Seagram
Mark Smith
Allen Devitt
Louis Hector
Helen Dumas
Leigh Lovell
*N. W. Ayer

JERGEN'S
9:30-Su-WJZ
Walt. Winchell
*J. Walt. Thomp.

JOHNSON & SON
(Floor Wax)
11:30-M-Th-WABC
Tony Wons
Keenan & Phillips
*Needham, L. & B.

H. J. HEINZ
10 a. m.-M-W-F-WJZ
Josephine Gibson
*Maxon

KELLOGG
5:30-Daily-WJZ
The Singing Lady
Irene Wicker
Allan Grant
*N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
P Whiteman Orc
Deems Taylor
Ramona
Peggy Healy
Jack Fulton
*J. Walt. Thomp.

KOLYNOS
7:15-M-Th-F-WABC
Just Plain Bill
Arthur Hughes
*Blackett

LADY ESTHER
10-M-WABC
Wayne-King Orc
*Stack-Goble
3-Su-WEAF
Wayne King's Orc

LAMONT-CORLISS
(Pond's)
9:30-F-WEAF
Maude Adams
Victor Young Orc
(Nestles)
8-F-WJZ
Ethel Shutta
Walter O'Keefe
Don Bestor Orc
*J. Walt. Thomp.

LARUS
(Edgeworth)
10-W-WEAF
Corn Cob Pipe Club of Virginia
*BBD&O

LEHN & FINK
(Hind's Cream)
10:30-Su-WEAF
Wheeler & Woolsey
John Erskine
Nat Shilkert
*Ruthrauff & R

LIGGETT-MYERS
(Chesterfield)
9-Daily-WABC
Phila Symph

LUXOR
(Armour)
5:30-Su-WEAF
'Talkie Pic Time'
June Meredith
John Goldsworthy
John Stanford
Gilbert Douglas
Murray Forbes
*N. W. Ayer

LORILLARD
(Old Gold)
10-W-WABC
Fred Waring
*Lennon & M.

LOUDEN P'CKING
(Doggie Dinner)
5:45-Th-WABC
'Stamp Adventures'
Reginald Knorr
Carl Boyer
*Matteson, F. G.

MALTEX
1:30-Su-WEAF
Dale Carnegie
Harold Sanford Orc
*Saml Croot

MANHATTAN SOAP CO.
11:30-Th-WJZ
Harriet Lee
Edward Kennedy
*Peck

J. W. MARROW
(Oil Shampoo)
1:15-Tu-Th-WABC
Joan Marrow
Bob Nolan
Eddie House
*Placed direct

MET. LIFE CO.
6:45-Daily-WEAF
Arthur Bagley

DR. MILES LAB'S
(Alka-Seltzer)
10:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Mac & Bob
Clarence Wheeler
*Wade

MOLLE CO.
7:30-M-W-Th-WEAF
Roxanne Wallace
William Edmonson
Shirley Howard
Guy Bonham
Wamp Carlson
Dwight Latham
*Stack-Goble

BENJ. MOORE
11:30-W-WEAF
Betty Moore
Lew White

MUELLER CO.
10:45-M-W-F-WABC
'Bill & Ginger'
Virginia Baker
Lyn Murray
*Hellwig

NAT'L SUGAR
9:30-M-WJZ
Melody Singers
Joseph Pasternack
*Gotham

OXOL
10-W-F-WABC
Dave, Bunny & G
Bunny Coughlin
Dave Grant
Gordon Graham
*J. L. Prescott

OXYDOL
(Proct'r & Gamble)
3-daily-WEAF
'Ma Perkins'
Virginia Dayne
Margery Hannon
Karl Hubel
Will Fornum
Chas. Eggleston
*Blackett

PACIFIC BORAX
9:30-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Joseph Bell
Edwin W Whitney
Lonesome Cowboy
Joseph Bonime Orc
*McC.Erick.

PEPSODENT
7-Daily-WJZ
Amos 'n' Andy
Charles Correl
Freeman Gosden
('Rise of Gold')
8-Daily-WJZ
Gertrude Berg
James Waters
9:30-Tu-Th-F-WJZ
Eddie Duchin
*Lord & Thomas

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*F. W. Armstrong

PHILIP MORRIS
8-Tu-WEAF
Leo Reisman's Orc
Phil Duey
*Biow

PILLSBURY
10-30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson
11-M-W-F-WABC
'Cooking Close Ups'
*Hutchinson

PABST
9-Tu-WEAF
Ben Bernie Orc
*Matt-Fogarty

PLOUGH, INC.
10-W-WJZ
Benny Meroff
Vincent Lopez
King's Jesters
Adele Starr
Tony Cabooch
*Lake-Spiro-C

RALST'N PURINA
5:30-M-W-F-WEAF
'Adventures of Tom Mix'
Artells Dixon
Percy Hemus
Winifred Toomey
Andrew Donnelly
10:30-Tu-WEAF
Mme Sylvia of Hollywood
*Gardner

REAL SILK
7-Su-WJZ
Ted Weems Orch.
Lawrence Gray
Charles Lyons
*Erwin-Wasey

RED STAR YEAST
11-Tu-Th-S-WEAF
Edna Odell
Phil Porterfield
Irma Glen
Earl Lawrence

REMINGTON
8:30-F-WABC
'March of Time'
*B., B., D. & O.

R. J. REYNOLDS
(Camels)
10-Tu-Thu-WABC
Casa Loma
Irene Taylor
Kenny Sargent
Do-Re-Mi
*Wm. Esty

RITCHIE
(Scott's Emul)
7:30-F-S-WEAF
'Circus Days'
Jack Rosleigh
Wally Maher
Elizabeth Council
Bruce Evans
Frank Wilson
Ernest Whiteman
Edward Reese
John MacBryde
(Eno Salts)
8-Tu-W-WJZ
'Eno Crime Club'
Spencer Dean
*N. W. Ayer

RICHFIELD OIL
10-M-WJZ
Grantland Rice
Mary McCoy
Betty Barthell
Leith Stevens
Jack Golden's Orc

SEALED POWER
8-M-WJZ
Cliff Soubier
Morin Sisters
King's Jesters
Harold Stoke's Orc
*Grace & Halliday

SILVER DUST
7:30-Tu-Th-Sa-WABC
Phil Cook
*B. B. D. & O.

On Snowshoes

Burlington, Vt., Jan. 15.

Radio announcer on WCAX, here, also writes most of the advertising continuity.

And covers a daily beat as a reporter for the Daily News, owner of the station.

Ruth Etting Set

Ruth Etting will head the Oldsmobile show when it debuts on CBS Feb. 13. Orchestra under Johnny Green and Ted Husing complete the cast.

Oldsmobile will fill the Tuesday and Friday night niche on the six-times a week schedule General Motors has contracted from the network. Contracts all around from Oldsmobile are for 13 weeks. Involved all around 60 station.

SINCLAIR
9-M-WJZ
Gene Arnold
Bill Childs
Mac McCloud
Joe Parsons
Cliff Soubier
Harry Kogen
*Erwin-Wasey

SMITH BROS.
9:45-Su-WJZ
Billy Hillpot
Scrappy Lambert
Nat Shilkret's Orc
*Homann-Tarcher

SPRATT'S PAT.
7:45-Tu-WJZ
Don Carney's Dog Stories
*Paris & Peart

STAND. BRANDS
(Chase & Sanborn)
8-Su-WEAF
Eddie Cantor
Rubinoff
(Baker's)
7:30-Su-WJZ
Joe Penner
Harriet Hilliard
Ozzie Nelson Orc
8-W-WEAF
(Royal Gel)
Jack Pearl
Cliff Hall
Peter Van Steeden
8-Th-WEAF
(Fleischmann)
Rudy Vallee and His Conn. Yanks
*J. Walt. Thomp.

STD. OIL (N. Y.)
8-M-WEAF
Socony Sketches
Arthur Allen
Parker Fennelly
Kate McComb
Isabelle Winlocke
Ruth Russell
Robert Strauss
*B., B., D. & O.

STERLING PROD.
8:30-W-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Frank Munn
5 daily ex. Sa-Su
WABC
'Skippy'
*Blackett

SUN OIL
6:45-Daily-WJZ
Lowell Thomas
*Roche-Williams

SWIFT
(Butterfield)
10-F-WABC
Olsen & Johnson
King's Jesters
Harry Sosnick
*J. Walt. Thomp.

TASTYEAST
12:15-Su-WJZ
Baby Rose Marie
*Stack-Goble

TEXAS CO.
9:30-Tu-WEAF
Ed Wynn
Graham McNamee
Don Voorhees
*Hanff-Netzger

TIDEWATER
(Tydol)
7:30-M-WABC
Jimmy Kemper
Hummingbirds
Robert Ambruster
*Lennon-Mitch

UNDERWOOD
8:30-Th-WABC
Wm Lyon Phelps
Nat Shilkret
Cal Tinney
Alexander Grey
*Marchand

U. S. TOBACCO
(Dill's Best)
7-Sa-WEAF
'Half H'r for Men'
J C Nugent
Premiere Quartet
*McC.-Erick.

UNION CENTRAL
5-Su-WABC
'Roses & Drums'
Elizabeth Love
George Gaul
Robt T Haines
Blaine Cordner
*J. Walt. Thomp.

VADSCO SALES
7:30-Th-WJZ
(Djer Kiss)
Michael Bartlett
*L. H. Hartman

VINCE
9:30-W-WJZ
John McCormack
Wm M Daly
*Cecil Warwick

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Allan Baruck
Henrietta Tedro
Ed Sprague
Stanley Andrews
Shirley Bell
*Blackett

WM. R. WARNER
9-W-WJZ
Warden Lawes
*Cecil, Warwick

WASEY PROD.
12-M-W-Th-F-WABC
8.30-Tu-WABC
Voice of Exp'rience
*Erwin Wasey

R. L. WATKINS
9-Su-WJZ
Tamara
Davis Percy
Gene Rodemich
Men About Town
*Blackett

WELCH GRAPE
:45-W-3:15-Su-WJZ
Irene Rich
*Kastor

WHEATENA
7:15-Daily-WEAF
'Billy Bachelor'
Raymond Knight
Alice Davenport
6:45-S-WABC
4:45-M-Tu-W-Th-WABC
Happy Minstrel
*McKee-Albright

WILDROOT
4:15-Su-WEAF
Vee Lawnhurst
John Segal
*B. B., D. & O.

WOODBURY
8:30-M-WABC
Bing Crosby
Lennie Hayton
Mills Bros
Kay Thompson
*Lennon & M.
8:30-W-F-WJZ
'D'ngero'us P'r'dise'
Elsie Hitz
Nick Dawson

WYETH CHEM.
(Jad Salts)
1:30-Tu-W-Th-F-WABC
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
*Blackett

WRIGLEY
7-M-Th-F-WABC
'Myrt & Marge'
Myrte Vail
Donna Dameral
Eleanor Rella
Vincent Coleman
Karl Huebl
Helena Ray
Ray Hedge
Dorothy Day
Gene Kretzinger
Reginald Knorr
Karl Way
*Frances Hooper

WORCESTER
6:45-F-WABC
Zoel Parenteau's O
Carl Van Amborgs
*Fuller & Smith

YEASTFOAM
2:30-Su-WJZ
Jan Garber Orc
*Hays McFarland

Police Broadcasters Must Curb Lingo in Describing Crimes

Seattle, Jan. 15.

Censorship has the Seattle police shortwave broadcasts, and from now the information that 'a man is beating hell out of his wife' will be furnished cops in prowler cars in language less virile.

Number of private citizen listeners-in to the police calls is steadily increasing, and when police headquarters received numerous complaints from them of the ultra-expressive announcements of short-wave operators it was decided by officials to invoke censorship.

Lieut. H. H. Sebenick, assistant to the chief of police, now has a receiving set on his desk to which he gives his close attention.

Eddie Murphy's Poisoning

San Francisco, Jan. 15.

Eddie Murphy, p.a. for KJBS and KTAB, is in St. Luke's hospital after a serious and rush operation for blood-poisoning of the right arm.

While gone his work is being carried on by luncheon cronies, most of them from opposition stations.

LEAVITT AND LOCKWOOD

ABE LYMAN
AND HIS CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC
SUNDAY, 2:30 p. m.-3 p. m.
WEAF
WED., 8:30 p. m.-9 p. m.

RUBY NORTON
JACK CURTIS
CURTIS and ALLEN
Palace Theatre Bldg, New York

"TODAY'S CHILDREN"
Written by Irna Phillips
Sponsored by
Pillsbury Flour Mills Co.
NBC—WJZ 10:30 A.M.
WENR 10:15 A.M. Daily

Joe Parsons
Radio's Low Voice
AS 'EDELWEISS JOE'
Monday, 9:30-10 P. M. WMAQ
Wednesday, 9-9:30 P. M.
SINCLAIR MINSTREL
Every Mon., 8 P.M., N.B.C.
CHICAGO

NOW TOURING
WLS BARN DANCE
and MERRY-GO-ROUND CREW
Making the Money for the Theatres and Entertaining the Public
RADIO STATION WLS, CHICAGO

THE KING'S JESTERS
Personal Management
PAUL KAPP

THE DORING SISTERS
'Creators of a New Trio Style'
CBS SWIFT REVUE
as BROOKFIELD DAIRYMAIDS
Fri., 10-10:30 P.M. EST
WGN, Chicago Tribune Station
52 Weeks, Beginning Nov. 1
Exclusive Dir. PAUL KAPP

THE GREEK AMBASSADOR OF GOOD WILL
GEORGE GIVOT
Week Jan. 19—Starts tour with condensed version 'New Yorkers'
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

LEON BELASCO
WABC
Sat., 11.30 P.M.—Mon., 12 P.M.
Fri., 12.30 P.M.
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

IRENE TAYLOR
CAMEL CARAVAN
Tuesdays and Thursdays
At Ten P. M.—WABC-CBS
Personal Management
SEGER ELLIS
ROCKWELL-O'KEEFE, Inc.
RKO Bldg., Radio City
New York

CONRAD THIBAULT
Wednesday, 8:30-9 P.M.
WABC
Thursday, 9-10 P.M.
WEAF

WALTER CRAIG
RADIO COUNSELOR and PROGRAM BUILDER
1 University Place, New York GRamercy 7-4999

Radio Chatter

New York

Henrik Van Loon started Jan. 9 as a lecturer-guide of a world's cruise of six months aboard the Franconia arranged to do a series of broadcasts upon his return over the new Newark station, WNEW.

Prof. William Lyon Phelps is back on the Underwood Elliott show (CBS) and is doing a lecturing bit on the drama. His m.c. assignment is out.

Joe Cook will guest artist for the Hinds Honey and Almond cream out of Chicago, March 18.

It's a $1,000 bet between Tom Rockwell and Harold Kemp with the purse going to the first one falling off.

Cost Dave Freedman four bucks to hear the Eddie Cantor-Chase & Sanborn stanza last Sunday night (7). Gagsmith was in a cab equipped with a radio set when the show started and there he sat through its hour's run.

Kay Strozzi, sister of Sidney Strotz, NBC program head in Chicago, is being auditioned by the same network on the New York end.

Babe Miller, formerly with Barney Rapp's combo, is getting build-up attention from NBC.

L. Wolf Gilbert is still contributing material to Eddie Cantor's session. Gilbert says, notwithstanding Dave Freedman's claim that he's doing it exclusively.

Violet Kemble Cooper is getting a hearing from NBC's dramatic department.

WNEW has added to its staff Kay Reed, organist, and La Rocca as musical supervisor.

Billie Gould and Ted Doolittle, former ABS p.a.' are with WOL, Washington.

Paul A. Winchell added to market analysis staff of NBC sales promotion department.

Lulu McConnell has a controversy on over her Ex-Lax contract. Claims that it called for more than the 12 weeks she got.

Gertrude Niesen shifts from the Embassy to the Tic Toc club, penthouse of the Park Central, Jan. 18.

Walter Wicker in from Chicago negotiating a series of shorts for Ireene Wicker along 'The Singing Lady' idea.

Ethel Shutta has asked to be relieved of her contract on the Nestle show. She wants more warbling space and Walter O'Keefe is insisting on more dialog.

Edith Murray, CBS buildup candidate, is staving off personal ap. dates for a while.

Don Hall Trio playing vaude date commutted daily to continue their 8:15 a.m. broadcasts.

Aldo Ricci was a child prodigy in New Orleans way back when.

Mildred Bailey has joined the George Jessel air shows.

Buddy Rogers back on regular ether schedule Jan. 26 from the Paradise cafe.

Chicago

George Hogan in from KMOX to join the WBBM-CBS lineup of spielers.

John Whalley, NBC office manager, on leave of absence because of ill health.

Sarah Ann McCabe slated for the 'Galaxy of Stars' program for Red Star Yeast to add the operatic touch.

Bert Lytell in town on two hot radio shows.

Bill Cooper finally set for his midnight mysteries over at NBC here. Starts this Friday (19) over WENR for a beginning.

Burnham show on WBBM, Chicago, goes to three times weekly from former six-day ride to make room for the new Corn Products shows on CBS.

Cal-Aspirin renewed its five-day weekly Melody Masters ride on WBBM, Chicago, for 13 additional weeks.

East

Sylvia Stein, of So-and-So trio, WCAE, Pittsburgh, has changed her name to Ann Page.

Bob Kennelly, who has a band on WWSW, Pittsburgh, is only 16 and a senior in Carnegie Tech's music department.

Popularity of Uncle Bob and Betty—Tommy Riggs is both—has won them a Sunday spot on KDKA, Pittsburgh.

Stephanie Diamond, actress on WCAE, Pittsburgh, has a real fan in her mother. When her host at a New Year's Eve party had no radio, Mrs. Diamond carted over her own portable set just to hear daughter's midnight broadcast.

Dutch Haid, of WWSW, Pittsburgh, assembling a flock of station's talent for a revue to play small theatres in territory.

Charlie Gaylord's band has succeeded Ernie Hoist at William Penn hotel's Chatterbox and over KDKA, Pittsburgh, with Hoist going to exclusive Everglades Club in Miami.

Lawson Sisters, one-time popular harmony team at WCAE, Pittsburgh, plotting a radio comeback.

Margaret Daum, Pittsburgh girl who used to be featured over KDKA, has landed a solo spot with Zoel Parenteau's band at CBS.

Bill Farren, former sports announcer at KDKA, Pittsburgh, has just been made manager of station WAAM in Newark.

Musical Research club concerts resumed on WICC, Bridgeport, with Aeolian trio—Ethel Fuller, Dorothy Smith and Frances O'Neill—as features.

George Bowe and Louis La Haye winners of announcers' audition at WICC, Bridgeport.

Jane Dillon, impersonator, formerly with WICC, Bridgeport, now working under managerial wing of Herman Schaad, New York.

Mariners male trio—Steven Dondero, Tony Esposito and Charles Day—land steady Friday p. m. spot on WICC, Bridgeport.

Ann-Marie Havrilla, niece of NBC's Alois, newest contralto at WICC, Bridgeport.

Lila Culver is now being announced over WDEV, Waterbury, Vt., as the Kate Smith of Vermont.

WOKO, Albany, has launched a new weekly broadcast entitled the Harmony Four, consisting of Mary Hans Houlihan, Estelle Rogers, Sybil Carey and Eleanor Foote. The singers are directed by Floyd H. Walter, who also is accompanist.

Don Hall Trio liked its engagement at the Ritz, Newburgh, N. Y., so well that it broadcast expressions of appreciation, not only to Newburghers, but to Eugene Levy, theatre owner, and Ed Grindel for the loan of a violin.

Capitol theatre, Albany, films, boosted its admission when it presented Skip, Step and Happiana of WGY, as an added attraction for four days.

On a visit to his home town, Utica, N. Y., Robert Rissling, WGY announcer-singer, entered the 77th annual Welsh songfest and captured first honors in the bariton division.

Clayton McMichlin's Georgia Wildcats, former WGY hill-billy and theatre act, are now playing at the Village Barn in New York City.

Mireile Armstrong Esmond, WGY coloratura soprano, was one of the artists appearing under Major Edward Bowes' direction at the opening of WHN, New York City.

WGY had 38,656 visitors to its studios during 1933.

Bernard Krueger, WGY engineer, sent to Lake Placid to handle the pick-up of Lowell Thomas's broadcasts for NBC's blue network while the explorer-traveler was in the Adirondacks mountain resort for a convention.

Salt and Peanuts, who were forced to cut short their engagement over WGY and in regional theatres, due to Salt's illness, are now broadcasting over WSM, Nashville, and NBC's southern network. From Schenectady duo went to Peanut's home in Coffeyville, Kan. where Salt recuperated.

Announcer Bill O'Toole, WCAO, Baltimore, spieling into mikes again after four-week horizontal following serious stomach operation.

Ellwood Hawkins, John Charles Thomas' protege, ether debuting over WBAL, Baltimore.

Nancy Turner, WBAL stylist spieler, first and only Baltimorean elected into N. Y. C.'s Fashion Group Club.

Arthur Godfrey back home in Baltimore after being let out as WRC announcer. Looks to connect with WJSV.

J. Hammond Brown, radio editor of Baltimore News, is ill. Ed Ballard is subbing.

Don Bestor struggled through dance engagement at Greensburg, near Pittsburgh, just after receiving word his brother had died in Wisconsin.

Virginia Briggs has signed with Art Farrar's orchestra and is now heard nightly over KDKA, Pittsburgh.

Father of Earl White, Pittsburgh radio tenor, formerly with WCAE, died last week. Young White lost his mother few months ago.

Jim Hays, who writes 'Sun-Tele's' Aircaster column, plugging Hearst paper features daily over WCAE, Pittsburgh. Hays, former naval officer, used to be an announcer at this station.

Billy Catizone, formerly with Jack Pettis' orchestra, now on the musical staff at WCAE, Pittsburgh.

Gannett newspapers in Rochester have cut down on radio publicity, using list of programs unembellished. At the same time Station WHEC, owned by the Gannett Co., runs a daily ad on program highlights. Possibly a gentle hint to the rival station.

Squash is new recreation of William Fay, manager of WHAM, Rochester, and 'Jumbo' McMillan, sports announcer.

Station WHEC, Rochester, is trying comic strip idea over the air, using Times-Union cartoon characters.

Ethel Hinton and Glenn Mack, Buffalo dialecticians, appearing in script show 'Tim and Delia' over WHAM, Rochester.

West

Mel Williamson, new p.a. KMTR, Hollywood.

Gus Mack is off as manager of KMTR, although staying on to handle the Beverly Hill Billies. No successor yet.

Lorna Ladd is on KMTR, Hollywood, with a weekly air column on radio personalities. Did the same stunt previously on KHJ.

Jeffrey Gill added to staff of KFRC, San Francisco, as tenor.

Long lines, 75% femme, every Thursday outside Radio's film studio to lamp Rudy Vallee in his weekly Fleischmann hour.

Garnett Marx of St. Louis, new announcer at KFWB, Hollywood.

Tom Brenemans, laid up for two months as a result of a window weight falling on him at KFWB, due back at his desk in two weeks.

Smokey Jack Dalton and his riders of the Purple Sage move from KFI, Los Angeles, to KSLW, Burbank, Cal.

Ralph Forbes set for 12 weeks on KMTR's 'Romantic Presidents.'

KOL, Seattle, soundproofing its business offices.

Freeman H. Talbot, director of KOA, Denver, has been invited to direct a massed chorus this summer at the New England music festival. The invitation was extended by Mrs. William Arms Fisher, president of the American Choral and Festival Alliance, last week.

South

Watchtower Bible & Tract Society began a new series of Sunday p.m. half-hours Jan 7, with further lectures by Judge Rutherford. This is in addition to the weekly quarter-hour already carried on Thursday afternoons. are on WWNC, Asheville, N. C.

Fun Fest, with Johnnie Murray as master of ceremonies, disc series by Transco of California, is now under a year's contract for broadcast over WWNC, Asheville, N. C., to Sterchi Furniture Co.

'Rosewood and Ivory,' with Margaret Chesick, is a new program for Southern Public Utilities Company, over WBT, Charlotte, N. C. Includes a piano-xylophone combination of Peter Martin and George Frazier.

Rotary clubs of North and South Carolina are competing over WBT, Charlotte, N. C., for the best club program. George M. Ivey, department store executive and district Rotary chief, is directing the series, with a new club offering a new program each Sunday afternoon.

WWNC, Asheville, N. C., received 16,089 pieces of mail during 1933. In the batch was a good foreign representation, Canada leading with 47 letters, and close follows from New Zealand, Ireland and Hawaii.

WSOC, Charlotte, N. C., claims a scoop over rival station and newspapers in presentation of recent 'jealous lover' killing on principal city street. Broadcast made before police report on blotter.

Homer and Walter Callahan, Asheville, N. C., well known to WSOC audiences, have just returned from New York City and the making of a series of eight mountain music records for American Recording Company.

Mae Parish, seven-year-old torch singer over WSOC, Charlotte, N. C., for Red Top beer has been moved to largest studio in order to take care more of her growing audiences that come in each Sunday night to watch the broadcast.

Harold D. (Old Wayside) Brown, conductor of program for shut-ins over WBT, Charlotte, N. C., addressed the Woman's Club at Shelby, N. C.

Fiske Jubilee Singers, negro sextet of Fiske University, Nashville, well known on radio and fresh from a successful tour of Europe, gave two concerts at the Plaza theatre, Asheville, N. C.

Doc Schneider's Texas Yodeling Cowboys, late of WBAP, Fort Worth, Tex., are in North Carolina playing vaudeville in picture theatres.

Douglas Lee, engineer for WSJS, assisting RCA-Victor engineers in installing Terra-Wave radio for Winston-Salem, N. C. Police Department. Set is of new type and short wave sets in private autos will be unable to pickup police calls.

Francis Craig orchestra played on the opening program of WSM, Nashville, on Oct. 5, 1925, and has been on the staff ever since. Craig carries fourteen people in his organization including Miss Alpha Louise Morton. Recently he added 'Pee Wee,' a little darkey, as mascot and hotcha singer. With Tommy Harrison, tenor soloist. The band is composed of the following members in addition to Craig: Cecil Bailey, Powell Adams, Clint Garvin, Red Horn, Bill Yandel, Mickey Tinty, Newt Richardson, John Gordy, Tommy Harrison, Red Cunningham.

Harold, Dean and Curt, known as The Vagabonds, over WSM, Nashville, played Princess theatre in that town.

Mid-West

John L. Clark, gen. mgr. of WLW and WSAI, Cincy, the dad of boy. No. 2.

Grace Clauve Raine, vocal director of Crosley's Cincinnati stations, is hearing whines new to her since going in for the raising of Scotties.

Talent WLW, Cincinnati, feasting on venison, the treat of Oklahoma Bob Albright, who bagged deer in Michigan.

Ohio's most publicized man hunt, that for Neal Bowman, escaped desperado, came about when WLW, Cincinnati, aided State highway patrolmen, county and municipal police with day and night flash instructions, directed by Capt. Lynn Black of the Ohio police, during the hot pursuit extending over several days.

'Dutch' Schmidt pinch-hitting for Charlie Flagler at the Saturday morning kid show sponsored by KSO, Des Moines.

'The Three J's—Jean, Joan and Jerry—femme trio, getting the latest plaudits at KSO. Girls are Majorie Roberts, Jerry Efaw and Leatha Noha.

Isham Jones Orchestra

COMMODORE HOTEL, N. Y.
The big show sponsored by EX LAX every Monday, 9:30-10 P.M. Sustaining—Tuesdays, Thursdays and Fridays, 11:30-12 P.M.; Saturdays, 11-11:15 P.M., coast to coast. WABC
Direction Columbia Broadcasting System

JOHN FOGARTY
Jack Frost Sugar Hour
NBC Network
Personal Direction James F. Gillespie 1560 B'way, N Y

SPEAKING OF THE SIZZLERS
RUDY VALLEE SAYS
"TO ME THEY ARE THE MOST PERFECT TRIO I HAVE EVER HEARD AT ANY TIME."
For Further Information:
HAROLD KEMP, NBC Artist Bureau
Radio City, New York City
Personal Direction, CHARLES A. BAYHA

SID GARY
Radio's Versatile Baritone
CUNARD HOUR
10-10:30 P.M. Every Tuesday
WJZ
Direction
FRANK PRESBY AGENCY

LEO ZOLLO
AND HIS MUSIC
Wednesday, 2-2:30 P.M.
WEAF—Red Network
Playing Nightly
BENJAMIN FRANKLIN HOTEL
Philadelphia
Sole Direction
LEW CHUDD
New York Chesterfield Hotel
Chicago Auditorium Hotel

JACK BENNY
WEAF
10-10:30 P. M.
EVERY SUNDAY
CHEVROLET
PROGRAM

RUBINOFF
Radio's Dynamic Maestro
and his
DANCE ORCHESTRA
at the
HOTEL ROOSEVELT
NEW YORK
NIGHTLY

PAT KENNEDY
(The Unmasked Tenor)
Sponsored by
Paris Medicine Co.
WGN, Chicago, Daily
1:30-1:45 P M. CST

MORIN SISTERS
on the
'SEALEDPOWER SIDE SHOW'
Every Mon., 7-7:30 P.M. CST
9-9:30 P.M. PCT

CHARLES CARLILE
Broadcast
WABC
Sunday—6:45—7:00 P.M.
Tuesday—6:30—6:45 P.M.
Thursday—11:15—11:30 P.M.
Direction—CBS
Personal Management
LEW COOPER

Inside Stuff—Radio

NBC has almost four times as much morning time sold on the red (WEAF) link as on the blue (WJZ). Total amount of a. m. commercial time on the NBC books for the current week gives the red loop 11 hour and 45 minutes and the blue, three hours and 45 minutes.

For the 1 p. m. to 6 p. m. stretch the red string down commercially for 11 hours and 15 minutes and the blue, eight hours and 15 minutes. Web's total sales on the week for the ni l.t time period (6 to 12) has WEAF down for 22 hours and 45 minutes and WJZ, 19 hours and 45 minutes. Tally of advertiser time on both NBC links this week comes to 77 hours and 30 minutes.

Columbia's prosperity during the last three months of 1933 has been ballyhooed to the trade in a booklet under the tag, 'Where They Spent Their Advertising Dollars and What They Got for Them.' This final quarter, the booklet states, gave CBS first place according to the amount of time sold over NBC's choice link, the red (WEAF). In drawing comparisons on the entire year of 1933 CBS gives itself an average daily time sales of 4¾ hours, NBC's red network, 4 hours and the latter web's blue link (WJZ), 3¾ hours.

Dollar sales volume for 1933's fourth quarter, avers CBS, put it 32% over the level that prevailed for the like three months in 1932. Booklet states that in 1933 'all Columbia advertisers earned net profits higher than other radio-advertisers and higher than all other leading national advertisers.

Hitler bit which Remington-Rand included in its 'March of Time' program Jan. 5 provoked a deluge of phone and mail protests. Immediately following the broadcast the switchboard at WABC, New York, was jammed with calls demanding to know why the station allowed itself to be used for 'propaganda purposes in Hitler's behalf'. Letters voicing similar sentiment have since been pouring in from various parts of the country.

News item which caused the furore had to do with Hitler's greeting of an ex-army mate whom the dictator had brought over from America and given a job. Objection was that the dramatized scene of their meeting was so couched as to put Hitler in a favorable light.

Batten, Barton, Durstine & Osborne, the agency on the account, denied that the item had any implications of propaganda or editorializing about it and averred that the program merely sought to present the incident as told in the news dispatches.

During the remainder of the run of the 'Potash and Perlmutter' show on NBC Feen-a-mint (Health Products Corp.) will continue to clear its advertising business through the McCann-Erickson agency.

William Esty agency severed its connection with the Feen-a-mint account when the 'Doc Williams' dramatic series it handled for the laxative on the west coast expired a couple weeks ago. Esty's office currently has another Health Products brand under its supervision. It's White's Cod Liver Concentrate Tablets and the program is the 'Bar X Ranch' stanza on NBC Sunday afternoons.

Material for the NBC 'Little Known Facts About Well Known People', commercialized by Maltex Breakfast food, is being supplied by Homer Croy, novelist, recently in Hollywood for pictures.

Golden State Milk Co. of Los Angeles is using a novel means of advertising its product over the air. Company is buying 15 spot announcements daily from KFWB, Hollywood, in which it plugs various civic activities, organizations and other affairs of public interest. Only plug for the milk concern is the line, 'Announcer, your Golden State milkman.'

Dave Rubinoff has not an NBC wire out of the Roosevelt hotel, N. Y. Standard Brands, which pays Chase & Sanborn coffee's air bills, interposed an objection to Rubinoff's going sustaining and the network assented by advising the hotel that while Rubinoff is on the job the NBC hookup into the spot stays dormant.

Rubinoff had booked himself direct into the stand, which meant no split on the commission for the NBC Artists Service. This situation made it easy for the network to yield to the S. B. request.

Powers Gouraud, who covers Philadelphia theatre first nights for the radio, frequently pans newspaper critics for being too hard on the premieres, and is getting plenty panned himself for airing too many raves. His prize bloomer this season was picking 'Give Us This Day' (3 performances in New York) as a hit possibility. He did, however, predict others more accurately.

It's quite the vogue in Philadelphia for authors, producers and cast of legits to gather round a radio after an opening to get a pre-newspaper slant on the show.

Inside Stuff—Music

Sheet music business from the distributing end hopped out of the post-holiday slump last week to give the Music Dealers Service, Inc., one of the biggest weekly turnovers in its history. Monday (8) was a record breaking day for the shipping combine with the call for 'Spinning Wheel' totaling close to 14,000 copies and 'Smoke Gets Into Your Eyes', around 10,000.

For the first time since its organization the MDS enjoys practically a monopoly of the current song hits. One tune among the leaders not cleared through this source is 'Goodnight Little Girl of My Dreams', a Joe Morris release.

Sale of sheet copies on 'Good Night Little Girl of My Dreams', one of the few holders-on of last year, has gone over the 200,000 li . Plugging of this ditty has been pretty well limited to male element of warbler, which in part accounts for the slow buildup that it has received.

Final check-up of recent election held by Chicago Musicians' Union shows vote of 2,715 for Jimmy Petrillo, 681 for Angelo Cavallo and 23 votes for Nunzio De Pasquale. It was another smashing victory for Petrillo.

Complete shutdown on the broadcasting of 'Wagon Wheels' was made effective by Shapiro, Bernstein & Co., last week more out of consideration to the producers of the latest 'Ziegfeld Follies' edition than from fear of possible consequences to the sale of the song's sheet copies. Number, which is included in the 'Follies' score, is a Negro lament and Louis Bernstein doesn't expect it to prove an exception to the rule that compositions of this genre enjoy minor favor across the music counter.

Canebrake or cottonfield wail may achieve top artistic success and pile up the plugs galore but when it comes to buying the sheet version the public's proclivity is in anything but that direction. Despite the sustained air and stage popularity of 'Lord, You Made the Ni ht Too Long', the song in its two years of release hasn't sold 30,000 copies. Another sales disappointment of this same composition class is 'River, Stay Away From My Door'. Turnover of this outstanding click, according to performances, hasn't been 200,000 copies and that total takes in both the United States and Canada.

Other ditties of the Negro that have gone big on performer usages but failed to roll up appreciable sheet sales are 'That's Why Darkies Are Born' and 'Rockin' Chair'.

One tunesmith, who too freely adapts the masters, is being termed the Milton Berle of songwriters.

Eddie Elkins closed at the Savoy-Plaza hotel, New York, Saturday (13) because the spot is one of those hostelries which prefers a salon orchestra.

With Lyman and Olsen in Florida vacationing, and Rudy Vallee's Connecticut Yankees performing without Vallee at the helm, that makes three bands now playing in New York sans their leaders.

Liquor Squawks

Some of the ex-class drinking restaurants, now gone legit, with retail likker licenses ' ' everything, aver that they've turned back more wet goods since Dec. 15 than in years.

'You could trust a bootlegger,' is one restaurateur's summation of the bad brands being vended him.

Great variance of prices prevailing in liquor shops, and in comparison with department stores which are expected to undersell them, is slowing down the retail thing. Furthermore, the inferion grade of some of the brands has created small amount of squawking. Even the department stores are having merchandise returned nd are accepting it subject to analysis for their own guidance.

MUSIC NOTES

ob McCli and his Criterion orchestra have returned to the Hotel Traylor, Easton, Pa., after finishing a six weeks' engagement at the Club Dickman, Auburn, N. Y.

Harold Stern replaces William Scotti at the Montclair Tuesday (today). Scotti's new stand is the Statler, Boston.

Kay Kyser did a man bites dog by winning and dining a bunch of song pluggers. Besides lifting the entire tab the band leader gave each of the contactors a present.

Teddy Powell, guitarist with Abe Lyman band, has written his first song, 'I Can't Go on Like This', with Howard Johnson, for Remick's.

Jack Perry now Chicago representative for the E. B. Marks Music company. Replaces Art Stiller who resigned.

Frankie Masters band replaces Noble Sissle orchestra at the College Inn, Hotel Sherman in Chicago on Jan. 22.

Henry Busse band closed at the Granada cafe, Chicago, last week and headed for some road tour.

Ralph Rainger and Leo Robins will write orig music for 'Cosmetica,' featuring Carl Birsson, at Paramount.

Gene Quaw's band follows Kay Kyser into the Club Del Mar in Los Angeles. Kyser goes to the Bal Tavarin at San Francisco.

ic Meyer's band has been set at Seattle, and Archie Loveland's musickers at Portland, for tuning up the Chevrolet shows being held simultaneously throughout the country during the week of Jan. 13-20.

Jack Mills spent last week in Canada going over the local sheet music situation with his distributing agent.

Radio stations have been advised by the American Society of Composers, Authors and Publishers that 'Wagon Wheels,' currently included in the 'Ziegfeld Follies,' is restricted in every way from the air. Billy Hill and Peter DeRose authored the ditty.

Louis Bernstei and Mrs. Bernstein leave this Saturday (20) for a two to four week stay in Miami Beach.

Abe Lyman was confined to his Hotel New York room last week with a chest cold.

Henry King has shifted from the Hotel Pierre, New York, to the Embassy Club, Miami. Jack Denny has replaced him in the former spot.

Air Line News

By Nellie Revell

NBC expects to gross $300,000 out of its 40c tourist charge the first year the studios have been opened. During December, 1933, alone, there were 27,885 paid admissions, with an average for the ten November days the studios were open to the public being around 400. Top day in the two months past was Dec. 27, when not quite 2,000 paid. Since that peak, the average has been 1,000 daily, necessitating an increase in guides from 12, at the beginning, to 40 currently.

Talks are being written for the guides explaining the various functions of each NBC department and the relations thereof to actual broadcasting. Tour is undergoing changes to make it more interesting. One possibility is that set guides will be given one department to talk about and just one speech to make, with the tourist groups being relayed from one guide to another.

Unemployed Actors First

Unemployed actors obtained from the Actors' Dinner Club, ill be used exclusively on commercial starting for College Inn food products on WOR Jan. Geoffrey Kerr will be in charge of talent.

Short Shots

Morton Downey, now touring in vaudeville, will broadcast from KMOX, St. Louis, Jan. 18 and from KMBC, Kansas City, the following week ....George Gershwin and Louis Katzman's band auditioned for Feenamint last week. Composer may also appear on the Camel show which is slated to undergo changes shortly and which is handled by the same agency....Phil Duey was laryngitissed out of an Educational short last week. Alex Grey went in instead....Irving Fields, radio p.a., doing a Broadway column for the New York East Side News....Henry Ford will personally select the announcer for the Fred Waring shows CBS has waxed its announcers for his approval....Gossip mongers would have you believe Leon Belasco and Roberta Wells, his singing protege, are secretly married. Taint so!....Four Marx Brothers are looking for radio work. They've been offered to several sponsors and an oil company was interested until they learned the price the four laddies wanted was $5,000....Jesse Deppen Ball suffered a broken shoulder last week. Confined to her Beaux Arts apartment in a cast.... Isham Jones renewed for the Big Show....Jack Starr auditioned for a WOR announcer's job....George Metaxa auditioned for Scalitz beer ....Edith Murray, new songbird at Columbia, is managed by Irwin Grayson, formerly director of WTIC, Hartford....When Bert Wheeler and Bobby Woolsey appear on the Hinds' Honey and Almond show Jan. 21 as guest artists there will be several national advertisers listening in.

Not Confidenti

Rainey, NBC production department, out of the hospital and back at his desk....Ed Byron is the producer for the radio department of the Esty agency....Carl Alsop, formerly with RKO, is one of the new executives with WHOM....Knowles Entrikin is the new casting director for Columbia's dramatic programs. He was formerly associated with Lawrence Langner....Gregory Williamson leaves the NBC production department to go with Lennen and Mitchell agency....Marie Murphy and Marie Doust, both graduates of the Georgian Court Convent in New Jersey, are in the WOR music copyright and music library respectively....Talent for Milton Blow's new station, WNEW, now includes Kay Reid, staff organist, Walton Butterfield, dramatic chief and Uncle Bob Emery....Carl Lorenz, NBC engineer, is a new father.... Sinus Farr, who wrote mysteries, resigned from the NBC continuity department to go with the Esty agency....Bernice Meek, for the last six years in the program department at NBC, doesn't live there any more ....George Beck, formerly with Lord and Thomas, now with Harrison, Gardner and Rothschild....Ed Ingles lifted from the night press desk at NBC to the day trick. Berry Holloway and Bill Thomas now on nights....Hilda Cole, CBS press department, is travelling with the Kate Smith show on the publicity end.

Gossip

Albert Spaulding wishes interviewers for radio magazines and radio reporters would lay off him and not wait at the studio, concert hall or his hotel to interview him. He's just a bit fed up on publicity. (Maybe that's why he hired a high powered press agent to keep his name in print?)....It took two weeks before Royal Gelatine decided on the name Kathleen Wells for the girl singer with Peter Van Steeden's orchestra. Now they don't even announce her. Her right name is Kathleen McLoan. Borden show starting on CBS Jan. 27 is a publicity dream for MGM, RKO, Warners and Paramount, in that picture produced by them will be dramatized weekly, continuity to be written by Don Stauffer and Bill Stuhler, who worked on March of Time....Elizabeth Love, of Roses and Drums is rehearsing in Mackerel Skies, legit show....After being on sustaining almost a year, Harry Hershfield goes commercial on WOR for Chock Full o' Nuts....Howard Marsh has been appointed special musical advisor to grammar and high schools in Rumson, New Jersey, his home town....Aldo Riccie added a 'cellist and two violinists to his Phantom Strings....A corset concern will sponsor an afternoon series over Columbia presenting filmdom's biggest names direct from Hollywood....Crumit and Sanderson auditioned for another cigar account last week....A CBS wire goes into the Embassy where Jack Pettis starts shortly....Don Hall Trio play a two day date in Middletown, N. Y., this week end.

Stand By

ruce Barton is a cigar smoker....J. Harold Murray had to be begged plenty to make a radio appearance with the Ipana Troubadours Jan. 17. He is wealthy....Columbia press department played host to a few of its out of towners last week. Among them were Bob Kaufman of Chicago, Bob Donahue of Boston and Ann Gillis of Washington, all guests of Jap Gude, CBS publicity director....Ramona has a WJZ sustaining starting soon....Mary McCoy will be on the Kuku show when it starts for AC spark plugs....CBS publicity is building up the Five Spirits of Rhythm....Vivien Ruth recorded 'I'll Be Faithful' for three companies last week....Charlie Martin, WMCA dramatic director, hasn't been out of his office for lunch in two months, he's been that busy....Arthur Pryor, Jr., speaking before the American Women's Association, spoke of the opportunities in radio for women.

M.C. Nuisance

Introducing the celebs at cafe and hotel openings is getting to be an all-round nuisance.

Some day some of the managements, or the stars, or the p. a.'s will first ascertain (1) whether the celebrities present would like to be introduced, or (2) whether it makes any difference anyway.

And who cares if this or that by-line newspaperman or radio columnist is in the house? Excepting s couple of the by-liners whose egos react to it.

Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly.

In answer to inquiries, these plugs are figured on a Saturday-through-Friday week, regularly.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBC chain, and WABC, key station of CBS), along with the total of plugs on New York's two full-time independent stations—WOR and WMCA. Data obtained from 'Radio Log' compiled by Accurate Reporting Service.

Title	WEAF WJZ WABC	WOR WMCA	Total
verything I Have Is Yours'.....	23	24	47
'It's Only a Paper Moon'.....	20	18	38
'Smoke Gets Into Your Eyes'.....	23	12	35
'Spinning Wheel'	20	15	35
'Goodnight Little Girl'	22	10	32
'Did You Ever See a Dream Walking'	12	18	30
'On the Wrong Side of the Fence'...	17	10	
'Our Big Love Scene'.....	17	9	26
'One Minute to One'	15		26
'Keep Young and Beautiful'.....	16		
'We'll Make Hay'			
'You Have Taken My Heart'.....			
'Throw Another Log'			

COUVERT GONE, MINIMUM NEXT, IN BALTO

Baltimore, Jan. 15.

With nitery biz hereabouts brightest since hey-hey days of '28, managers have sloughed the old prohibition-necessitated couvert charge idea, and at present are gradually abrogating minimums.

There isn't a couvert tab in town, and in past week half a dozen spots have found themselves able to waive minimum, with others intimated as following suit. All this has been accomplished without slashing floor show costs, orks or retinue.

Cafe Gets Injunction But Mary McCormic Quits U. S. A. Anyhow

On the morning of her sailing, Saturday (13), on the Ile de France for London, Mary McCormic was served aboard ship with Justice Richard P. Lydon's N. Y. Supreme Court injunction writ to restrain her from leaving the country to open at the Palladium or play for any other management during the weeks of Jan. 20 and Jan. 27, 1933. Miss McCormic sailed regardless.

Suing her is Collett D. Huff, operator of the Hollywood Country Club, Hollywood, Fla., which had her contracted for these two weeks at $1,500 a week. Instead, according to the papers, a telegram is appended from the diva apologizing for the necessity of walking out on the Florida engagement because the terms for her London dates had been satisfactorily adjusted. She adds she'll be pleased to take up the Hollywood engagement upon her return from abroad.

Julian T. Abeles, representing Huff, put up a $1,000 bond per court order.

TOURING VS. LOCAL BANDS CAUSES TIFF

Rensselaer, N. Y., Jan. 15.

Fight between Albany Musicians' Union and Howard E. Van Osterbruegge, proprietor of the Edgewood Inn at East Greenbush, over the right of the night club to book traveling orchestras, has been settled out of court, with Van Osterbruegge apparently the temporary victor. Albany local placed the Inn, which has accommodations for 1,000 dancers, on the 'unfair' list and ordered Sammy Kaye's band, of Cleveland, out after its original contract had expired on New Year's Day. To avoid trouble, Kaye obeyed, although he and his boys carry A. F. of M. traveling cards.

Inn was closed for several days and then reopened with Kaye's orchestra, under a temporary restraining order obtained by Van Osterbruegge from a Su reme Court judge.

WRESTLING IN CAFE

Sports and Spirits Merge in Worcester.

Worcester, Jan. 15.

Atlas A. A., Worcester's original nite spot, is going to toss in boxing and wrestling bouts for the benefit of the sitter-uppers, beginning Feb. 1. Plan now is to have at least two a month. A wrestling bout tried out a few weeks ago went over with a bang and owners figure that the chance to see the leather pushers and grunters mix it up while the patrons are hoisting a few will click regularly.

All clubs abandoned the nightly floor show weeks ago and are bidding for the patronage on Saturday night

MUSICIANS IN JAIL 5 MOS. SANS TRIAL

Herkimer, N. Y., Jan. 15.

Edward L. Paul and Nelson Little, Harrisburg, Pa., musicians, were freed Thursday (11) from the county jail where they have been held for five months on an arrest order. They were released as a result of the failure of plaintiffs to press a civil action based on an automobile accident.

Paul figured in the accident last Aug. 19, in which a woman was injured. It was alleged he had taken Little's car from Newport, N. Y., where they had been playing in an orchestra, and fell asleep at the wheel while driving to Caroga Lake to seek another engagement.

WLS Unit Will Branch Out, Is Heading East

Chicago, Jan. 15.

WLS Barn Dance stage unit is starting a two months' tour which will take it into the east and south for the first time. Last week-end troupe stopped at the Paramount, Toledo, for three days, and then heads into four Indiana dates, followed by a three-day stand at the National, Louisville.

From a full week at the Ambassador, St. Louis, Jan. 26, show then swings into two and three-day stands through southern Illinois on its way eastward.

Trip marks the first time the Barn Dance has tried anything outside of midwest territory.

MERMAN TO CHI PAREE

Chicago, Jan. 15.

Ethel Merman comes into the Chez Paree next week replacing Harry Richman as headliner.

Richman will do a week at the B. & K. Chicago Jan. 19. Then to Florida for a stand at the Saddle and Tennis club.

Hero Worship In Bermuda

Hamilton, Jan. 10.

Just to shake hands with Sir Henry Wood, Benar Barzelay, violinist of the Inverurie Hotel trio, got up at 5 a. m. the day the British conductor arrived from England with Lady Wood.

Sir Henry sails (10) for three concerts in Boston.

Tibbett in Folio

Lawrence Tibbett concert folio is being gotten out by Robbins containing all the Metro film songs which Tibbett sang.

Girl Singer Badly Hurt

Cleveland, Jan. 15.

Marian Mann, Cleveland singer in Emerson Gill's band, was seriously injured when her car was sideswiped into a telegraph pole going through Harrisburg, Pa. Besides having collar bone smashed, she suffered a broken pelvic bone, skull fractures, and is now in Polyclinic Hospital in Harrisburg. Milan Hartz, young Clevelander and violinist on road with Gill, had pelvic bone fractured in same accident.

Stewart Sisters pinch-hitting for Marian Mann, joining band in Philadelphia and then opening in Boston Tent.

CABARET MUSIC HALL AND PIX ON B'WAY

A cabaret music hall with pictures is the hybrid policy which the Casino de Paree management is planning for the Manhattan Music Hall when the CdeP people take it over. The Manhattan started with the same policy as at the Casino but flopped in less than a week.

Casino's take-over is also for protection as it's situated around the corner on West 54th street from the Manhattan.

Latter is planned to play six pop-priced acts with pictures, plus dance music and food service, on a pop scale.

Argentine Copyright Opens Nation to Biz; MPPA Sending Scout

American music publishers won't start digging into the Argentine market made available to them by the passage of a new Argentine copyright law until they have found out the extent of protection allowed them by this statute. Board of directors of the Music Publishers' Protective Association has voted to retain some one to go to Argentine and make a study for it of the general music situation prevailing in that country.

Under the new Argentine copyright law, which for the first time protects the works of foreign authors and publishers, a copyright registered in the U. S. automatically becomes valid in Argentine. Neither the composer or publisher are under obligation to file their manuscript with the copyright authority in that South American republic.

Argentine law was put through as the result of pressure brought by native authors to protect their recorded works from being used promiscuously by Argentine broadcasting stations. Argentine's new copyright law bars a broadcaster from airing a phonograph recording without first obtaining the permission of the talking machine company which has the disk under copyright. Control given the recorders as regards radio in Argentine is similar to the protection prevailing for them in Canada and Britain.

CLARK WITH ERPI

Will Concentrate on Wired ic Promoti

Walter who last month held an advisory ith the Warner ros. publishing interests, has joined the distribution department of Electrical Research Products. Clark's main concern on the new job revolves around ERPI's maneuverings to crash the 'wired music' field with its equipment.

Idea entails furnishing restaurants, cafes and hotels with music originating from a central source and carried to member loudspeakers by telephone wire. ERPI's plans in this direction are still in an experimental state. For the past eight months the electric has been servicing the Gotham hotel with such music on an experimental basis, using records strictly for the hookup.

Paul Whiteman's Class Sunday Night Concerts with Champagne

By ABEL GREEN

Whiteman inau new Sunday ight inner program at the Hotel Biltmore Jan. 14 and will continue these concerts of modern American music in lieu of dansapation. It's a 7.30-9 p. m. program, the first of which struck the keynote for the others to follow.

Deems Taylor m. c.'d, introducing the sundry artists plus the guest artists, Jacques Fray and Mario Braggiotti, radio pianists. The permanent Whiteman stock company including Ramona, Roy Bargy, Jack Fulton, Mike Pingitore and Goldie, along with the Pickens Sisters, the Rondileers and Floria Armstrong participated.

Whiteman opened with Ravel's 'Bolero' and closed with Gershwin's 'Rhapsody in Blue,' being forced to an encore, 'When Day Is Done,' an apt enough conclusion for an evening such as this.

In between, the Pickens Sisters and the Rondileers with the Whiteman orchestra participated in 'Song of the Bayou'; vocal specialties by Ramona and Jack Fulton; Dance of the Hours ('La Gioconda') by the Pickens and Rondileers again; Floria Armstrong in vocals from operettas; Whiteman again with Gershwin's 'I Got Rhythm'; a brief two-piano recital by Fray and Bragiotti which developed into a show-stopper; Whiteman's own waltz revue, 'Waltzing Through the Ages,' one of his best concert platform standbys, and then the 'Rhapsody.'

Next week's guest soloist is Dana Suesse, femme composer.

In the new trend towards a saner living, these dinner Sunday nights look like a big thing for the Biltmore. No couvert, which is smart, as the wine trade alone more than makes up for it. If Whiteman is getting an extra percentage on these Sunday concerts, as reported, on top of the $4,000 weekly guarantee for his dance music, he's in for a nice extra chunk judging by the initial turn-out.

BUD VS. BUDDY

Dispute Signature Song and Ask $50,000 Damages.

A signature song is estimated worth $50,000 in damages according to a suit started in the N. Y. Supreme Court by Thurston C. Shays against Buddy Rogers. Shays is also a band leader.

Involved legally is the po: song, 'My Buddy', written by Gus Kahn and Walter Donaldson. Bud Shays avers he has used that number as a sig song for a long time and because Buddy Rogers adopted the same idea over NBC, Shays deems himself professionally damaged to the extent of the 50G's. He also wants an injunction.

J. T. Abeles, representing Rogers, denies everything in general. Buddy Rogers was finally served by substitution following a detailed account of how the rocess server was unable to personally reach Rogers at his Hotel Lombardy, N. Y., apartment where he resides with his mother, Mrs. Bert Henry Rogers.

FIGURE FILM SYNC DIVVY

United States and Canada are assigned 50% of the world rights under a scale of sync money apportionment worked out by a group of accountants for the Music Publishers Protective Association. Split of the film coin set aside for Great Britain is 25%. Schedule of percentages by country was devised to help the American publisher settle upon the share of the royalties due his foreign affiliates.

Table of percentages suggested by the MPPA for the distribution of picture revenue follows:

U. S. and Canada, 50%.
Great Britain, 25%.
Australia, 8%.
France, 5%.
Italy, 1½%.
Spaind and Portugal, 1%.
Germany, 3%.
Holland, 1½%.
Scandinavia, 2%.
Central Europe, 2%.
Rest of the world, 2%.

RADIO BANDS HELP BUT NOT ALWAYS

Winnipeg, Jan. 15.

Radio as a builder-upper for dance bands is great stuff sometimes. It cost Harry Gault, local musician-promoter, dough to confirm this truism.

Gault began promoting last November by bringing Harry Turner and his band, of KFYR, Bismarck, N. D., into the Civic Auditorium for a one-nighter. KFYR, just 400 air-miles away, booms into local loud-speakers day and night, and Turner's boys get plenty good spots on the air, so Harry's first venture was profitable.

Next Gault brought in Cliff Kyes' orchestra from St. Paul, but there's little or no listener connection between here, and KSTP, where Cliff's lads are heard occasionally. So this promotion was a floppo.

IOWA GOES MUSICAL

Des Moines, Jan. 15.

Iowa's public schools have launched plans for the largest statewide music festival ever to be held in the United States. The event is expected to bring together between 10,000 and 15,000 high school and grade school musicians in a gala Iowa school music day.

Nationally famed conductors will wield batons for massed choirs, choruses, bands and orchestras. Expect 99 counties in the state to send at least 150 representatives each.

Elaine's Receivership

Receiver for the Elaine Music Co., Inc., 150 East 42nd street, was appointed by Justice Dore, in the New York Supreme Court.

Assignment went to Sadie Merryash, a lawyer.

Blue Eagle Ball Flop Brings Pinch for Two Vermont Impresarios

Barre, Vt., Jan. 15.

John Laipus and John Garusso, dance promoters, are under arrest here charged with fraud.

Men came to this city and rented armory for an 'NRA' dance and announced music would be furnished by Jack Dawn and his Greyhound Nite Club orchestra. Pair also sold advertising space in program and promoted a 'Miss Prosperity' contest.

Night of dance found orchestra comprised of four school boys and the promoters without the cash to pay hall rent or buy prizes for contest.

Government is taking hand in the matter as the Blue Eagle was used in all advertising matter.

Aldermen Curb Strict Mayor on Beer Music

Burlington, Vt., Jan. 15.

Bands are to return to local beer garden.

Last fall the city administration put a ban on dancing in places where beer was sold.

But owners have been waging a stiff battle against ruling The ordinance has been lifted by the board of aldermen, but Mayor James Burke, leader of the movement, is expected to veto the action. Aldermen, however, will not sustain mayor's veto and dancin will return on February 25.

SOSNICK POP TUNE

Chicago, Jan. 15.

Theme song of Harry Sosnick orchestra, 'Lazy Rhapsody', will be issued as a pop number by Robbins.

Song is taken from an original piano solo by Howard Jackson and rewritten by Sosnick as a pop melody. Words have been supplied by Ned Washington.

EVEN PIANOS SOLD WELL IN DEC.

For the popular sheet end of the music industry it was the biggest December in at least four years. Instead of the dealer call stuffing off with the approach to Christmas, as has been the customary reaction, business for the distributors surged upward from week to week. But with the turn of the year things hit a sharp decline and that included the top sellers. Trade construed this slump as due merely to seasonal inventory taking by the retailer.

Smash sales piled up by 'Did You Ever See a Dream Walking' (DeSylva) the first two weeks of December just managed to nose that tune into first place for the month. 'Good Night Little Girl of My Dreams' (Morris) maintained a strong stride across the counters throughout this period, while Shapiro, Bernstein's 'The Old Spinning Wheel' suddenly shot into prominence in midmonth and by the windup of December was in the lead.

Represented among the remaining designees of December's big six is a tune, 'Honeymoon Hotel,' from a screen musical and another, 'Easter Parade,' from a Broadway production. Latter number derives from 'As Thousands Cheer' and it's the first outstanding seller from a legit source to bob up in over a year. Down among the runners-up for December are 'Puddin' Head Jones' (Remick), 'I'll Be Faithful' (Robbins), 'By a Waterfall (Witmark), and 'You're Gonna Lose Your Girl' (Ager).

Succession of smash tunes has done much to bolster the turnover for the mechanicals. Bing Crosby continues as Brunswick's whitehaired boy, Columbia's December sales gave Emil Coleman ace ranking and Eddie Duchin took the lead last month on Victor's list.

ianos Selling?

Chicago, Jan. 15.

December saw a continued climb in music sales throughout the field. Sheet music jumped another 10%, while records delivered the biggest month in more than two years. Another indication of returning happiness to the music biz was the sensational hop in piano sales. Long considered passe and flatly through as an industry the piano biz shot back into life during the past month. The Christmas present season sent a heavy increase of pianos in many homes. Which accounts again for the step-up in music sales.

Practically tied for first place in the sheet field are 'Dream Walking' and 'Good Night Little Girl.' Coming up fast is 'Old Spinning Wheel,' which looks like the top for next month's survey. Not on the blue ribbon slide this month but destined for a spot next month is 'Everything I Have Is Yours,' its blue ribbon spotting being indicated by its present rate of climb.

In the disc list Victor gave ace songs to the Henry King band for the old build-up which resulted in King orchestra snagging two of the six best sellers. Wayne King band got into the ace schedule by a combination of two old songs. King had done 'Waltz You Saved for Me' and 'Song of the Islands' before but on separate discs. Victor brought the two tunes together with the combo discs picking up sales quickly.

Okay Los Angeles

Los Angeles, Jan. 15.

Jobbers and retailers all report increased business for this December over 1932 particularly in sheet music and records. Radio and other musical instruments didn't move as fast as expected but no one is kicking.

Surprise is 'Last Roundup' hanging on as topper on all record lists despite a number of good new platters in the catalogs. Increase of sheet music sales was not alone confined to L. A. and San Francisco, intermediate spots all reporting an increase.

'Dream Walking' is the hottest thing both in discs and sheets though it only reached the charmed half dozen on Victor's list sales, but will make the other two before this week is out.

DECEMBER MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING DECEMBER BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

SONG	NEW YORK	CHICAGO	LOS ANGELES
SONG—No. 1	'Did You Ever See a Dream Walking?'	'Did You Ever See a Dream Walking?'	'Did You Ever See a Dream Walking?'
SONG—No. 2	'Good Night, Little Girl of My Dreams'	'Good Night, Little Girl'	'Good Morning Glory'
SONG—No. 3	'Old Spinning Wheel'	'Annie Doesn't Live Here Any More'	'Annie Doesn't Live Here Any More'
SONG—No. 4	'Annie Doesn't Live Here Any More'	'The Last Round Up'	'Honeymoon Hotel'
SONG—No. 5	'Honeymoon Hotel'	'Old Spinning Wheel'	'Good Night, Little Girl'
SONG—No. 6	'Easter Parade'	'I'll Be Faithful'	'By a Waterfall'

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	'Did You Ever See a Dream Walking?' 'Let's Spend an Evening at Home' (Bing Crosby-Lennie Hayton's Orch.)	'Did You Ever See a Dream Walking?' (Guy Lombardo Orch.)	'The Last Round Up' (Victor Young)
BRUNSWICK—No. 2	'Did You Ever See a Dream Walking? 'I Raised My Hat' (Guy Lombardo Orch.)	'Who's Afraid of the Big, Bad Wolf?' (Victor Young Orch.)	'Beautiful Girl' (Bing Crosby)
BRUNSWICK—No. 3	'Smoke Gets Into Your Eyes,' 'The Touch of Your Hand' (Leo Reisman Orch.)	'Annie Doesn't Live Here Any More' (Guy Lombardo Orch.)	'Temptation' (Ted Florita Orch.)
BRUNSWICK—No. 4	'Count Your Blessings,' 'April in Paris' (Freddy Martin Orch.)	'You're Gonna Lose Your Gal' (Casa Loma Orch.)	'Build a Little Home' (Abe Lyman Orch.)
BRUNSWICK—No. 5	'You're Gonna Lose Your Gal,' 'We Were the Best of Friends' (Casa Loma Orch.)	'Temptation' (Bing Crosby)	'Bucking the Wind' (Anson Weeks Orch.)
BRUNSWICK—No. 6	'Temptation,' 'We'll Make Hay While the Sun Shines' (Bing Crosby)	'One Minute to One' (Hal Kemp Orch.)	'Good Morning Glory' (Jay Whidden Orch.)
COLUMBIA—No. 1	'Moon About Town,' 'What Is There to Say' (Emil Coleman Orch.)	'Did You Ever See a Dream Walking?' (Meyer Davis Orch.)	'The Last Round Up' (George Olsen Orch.)
COLUMBIA—No. 2	'I Just Couldn't Take It, Baby,' 'A Hundred Years from Today' (Ethel Waters-Benny Goodman Orch.)	'One Minute to One' (Eric Madriquera Orch.)	'Ain't You Glad' (Benny Goodman Orch.)
COLUMBIA—No. 3	'Did You Ever See a Dream Walking?' 'Many Moons Ago' (Meyer Davis Orch.)	'Cinderella Fella' (Ferdie Grofe Orch.)	'Everything I Have Is Yours' (George Olsen Orch.)
COLUMBIA—No. 4	'Your Mother's Son-in-Law,' 'Tappin' the Barrel' (Benny Goodman Orch.)	'100 Years from Today' (Ethel Waters)	'Texas Tea Party' (Benny Goodman Orch.)
COLUMBIA—No. 5	'Surprise,' 'Throw Another Log on the Fire' (George Olsen Orch.)	'Roll Out of Bed with a Smile' (George Olsen Orch.)	'It's the Talk of the Town' (Fletcher Henderson Orch.)
COLUMBIA—No. 6	'Inka Dinka Doo,' 'Count Your Blessings' (Ferde Grofe Orch.)	'Moon About Town' (Emil Coleman Orch.)	'Big Bad Wolf' (Ben Bernie Orch.)
VICTOR—No. 1	'Did You Ever See a Dream Walking?' 'After All You're All I'm After' (Eddie Duchin Orch.)	'Did You Ever See a Dream Walking?' (Eddie Duchin Orch.)	'The Last Round Up' (Don Bestor Orch.)
VICTOR—No. 2	'When Your Heart's On Fire,' 'Something Had to Happen' (Paul Whiteman)	'Don't You Remember Me?' (Henry King Orch.)	'Big Bad Wolf' (Don Bestor Orch.)
VICTOR—No. 3	'I Raised My Hat,' 'Puddin' Head Jones' (Rudy Vallee)	'You're Gonna Lose Your Gal' (Jan Garber Orch.)	'Did You Ever See a Dream Walking' (Tom Coakley Orch.)
VICTOR—No. 4	'You're Gonna Lose Your Gal,' 'You've Got Ev'rything' (Jan Garber)	'Puddin' Head Jones' (Rudy Vallee)	'By a Waterfall' (Leo Reisman Orch.)
VICTOR—No. 5	'Not for All the Rice in China,' 'Supper Time' (Leo Reisman Orch.)	'April in Pari ' (Henry King Orch.)	'Honeymoon Hotel' (Leo Reisman Orch.)
VICTOR—No. 6	'Thanks,' 'The Day You Came Along' (Leo Reisman Orch.)	'Waltz You Saved for Me,' 'Song of the Islands' (Wayne King)	'Smoke Gets in Your Eyes' (Paul Whiteman Orch.)

Night Club Reviews

Hotel Roosevelt, N. Y.

Spotting the Chase & Sanborn radio maestro into the Hotel Roosevelt (N. Y.) grillroom where the dancehounds have patronized the Bernies and Lombardos in the past was as much a departure for the hostelry as for Rubinoff to essay dansapation. That it seems likely to work out both ways is the more surprising. For Rubinoff has a corking dance combo and the Roosevelt, with the one 'if' of no radio wire, has a good chance to cash in heavily on Rubinoff's now unquestionable radio rep.

Hitch of course is that wire. It's almost a dire need for any big public spot. After all the kids only know of what's what via the ether. The big click of the Casa Lomaites at the Collonades is probably the most significant note along those lines in the past five years, so far as New York nite life is concerned. For radio made the Casa Loma combo. The kids heard this new and different band and the rest is history.

And so, while they know Rubinoff via the concertized jazzique with Eddie Cantor, et al, on that Sunday nite C&S hour, they can't hear Jazzbeau Rubinoff from the Roosevelt for the simple reason that C&S (Standard Brands, Inc., that is) has nixed the idea of another radio outlet for Rubinoff whom they've subsidized commercially and exclusively on behalf of the coffee brand.

Anyway, Rubinoff is in at $2,500 for eight weeks from accounts which too marks something of an historical note in post-repeal N. Y. nite life. That sort of a figure hasn't been heard of in the past few years since couvert charges went out of style. But now when a $9 a quart tariff for champagne makes a farce of the $1.50 minimum check provisos, no wonder the hotels can pay their dance attractions well.

Likewise of unusual import is the change in Rubinoff's personality. He has been wisely cautioned not to shadow-box his foxtrots, as has been his pugilistic wont when at a 'Poet and Peasant' overture workout at the Paramount theatre on Broadway. Instead he's a freer and more affable maestro, attuned to the tempos of his present chore. He's only serious when essaying a snatch of violin soloing, long his forte, and with the aid of a suspended mike that drops at will from the ceiling, or raises out of the way, right over the bandstand, he manages a little dance-floor-stopping all his own. But that's not often, and wisely. For the main idea is the dansapation.

There's also a tiptop mike warbler with him, Helen Moran who, in the present vogue of things, chants the pops sweet ' ' hot intermittently.

The Rubinoff premiere was quite a festive occasion with Cantor coming over from the Brooklyn Paramount to do his bit for his Chase and Sanborn maestro, while NBC Announcer James Wallingford m.c.'d the introductories. These latter incidentally were a bit over-long, even the song pluggers getting a salvo of reconition. Why the newspaper bunch present must be introduced is something only some ancient custom must answer, for, with the exception of a couple of by-liners who thrive on that sort of thing, it's a general nuisance all around. *Abel.*

EL MOROCCO, N. Y.

A spot like the El Morocco is part answer to the Broadway vs. Park Ave. thing, and the business which the E.M. does at 3 and 4 a.m. sways the balance in part in favor of the fashionable east side haunts. This East 54th nitery has been an exclusive oasis for a long time, and long jealous of the type of patronage it admits.

With the license and legal likker, the open-door hasn't been entirely open-sesamed, for John Perona, who runs the spot is still wisely guarding his establishment. There's still a sentinel to protect the house against strays of the night so that El Morocco, no matter the hour, is still as choosey in its patronage.

Joe Smith's band and an Argentine combo alternate for the amusement, but the big draw of the place is the decor of the room and its warm and comfortable seating arrangement. There's a $1 couvert now tacked on. *Abel.*

MACEO SUIT GOES ON

Galveston, Jan. 15.

Louisiana Supreme court will decide whether Mrs. Sam Maceo, wife of Galveston night club operator, formerly Miss Jessie McBride of New Orleans, will receive $60,000 from estate of her former fiance, Oakley B. Harris, New Orleans sportsman, who was slain several years ago by Sara Kellaway.

Long-drawn-out legal controversy finally appealed to high court by relatives who are opposing lower court decision in favor of Mrs. Maceo.

Ted Weems band has secured additional time at the Bismarck hotel, Chicago, sticking indef instead of pulling out on Feb. 8 as originally planned.

OREGON CAFES SELL ONLY WINES, BEER

Portland, Ore., Jan.

Nite club biz burst into full bloom in the burg over New Year's. Vic Meyer's Club Victor started things going, and other spots got their share. Burg hasn't had any nite club biz for years. Congress and Multnomah hotels vainly tried to popularize the idea. But the only real trade went to the speaks.

Repeal changed the picture, though state law prohibits serving hard liquor by the glass.

New York Boosts Again.
BEN POLLACK
and His Orchestra
Proving to patrons of the ultra-smart Casino deParee that there is something new under the dance music sun with their playing of
"EVERYTHING I HAVE IS YOURS"
"SITTIN' ON A LOG
My Dog)"
"WE'LL MAKE HAY WHILE THE SUN SHINES"
"OUR BIG LOVE SCENE"
"TEMPTATION"
"AFTER SUNDOWN"
"CINDERELLA'S FELLA"
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CHICAGO

LOEW'S OWN VAUDE UNITS

Pan Bookers Set 60 Days for Action, Or They Will Walk Out on Him

Arthur Fisher, George Hamid and Billy Diamond, the bookers involved in Alexander Pantages' recent attempt to come back as a theatre operator with vaudeville, have set an outside limit of 60 days for definite word from Pan as to the future. If nothing happens the bookers will dissolve their association and go strictly on their own.

In the east the chances of Pan restoring vaude to his Coast theatres, now in straight pictures, are regarded as slim. Towns are Salt Lake, Vancouver, Seattle, Portland and Hollywood, which Pan reclaimed from the Orpheum receivership. He is still negotiating for Spokane, San Francisco and San Diego with the local receivers.

Difficulty of routing acts all the way from New York to the Coast for the short five-week and non-consecutive route out here, was largely responsible for the flop of Pan's brief vaude try in November. Diamond was to have contributed Chicago (State-Lake) and Memphis as jump-breakers for the acts on the way out, but through booking difficulties in New York the routing didn't progress ur enough to include them.

Without stop-overs for the acts, the cost of the jump from New York amounted to $230 per person in fares alone, without sleepers and hauling charges. Unless Pan lands additional time another vaude attempt, if made, would run up against the same routing problems.

Diamond declared his intentions of withdrawing from the combination while on a booking trip to New York last week. He set about 20 acts, mostly comedy, for the State-Lake, Memphis and Milwaukee, also some units. Among the latter are 'Student Prince' for Milwaukee Feb. 2; Weaver Bros., Memphis, Feb. 9; Kate Smith, State-Lake and Memphis, late in February.

RKO WANTS TO GET RID OF PALACE AGAIN

RKO may rid itself of the Palace, N. Y., once again. Anxious to turn it over to someone in some manner, RKO is reported quietly offering it around. What the circuit would like is a sub-lease, it is understood, rather than an operating arrangement such as made recently with Sydney S. Cohen, who had the house only about six weeks when RKO reclaimed it.

Palace rent is $100,000 a year. The operating nut, under a combination policy of pictures and vaude, is now around $11,000 a week.

'A&M' Title Jam

Detroit, Jan. 15.

J. J. Shubert, in town, obtained an injunction against the Mayfair theatre, objecting to Bert Smith's tab show title, 'Artists' Models,' allegedly an infringement on the Shubert revue title, 'Artists and Models.'

House changed the billing to 'Art Models.'

The Shuberts have their 'A & M.' tab now en tour.

Haley in St. Louis

Hollywood, Jan. 15.

Jack Haley opens at the Ambassador, St. Louis, Feb. 2. Haley was m.c. in that house several years ago for a long period.

On completion of the engagement Haley returns here to do his second film for Charles R. Rogers.

Fehl Becomes Agent

Walter Fehl has turned agent, associated with the Sam Shannon office.

Fehl is Dora Maughan's husband and former pianist.

UNITS FOR PENN

Loew Relights Stage Unit House Jan. 26

Loew is opening the Penn, Pittsburgh, to stage shows again after a lapse of nearly two years. House won't go on the regular vaude book but will play units when available.

Opener, 26, will be the 'Vanities' . 'Greenwich Village Follies' may follow.

Advance Ads Too Hot, N. O.'s Police Stop Marcus Show

New Orleans, Jan. 15.

A. B. Marcus show, booked for a midnight performance last night (Sunday) at the Auditorium, was refused permission to go on by the local police department.

Advance advertising on the troupe in newspapers and around town, featuring undraped girls, excited the town's moralists, who complained to Chief Reyer. Latter sent a policewoman to Mobile to catch the show and she reported it was too raw.

Reyer had a squad on hand at the theatre to prevent any attempt by the troupe to go on.

Pensacola, Fla., Jan. 15.

Marcus Show played here Thursday night (11) to capacity, going on despite two indignation meetings staged in advance by local preachers.

Reform element was stirred up by advance publicity advertising nudity and informing that 'no children under 16 will be admitted.' Protesting faction sent a delegation on to Montgomery to see the show previous to its engagement here.

All nude posters were painted over with dresses, followed by a demand to the sheriff that all posters be taken down, which was obeyed.

The A. B. Marcus show is playing one-niters and other stands in the south on its way to Frisco, from which point it sails for the Orient in February.

6 Acts File 'No Payoff' Complaint on B'klyn House

All six acts that played the Century, Brooklyn, the first half of Jan. 6 have filed a no-payoff complaint with the ABA. House, which Harry Lorraine booked, and Goldman & Berg manage, dropped vaude Jan. 9 without paying the members of the final bill, it is charged.

Acts are Frank Reckless, June Boyd, Trembley, Lee and Co., Cooper and Hamilton, Marino, Martin and Co. and the Bickford Family.

FAN DANCER STRIPPED

Lincoln, Jan. 15.

Rosita Royce, fan dancer, is minus $100 in clothing and $200 in costumes.

A yegg broke into her sedan in Denver last week and made off with everything but the fans.

HARRY ROSE TO COAST

Harry Rose left for Los Angeles over the weekend to open at the Paramount there as m. c. for F&M. William Morris agency booked and also has Rose in mind for picture work.

AT $3,000, FOR THE NABES ONLY

All Vaude's Chillun Got Units—15 in Production in N. Y. and Only Code Jam Holding Up More—Indie Mostly Non-Name at $3,000 — Loew's First Effort as Trial

AN EPIDEMIC

Vaude's , including agents, producers, and even the Loew circuit, got units. The shift embraces the entire vaude business and about marks the regulation vaude bill's wash-up official, for the time being, at least.

Amidst the activity among indie producers and stager, who have nothing but units on their minds, the Loew office is stepping in with its producing proposition to be confined to its own theatres exclusive of the circuit's deluxers.

First of the Loew units, planned as a trial show, will open at one of the New York neighborhood houses Feb. 9. If it lands, more will follow with the circuit reviving the production staff that it scrapped two years ago. Difference between the forthcoming Loew shows and the units formerly produced will be in cost and the grade of theatres they'll play.

Budgeted at around $2,500, the units make only the outlying, or regular variety houses, at first, with the Capitol, on Broadway, and other Loew theatres in that class not getting them. But it's expected that later on, if clicking and if found sufficiently flexible, these shows will go into the Capitol and the chain's other deluxers with a name act or extra weight added.

First show, with no regular production staff to be established before the outcome on this one is determined, will be staged by the booking office and the skeleton production department presently operating under Louis K. Sidney at the Capitol.

15 Units Ready

There are about 15 units in production or on tap in New York this week in indie producing circles. Most of the producers are awaiting results of the hearing on proposed vaude code modifications to be held in Washington Thursday (18), but meanwhile are lining up their casts and routines. All are non-name affairs gauged to play at around the $3,000 mark.

One is 'Cocktail Hour,' which Marty Forkins is producing, with Rae Samuels, Kitty Doner, Five Wonder Girls, Harmony Co-eds (13), Leanor Whitman, Lita Corda and Olin Landic in the troupe. All-girl, except Landic, femme impersonator. Macklin Megley, who put on the Morton Downey and Johnny Perkins units, is staging.

Harry Delmar is reviving his 'Revels' revue title for a unit to contain a cast of 35 among whom are Delmar, Manny King, Ray, Ellis and LaRue, Frankie Starr, Paddy Cliffe, Patsy Dell, Betty Croak, Chickie Dodge. Ken Nichols is writing the music and lyrics. It opens Jan. 19 in Elizabeth.

Harry Krivit is doing one in the same category, called 'Modern Nights,' with the Slate Bros., Violet Carlson, The Christensens, Dinky Osmond, Diane Boswell, Joyce Summers, Louise Porach and a line of Russel Markert girls.

Golden office and Larry Puck are doing a singing show.

Units of all types, but of the non-name and same moderate salary grade, are in every producer's plans.

Production of individual vaude acts, and contemplated expansion along regulation vaude lines among the bookers, are apparently things of the past. It's unit and it's an epidemic.

Vaude Producers Organize; Despatch Comm. to Capital To Huddle With Rosenblatt

UNIT SETS TOP

Loew Trek West to See 'Midway' ights' in Columbus

Columbus, Jan. 15.

Town was loaded with Loew execs last week who were here to gander the new policy at the Ohio. Vaude unit, 'Midway Nights', delivered a new high, $14,500.

Topped the mark set when Amos 'n' Andy, in person, did $12,000 in three days at the RKO Palace.

$25,000, Which the NVA Sorely Needs, Into House Organ

Under Henry Chesterfield's direction and sole say-so, the NVA Club in New York is publishing a weekly sheet titled the NVA News. Paper is circulated around the club, Times Square and through a preferred mailing list without having any income of its own. It has announced it is going to try to sell advertising and take its place as a regular weekly.

Sheet is chiefly promotional for Chesterfield, its text being concerned with 'Mr. Chesterfield says this' and 'Mr. Chesterfield says that.' Most remindful of the old days of the Vaudeville News.

Publication and upkeep of the NVA News runs around $500 a week. There are 52 weeks a year, so that means $25,000 yearly. If it doesn't come from the NVA Fund, where else?—the same sorely tried NVA Fund which last year couldn't raise enough for the support of the very worthy Saranac sanatorium or the very costly 46th street club house.

Chesterfield says he receives so many daily requests for help from unfortunate actors, he doesn't know where the money to care for them all will come from. Only Chesterfield and William Lee know how much is available and how it is dispersed.

That $500 a week tossed away on a house organ would feed a good number of the unfortunates who are asking for help and bolster the finances of the sanatorium at Saranac.

BACKSTAGE INJURIES KILL ARTHUR HAMLIN

Arthur Hamlin, one of the acrobatic act of Kay, Hamlin and Kay, died in the Van Wyck hospital, Jamaica, L. ., Jan. 10 of injuries received backstage at the Loew's Valencia while playing there.

Hamlin, who had been doing acrobatic work for 20 years without sustaining a serious injury, was hurrying from the stage after his act. Partly blinded by the glare of the footlights, he did not notice a grand piano standing in the wings and ran into it at considerable speed, sustaining an internal rupture.

He was removed to the hospital, but failed to rally and death ensued.

The General's Liquor

General Pisano, the veteran stage sharp shooter, has obtained a license and opened a retail liquor store at 46th street and Eighth avenue, New York.

Understood the Gen. is using only empty bottles for target practice.

Marty Forkins, Charlie Maddock and Alex Gerber, representing the hurriedly organized United Producers' & Directors' Association, have a date in Washington this Thursday (18) with Administrator Sol Rosenblatt. As a committee speaking on behalf of the major producers of the vaudeville business, they will apply to the NRA for modification of the vaude code on the grounds that relief is necessary for survival of the unit and act producing business.

What is chiefly sought by the producers is modification of those code provisions requiring the payment of the full minimum salary ($35) to chorus people during the break-in period, and full or partial relief from paying salaries during forced layoffs caused by jumps or a difference in the opening and closing days of the various theatres using stage shows.

As a practical example the producers will show the Administrator that a two weeks' booking in New York and, say, Harrisburg, necessitates a three-day layoff because the New York engagement concludes on a Thursday night and the Harrisburg week does not start until Monday. Under the code the producers and contractors are permitted only on day's layoff east of the Rockies, and two west, without having to pay salaries. For chorus people the layoff figure under the code is $3 per day and the one day's respite for producers applies only after the act has played two weeks.

In the event of a show carrying a chorus of 20 the producers point out that on the forced layoff between New York and Harrisburg the layoff overhead on the chorus alone for such a show would be $120. The producers contend the can't carry it.

Break-in Salaries

Relief from full salarics during the first week or two of break-in dates, during which practically all vaude turns and shows play for half salary or less, is particularly necessary say the producers. If they are forced to pay full salaries

(Continued on page 46)

Lubin-Schenck Ask Release as Execs. Of Golden Estate

J. H. Lubin and Marvin Schenck have asked to be released as executors of the estate of Meyer Golden as a result of the suit filed for the estate against Charlie Morrison by the late vaude producer's son, Morris Golden. Latter has entered suit for an accounting by Morrison of earnings from the booking of Milton Berle since December, 1931.

Morrison, through O'Brien, Driscoll & Rafferty, has filed a denial of all allegations. His answer declares that Meyer Golden agreed to produce a unit featuring Berle, in which the Golden and Morrison offices were to have shared equally, but that this unit never materialized. As for an agreement with Golden to split the regular managerial commissions from Berle as a single act, which the Golden heirs contend exists, none was ever made, Morrison avers.

Morrison sets forth that a personal management contract in force guaranteed Berle a sliding scale of $700, $800 and $900 a week, but with Berle's salary capacity having been increased to $2,000 the agent agreed to a new arrangement.

The new Berle-Morrison contract gives Morrison a straight 25% instead of the difference between the guarantee and regular salary. This agreement has four years to go with Morrison guaranteeing Berle $35,000 a year for its duration.

Musicians' Stagger System

American Federation of Musicians held a meeting in Boston last week on the proposed stagger system, making the employed musicians lay off one week out of four. Following letter was sent out:

To All Locals of the American Federation of Musicians:

You are advised under date of Nov. 6 that rules for staggering the employment of musicians in theatres would be forwarded at an early date. The following are the rules to be placed in effect:

(a) Employment of musicians in every theatre presenting dramatic, musical or burlesque shows, pictures, vaudeville and/or any other character of performance or entertainment, shall be staggered so as to give employment or entertainment at least to the extent of twenty-five (25%) per cent of those regularly employed, without increasing the employer's expense; therefore, during at least one week out of each four weeks, the musicians of each orchestra shall be replaced or substituted by other musicians not regularly employed elsewhere.

(b) The staggering system shall not apply to leaders, since they are responsible for the efficiency of the orchestras.

(c) The substitution may be carried out in the employer's discretion over any part of each four-week period, so long as an equal number of other musicians are employed at least one week out of each four weeks, thus permitting

(1) The use of a different orchestra;
(2) Substitutions during any part of each four weeks, or
(3) Substitutions of one or more parts of the orchestra at a time, providing the same result is had.

(d) Musicians replaced or substituted shall not be employed for any part of the substituted period in any place where the staggering plan is required. The same substitutes may be used in the same orchestra in different four-week periods, but no musician other than the leader shall be employed in the same theatre more than three out of every four weeks.

(e) These rules shall control the employment of all musicians in theatres located in the territorial jurisdiction of all locals.

(f) One extra rehearsal by the regulars and the substitutes, if made necessary by the staggering system, shall be free of charge, so that the employer's payroll shall not be increased by reason of the staggering plan.

(g) In runs of musical shows in the towns in which such show is organized and produced, the four-week periods shall start from the commencement of the second week of the show.

(h) All existing by-laws and regulations of locals to the extent that they do not conflict with the provisions hereof, shall continue in full force and effect.

Fraternally yours,
JOS. N. WEBER,
President American Federation of Musicians.

4 SUCCESSIVE UNITS DUE AT CHI. PALACE

Chicago, Jan. 15.

Four units in a row is the booking arrangements for the RKO Palace here. Besides that, house will have to compete against such units as 'Student Prince' at the Chicago (B&K).

Units due, following the current 'Cotton Club Revue,' are 'Greenwich Village Follies,' Jan. 19, and then 'Artists And Models' and 'Fifty Million Frenchmen' in that order.

LENORE O'NEIL'S INJURY

Fort Wayne, Jan. 15.

Lenore O'Neil, pianist with the Count Bernivici unit, is recuperating at St. Joseph's hospital from severe spinal injuries, sustained recently in an auto accident near here.

Miss O'Neil expects to rejoin the company within a few weeks.

Auto Show Uses Names

Cleveland, Jan. 15.

After opening Cleveland's annual auto show at Public Hall Saturday, Joe Penner flew back to New York Sunday for his weekly NBC broadcast while Belle Baker pinch-hitted for him one day in the exhibition. Penner returned here the following day to finish his eight-day engagement.

Aaronson's Commanders, brought here for auto show, and Miss Baker also doubling at Carter Hotel's swanky Rainbow Room for two weeks.

Novelty of this year's auto exhibit is a night club, featuring Manny Landers' band and floor show.

AKRON-CANTON DROP VAUDE

Loew is taking its vaude out of Akron and Canton. Towns have comprised a full week since the start of the season.

Straight pictures start Jan. 26.

CHARLIE MACK KILLED WHEN AUTO OVERTURNS

Charles E. Mack, 46, of Moran and Mack, was killed in an automobile accident near Mesa, Ariz., Jan. 11, when the car in which Mrs. Mack was driving overturned.

With George Moran, the other member of the team, Mack Sennett and their daughter, Mary Jane, the Macks were driving to New York to make a series of shorts. A rear tire blew out and the car overturned. Mack was crushed under the car and died a few hours later in the Mesa hospital. Mrs. Mack and her daughter sustained slight injuries. Moran was not hurt. Sennet also sustained minor injuries.

Mack was born in White Cloud, Kans., but was taken to Tacoma by his parents when still a boy. He became catcher on the Olympia (Wash.) ball team, owned by the traction company, his contract requiring him to act as conductor when he was not busy at the ball park.

Later he became a stage electrician and his stories were enjoyed and appropriated by vaudeville players. Alex Pantages is reputed to have given him the suggestion to turn actor.

The Team's Climb

While doing a single Mack played on the same bill with Garvin and Moran. He developed a friendship with George Moran which eventually resulted in Moran splitting from Garvin and teaming with Mack. The new combination doubled between vaude and burlesque, becoming a standard comedy team in both fields. They then landed in their first show, 'Made in America,' at the Winter Garden, New York. Their next show was 'Over the Top,' after which they returned to vaude, doing an act in the orchestra pit.

Their next shows were a 'Passing Show' at the Winter Garden, a 'Scandals' and a 'Greenwich Village Follies,' with vaude, phonograph disc work, pictures and a 14 weeks' run in London in between. Their 'Two Black Crows' record for Columbia established sales marks for a comedy disc and started a vogue for dialog plotters.

Four years ago the team split, with Mack retaining the team name and using other 'Morans,' among them Bert Swor, as partners. After 10 months the originals reunited and had been working together up to the time of the accident. It was the original George Moran who was in the car.

In 1920 Mack married Marion Robinson, dancer. They were divorced in 1932, and in the same year Mack married Mrs. Myrtle Buckley of Oakland, Cal.

'SCANDALS' TAB FOLDS; OUT FOR 37 WEEKS

Pittsburgh, Jan. 15.

'Scandals' tab folded here at the Pitt Thursday (11) after 37 weeks on road, troupe going back to New York to disband.

Sensational business for tab here at Pitt, around $11,500 in four days and a midnight show.

Tabbing 'Blackbirds'

Lew Leslie's 'Blackbirds', which closed on Broadway two weeks ago after lasting a month, is being tabbed by the producer and the William Morris office for the picture houses. Original cast of 60 remains intact.

Show breaks in next week at the Academy, New York, and follows into the Paramount, New York, Jan. 26, with the Metropolitan, Boston, next (Feb. 2).

Albany's Vaudfilmer

Albany, N. Y., Jan. 15.

Capitol, legit, opened a vaudfilm policy Sunday (14), six acts and two features, matinees, 10 and 15c and night, 10 and 25c.

It is the only stage show in Albany.

MORSE ON SAM UNIT

Chicago, Jan. 15.

Ed Morse has taken over the Long Tack Sam unit for future bookings and has added some comedy acts.

Another switch concerns the title which is now 'Shanghai Shambles.' It was 'Shanghai Follies.'

Inside Stuff-Vaude

Manager Matty Fox of the Rivoli, Hempstead, L. I., has picked for himself what is probably the toughest assignment facing any vaude house manager. Fox, in declaring out the regulation vaude bill in his theatre altogether, is faced with the necessity of finding two units a week for his split week house.

The attempt makes Fox the most prolific player of units just now, and his theatre the favored break-in spot around New York for producers and agents. Over the week-end it's now the gathering place for the Broadway vaude bunch, all out to see the latest in units.

Fox is an aggressive house manager who insists that stage shows belong in the variety theatres, particularly in towns like Hempstead—but not the old fashioned vaude bill of disconnected acts.

At night Fox stands in the lobby and greets his customers on their way in or out, knowing many of them by name. In the daytime he's downtown booking his own shows.

RKO is still getting its 5% booking office commish from Hempstead, although RKO is no longer booking the shows. That's because of the existing booking contract between RKO and the Rivoli, which is a Skouras theatre.

That benefit show staged at the New Amsterdam, New York, recently for the parents of the late Richy Craig, Jr., netted the family $123, after expenses were deducted, according to the comedian's father who is employed as stage doorman at the Fox, Brooklyn.

Gross was $1,066 and expenses $943. Latter included such items as $194 for musicians, $64.91 for stage hands, $25 for a theatre manager, and $7.50 for a policeman.

Other expense items were: Globe Ticket Co., $27; orchestra leader, $25; cleaners, $35; stage elevator, $3.50; , $23; current, $23; house staff, $59.50; 'extras,' $49.66. The ' are not explained.

When casting for a support company for his current $15,000 vaude unit, Eddie Cantor found the high cost of living had gone higher still.

For instance, Rubinoff. The fiddler's regular vaude salary as a single has been $1,200. To go with Cantor he wanted double that figure. And Jimmy Wallingford, also from the Cantor radio program, on which he was announcer, demanded a boost of nearly 100%, or $1,000.

P. S. Neither is with the Cantor unit.

In the notice on the Johnny Perkins unit, the names of Billy Tracy and Jack Stanley were omitted. They wrote the music, lyrics and special material.

RKO Changes Its B'klyn Vaude Routine

RKO is trimming its vaude at the Prospect, Brooklyn, from a split week to four days next week. Loss will be offset by return of vaude to the Madison, Brooklyn, two days weekly.

Madison, in straight pictures for about a year, will play vaude Saturdays and Sundays commencing Jan. 27. Prospect's stage shows will run from Friday to Monday.

Soph Will Double

Leaving in a short while for London and the Palladium (vaude), Sophie Tucker will double a night club date there and the Cafe de Paris. Signed sometime ago for the Palladium, Miss Tucker received the cable offer from the nitery last week. She opens over there April 27.

Miss Tucker may do a short with Leon Errol and George Givot. Also go to the Coast for 'Murder in the Vanities.' (Par).

Allentown's Stage Shows

Easton, Pa., Jan. 15.

State theatre, Allentown, Pa., a Wilmer & Vincent house, has reopened after being closed for some time.

Stage revue on the opening bill. Jack Van is house manager.

N. CAROLINA GOING FOR MIDNIGHT SHOWS

Charlotte, N. C., Jan. 15.

Night life is becoming quite the thing in North Carolina. Midnight vaude shows become a definite practise because presentations at midnight seem to insure success, regardless of the performance.

In the state at present and getting some of the midnight pickings are: 'Alexander's Variety Wonders', with Levolo Co., Dorothey Koert, Bernard Brothers, Merrell Brothers and Sister, Lili Demuth and Alexander's Ragtime band; 'Hollywod Follies'; 'The Hillbillies', with Dad Williams and his Blue Ridge Ramblers; 'Billy Burke's Minstrels', with Johnny Brown and his White Fleet orchestra; 'Milton Hutchinson's Revue', with Ruth Bare and Viola Adams, and a unit composed of Jelly Leftwich and his University Club orchestra, Kay Keever, Haddom Sisters, Leo Bynum, Jr., Samet and Wilkinson, Julia Brent, and Eurl Neese.

'Sinnett', a psychic, has had some recent North Carolina booking and Birch, magician, is also in the state.

ALLEN, UNIT CANDIDATE

Lester Allen, not Joe Penner as reported, may go out in that unit with Peggy Joyce and Fred Keating.

William Morris agency is framing it.

SIDNEY PAGE
In the Ring with
MAX BAER

Andrew R. Kelley, WASHINGTON 'TIMES,' *said:*
"Max Baer, the heavyweight challenger had Sidney Page in his corner at the Fox theatre yesterday matinee and buoyed by his experienced trouper proved he was a very fine pugilist actor."

Nelson R. Bell, WASHINGTON 'POST,' *said:*
"Max Baer is a very fine entertainer, but was given wonderful support by Sid Page, who did an act earlier on the bill and then came back with his associates to romp with Baer."

Week Jan. 5, Fox, Washington, D. C.
Week Jan. 12, Loew's Metropolitan, B'klyn.
Week Jan. 19, Loew's, Baltimore, Md.

Thanks to MARVIN H. SCHENCK, SIDNEY PIERMONT, JOE FLAUM and my manager O. L. OZ

DOUBLING
ADAIR and RICHARDS
TIC TOC CLUB, Park Central Hotel, New York
STATE, NEW YORK, Week Jan. 12

Marcus Loew BOOKING AGENCY
General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

Variety Bills

NEXT WEEK (Jan. 19)
THIS WEEK (Jan. 12)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (19)
Gertrude Niesen
(Others to fill)
(12)
Arthur Petley Co
Johnny Hyman
Sheila Barrett
Mills Gold & R
Reggie Childs Orc
Music Hall (18)
Jack Powell
Academy
1st half (19-22)
Stepping Stars
Ray & McKenzie
Bayes & Speck
Ching Ling Foo Jr
(One to fill)
2d half (16-18)
Leslie's 'B'lokbirds'
Audubon
1st half (19-22)
Mainstreeters
Ann Sutter
Hardeen
(Two to fill)
1st half (12-15)
Australian Waltes
Joe Wong

DAVENPORT
Keith's
1st half (19-22)
Kate Smith Co
HEMPSTEAD
Rivoli
1st half (20-21)
Broadway Nights
1st half (13-16)
Sweet & Low Down
2d half (17-19)
3 Emeralds
Ann Lester
Tommy Monahan
Empire
1st half (19-22)
Uncle Don
(Three to fill)
DETROIT
Downtown (19)
Artists & Models
(12)
Gene DeQuincy & L
Jack Whiting Co
Milton Berle
Rosaline Berle
Owen McGivney
Herbert Barris
FAR ROCKAWAY
Strand

RADIO CITY M. H., NEW YORK
JACK POWELL
Also ROXY, NEW YORK
ARREN and BRODERICK
RAY and RUDELL
ALL PLACED
By LEDDY & SMITH

Dillon & Parker
H'rry 'Zoup' Welch
Mangean Intern'ls
BROOKLYN
Albee (19)
Radio Rubes
Barry & Whitledge
Kitchen Pirates
(Two to fill)
(12)
Falls Reading & B
Medley & Duprey
Jeanie Lang Co
Barto & Mann
Lew Pollack Co
Prospect
1st half (19-22)
Kirk & Addison
Marsalis & Richey
Larry Rich
(Two to fill)
2d half (23-25)
King Brawn
(Three to fill)
2d half (16-18)
Kaye Borbe J & L
Billy Farrell Co
Sol Gould Co
Boice & Marsh
Honey Fam
Tilyou
1st half (20-21)
Ray Shannon Co
Benny Ross
(Two to fill)
1st half (13-14)
Gilbert Bros
Dugan & Hadley
Lewis Mack
Boice & Marsh
Kay & Dart Rev
BOSTON
Keith's (19)
Les Gellis
Annie Judy & Zeke
Doris Kenyon
Ross & Edwards
Rimacs Orc
(12)
James Evans Co
Jerry Coe & Barry
Bert Lahr
Hill & Hoffman
California Revels
CEDAR RAPIDS
Keith's
2d half (23-25)
Kate Smith Co
CHICAGO
Palace (19)
G'rnwich Vill Fol
(12)
Cotton Club Rev
CINCINNATI
Albee (19)
tone & Vernon

1st half (20-21)
Pilcer & Douglas
(Three to fill)
1st half (13-14)
Frank Shields
Besser & Balfour
3 Clark Sis
Al St John
Flying High
KANSAS CITY
Mainstreet (19)
Morton Downey Rv
MINNEAPOLIS
Orpheum (12)
Kate Smith Rev
NEWARK
Proctor's (19)
Irene Vermillion
Reynolds & White
Sibyl Bowan
Bert Walton
Russian Revels
(12)
Benny Davis Rev
DES MOINES
Keith's
1st half (15-18)
50 M'l'n Frenchm'n
N'W BRUNSWICK
Keith's
1st half (20-21)
Truatore
(Three to fill)
1st half (13-14)
Larimer & Hudson
Miller & Bradford
Bert Walton
Clover Leaf Rev
OMAHA
Keith's (19)
50 M'l'n Frenchm'n
PATERSON
Keith's
1st half (19-22)
Houstr Tr
Jackson & Gardner
Jeanie Lang Co
Oscar Lorraine
Roye & Maye Rev
2d half (23-25)
5 Elgins
Gordon & Iona
Lita Grey Chaplin
Jack Pepper
Stepping Stars
2d half (16-18)
NTG Rev
Collins & Peterson
PROVIDENCE
Keith's (19)
'The New Yorkers'
ROCHESTER
Keith's (19)
Amos 'n' Andy
SIOUX CITY
Keith's

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
Now in Paramount Building

Stan Kavanaugh
Dave Harris Co
Gus Van
4 Ortons
(12)
Rubio Sis
Nash & Fately
Weist & Stanton
Dave Apollon Co
CLEVELAND
Palace (19)
Gene DeQuincy & L
Jack Whiting Co
Milton Berle
Rosalind Berle
Owen McGivney
Herbert Barris
(12)
Artists & Models
COLUMBUS
Keith's (19)
Isen & Johnson
DAYTON
Keith's (19)
G'rnwich Vill Fol

1st half (12-14)
50 M'l'n Frenchm'n
SYRACUSE
Keith's
1st half (19-22)
Baby Rose Marie
TRENTON
Capitol
1st half (12-15)
Rogers & Wynne
Marty Dupree
J & K Lee
Honey Fam
2d half (16-18)
Stanley Bros & A
Pickens Sis
Benny Ross
Natacha Natova
Broad
1st half (20-21)
Welch & Hill
(Two to fill)
1st half (13-14)
Master Michael
LaSalle & Mack
Ross & Russell
Pickford Fam

Frances Langford
Hickey Bros
Louise Gay Co
Paradise (19)
Harris 2 & Loretta
Nord & Jeannie
Donald Novis
Sol Gould Co
Harold Stern Orc
State (19)
Willie Mauss
Clyde Hager
Lewis & Ames
Cab Calloway Orc
BROOKLYN
Bay Ridge
1st half (19-22)
Park & Clifford
Bud & Eleanor Coll
Tyler Mason
Levan & Watson
Georges & Jalna
2d half (23-25)
Bud Carlell & R
Edith Bow
Fred Weber Co
Roth Murray & K
Doreen & Douglas
Gates Ave.
1st half (19-22)
Duponts
May Joyce
Jones & Rea
Jean Granese
Doreen & Douglas
2d half (23-25)
Aleen & Evans
Jack North
Hall & Pillard Co
Fred Lightner & R
G & P Magley Rev
Metropolitan (19)
Lambert
Charles Carlile
Solly Ward
Benny Davis Co
Valencia (19)
East & Dumke
Dick Humbert Orc
Pickens Sis
James Wallington
(One to fill)
AKRON
Loew's
1st half (19-22)
Ted Lewis Show
2d half (23-25)
Monroe & Adams S

Jerome Mann
M Montgomery
Wills & Davis
Dancing Aces
BALTIMORE
Century (19)
Bob Ripa
Mary Haynes
Lee & Rafferty Co
Sid Page
Max Baer
BOSTON
Orpheum (19)
Winnie & Dolly
Pete
Radio Rogues
Joe May & Dotty
Dodge Bros Rev
(One to fill)
CANTON
Loew's
1st half (19-22)
Monroe & Adams S
Jerome Mann
M Montgomery
Wills & Davis
Dancing Aces
2d half (23-25)
Ted Lewis Co
JERSEY CITY
Loew's (19)
Jas Evans
Hilton & Garon
Lew Parker Co
Sid Gary
Ann Pritchard Co
NEWARK
State (19)
Osaki & Taki
Zingoni
Marty May
Mells Gold & R
Burns Whiteside R
PROVIDENCE
Loew's (19)
Harrison's Circus
Leon Navarro
Arnaut Bros
Carr & Martin
Enrica & Novello R
SYRACUSE
Loew's (19)
Crazy Quilt
WASHINGTON
Fox (19)
Buddy Rogers Co

Loew

NEW YORK CITY
Boulevard
1st half (19-22)
Bud Carlell & R
Johnny Bryant
Hickey Bros
Fred Lightner & R
Dave Jones Co
2d half (23-25)
Tankai & Okinu
Jack LaVier
F & P Trado

Ames & Arno
Virginia Bacon Co
Orpheum
1st half (19-22)
France & LaPell
Marie DeComa
Abbott & Bisland
Cass Mack & Owen
Virginia Bacon Co
2d half (23-26)
Duponts
Esmond & Grant

Paramount

NEW YORK CITY
Paramount (19)
Eddie Cantor Co
BUFFALO
Buffalo (19)
Lillian Roth
Buck & Bubbles
(Three to fill)
CHICAGO
Chicago (19)
Harry Richman
Vincent Lopez
Janet Reade

Gordon Reed & K
Outlying (19)
Huling & Seal
Pops & Louie
(Three to fill)
DETROIT
Michigan (19)
Student Prince
TORONTO
Imperial (19)
3 Cossacks
Jack Sidney Co
(Three to fill)

Warner

ELIZABETH
Ritz
1st half (20-23)
Harry Delmar's Rv
2d half (24-26)
NTG Rev
Collins & Peterson
1st half (13-16)
Rich Kay & Eva
Petit & Douglas
Emmy's Madwags
Eddie Lambert Co
Ingenues
2d half (17-19)
Harry Howard Co
(Four to fill)

PHILADELPHIA
Earle (19)
Carroll's Vanities
(12)
Eddie Cantor Co
WASHINGTON
Earle (19)
Froski's Tigers
Edler & Reed Bros
Fifi D'Orsay
Ken Murray
(12)
Pasquali Bros
Kirby & Duval
Enrico & Novello
Wheeler & Woolsey

Independent

BALTIMORE
Hippodrome (12)
James Barton
'Strike Me Pink'
Collette Lyons
Lecta Lane
Billie Leonard
New (12)
Milton Berle
BUFFALO
Hippodrome (12)
Le Roy Smith Or
Avis Andrews
Baby Cox
Peg Leg Bates
Radcliffe & Rodg'rs
Lucky Seven 3
The Gobs
Shea's
Alice Joy
Radio Rubes
Hudson Wonders
Huling & Seal
Lafayette (12)
Freddy Mack
DETROIT
Mayfair (12)
Artists & Models
State (12)
Del Del Bridge
Jos Griffin
Lubin Larry & A
State Steppers
Ann Pritchard
Jack Goldie

Shipley Sis
Senator Murphy
Sandy Lang Co
Rose & Ayres
HOLLYWOOD
Chinese
(Indef. run)
Paul Draper
Rasche Ens
Adohr Opera
Jackie Hughes
Pantages (11)
Babe Egan Co
Joaquin Garat
Carl Shaw
J & Mary Mason
Haines 2
LOS ANGELES
Orpheum (11)
The Claires
Frank Salerno
Fressler & Klaiss
Jack Osterman
McKeone Fam
Million Dollar (11)
Zelda Bros
Jimmie & Irene
Putt Messman
DuVal & Trigg Co
Bleseu
ST. LOUIS
Ambassador (12)
Morton Downey
Olive Olsen
F & M Britton Orc

Fanchon & Marco

NEW YORK CITY
Roxy (19)
Trixie Friganza
Vera Van
4 Franks
The Espeys
(Others to fill)
BROOKLYN
Paramount (19)
Johnny Marvin
Johnny Burke
Lester Cole Co
Ray & Sunshine
(Others to fill)
BOSTON
Metropolitan (19)
Mary Pickford
Harland Tucker
Carroll Ashburn
Robert Lowe
Madie & Ray
Pat West
Armando & Lolita

LOS ANGELES
Paramount (11)
Mills Bros
Georgia Minstrels
SAN FRANCISCO
Warfield (12)
Thelma White
J & F Hubert
Fuzzy Knight
Harger & Elanor
DENVER, COLO.
Orpheum (12)
Estelle Taylor
Carsen & Gretel
Charles Brugge
Elmore & Sims
Al Lyons
ST. LOUIS
St. Louis (19)
Stuart & Lash
Paul Remos Co
3 Brown Buddies
(Others to fill)

Cabarets

NEW YORK CITY

Algonquin Hotel
Howard Lamin's O
Russell Johns
Ambassador Grill
Happy Feltan's Orc
Pancho & Mary
Astor Roof
Jack Berger Orch
Bal-Musette
Leon Bedou
George Marchal
Pierrotte
Millard & Anita
Nina
Leonard Keller
Apache Orch
Biltmore Hotel
Paul Whiteman Or
Bowery
Lou Dolgoff
John Barry
Nellie Durkin
3 Blue Fashers
Fred Jordan
Mabel Bradley
Ben Tabler's Bd
Casino de Paree
Billy Rose Rev
Bill Robinson
Rex Weber
Ben Pollack Orch
Don Redman Orch
Holland & June
Saxon Sis
Hinda Wassau
Central P'k Casino
Eddy Duchin Orc
Geo Murphy
Geo. Metaxa
Gomez & Winona
Chapeau Rouge
Peppy de Albrew
Do Marcos
Iliena Strenge
Dick Gasparre's Or
Club Bastile
Spivey
Sue Hicks
Palla Howard
Wallace & Arnold
Chas Columbus
Huston & Harder
Club Montmartre
Charles Readers' O
The Murrays
Teddy Lynch
Commodore Hotel
Isham Jones Orc
Isabel Brown
Cotton Club
Jimmy Luntsford O
Dan Healy Rev
Croydon
Charles Eckels Orc
Delmonico's
Al B White
Val Vestoff
3 Octaves
Rita White
Janice Williams
Charlie & Louie
Joe Venuti Orch
El Chico
Tanco & Lorca
Las Ajedas
Adolina Duran
Orlando Ricardo
A.B.C. 3
Pilar Arcas
Embassy
Hay & Sabine
Gertrude Niesen
Jane Vance
Jack Pettis Orc
Essex House
Glenn Gray Orc
Gallagher's
Hen Youngman
Gerty Dwyer
Patsy Shaw
Fritzle
Marie Austin
2 High Hatters
Bert Goodman
Benny Levy
Chas Connoughton
Reed & Gold
Ben Horowitz
Al Fields Orch
Gov. Clinton Hotel
Enoch Light Orc
Ha-Ha Club
Danny Healy
Jack White
Jerry Bergan
Lillian Fitzgerald
Roth-Andrews Orch
H'lyw'd Restaurant
Iris Adrian
Betty Real
Catherine O'Neil
Jerry Lester
Pietro Gentile
Florence Valarez
Kay Katye & K
Girl Friends
Gary & Dixon
Alice Kellerman
Marion Martin
Harriett Myrne
Sophie Tucker
Hotel Dixie
Art Kahn Orc
Hotel Lexington
Jack Little Orc
Hotel Montclair
Wm Scotti Orc
Mario & Eulalie
Hotel New Yorker
Abe Lyman Orc
Hotel Roosevelt
Rubinoff
Jimmy Kelly's
Don De Leo
Rita Renaud
De Lopez Trio
Sterling Sisters
Jean McCauley
Chiquita
Osgood Sisters
Joe Capella Orch
Kings Terrace
Al Shayne
Gladys Bentley
R'b'r'ge Williams
Ted Brown Orch
Maison Royale
Walsh & Arnold
Antobal Cubans

Manhattan Grill
Tom Brown Orch
Hans Bruno
Meyer Orch
Marden's Riviera
Variety Revue
Emil Coleman Orc
Mayfair Yacht Club
Dwight Fiske
Maurell & Cordova
Walter O'Neill Orc
Montmartre Club
David-H'da Murray
Teddy Lynch
Raoul Orch
Murray's
Johnny Howard
Bobby Brinn
Edith Lowe
Mitzy Rouss
Hammer & Sledge
Ethel Agid
Leah Lazarus
Jim Josephs Orch
Nellie's Roundup
Nellie Edwards
Jack Davis
Adele Ferguson
Paradise
Paul Whiteman Or
NTG Rev
Filecia Sorrell
C'ntess Von Loesch
Zanette & Manon
Ann Lee Patterson
Nelda Kincaid
Dixie Dunbar
Danny Alvin Orch
Barbara Jason
Edith Roark
Jack Fulton
Peggy Healy
3 Rhythm Boys
Ramona
Goldie
Roy Bargy
Robt Lawrence
Sherr Bros
Paramount Grill
Gertrude Hoffman
Anthony Trini Orc
Park Central Hotel
Ozzie Nelson Orc
Harriett Hilliard
Adair & Richards
Petit Palais
Guy Rennie
Frances Langford
Rhys & Owen
Counters Deon
Jay Lynne
Mlle Deoris
Crawford & Caskey
Jolly Coburn Orc
Pierre Restaurant
Henry King Orch
Place Pigualle
Harry Rosenthal O
Marion Chase
Alfonzo's Bd
Plaza Cafe
Lou Taylor
Irv Grasmann
Harry Seeman
Eddie Ashman
Al Aeshane
Restaurant La Rue
Arthur Warren's O
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Barra Bire
Misha Usanoff
Samovar
Bil Spivack
Nina Mirseva
Paul Zam Orc
Johnny Russell
Savoy-Plaza
Eddie Elkins Orc
Simplon Club
Marion Harris
Larry Siry's Orch
St. Moritz Hotel
Leon Belasco Orch
Vera Van
Margarite & Leroy
St. Regis Hotel
Phil Harris
Caperton & Biddle
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Orc
Vanderbilt Hotel
Nathan Kroel's Orc
Tic Toc Club
Gypsy Markoff Orc
Charles Judels
Irene Bordoni
Village Barn
Paul Tremaine
Eddie Pritchard
Josh Medders
Georgia Wildcats
June Kay
Lulu Bates
Floria Vestoff
Village Nut Club
3 Roberts Bros
Zara Lee
Scotty Conner
Milton Spielman Or
Vogue
Frances Maddux
Waldorf-Astoria
Rosita & Ramon
Iliyenia Strenge
E Madreguera Orc
Xavier Cugat Orch
Foem Orc
Jaffry Orc
Wivel Cafe
Amy Atkinsan
Jack Wick
Lillian Lorraine
Ami Pavo
Maidie Du Fresne
La Salle Orch

CHICAGO

Bismarck Hotel (Walnut Room)
Helen Nafe
Rosemary Deering
Manya & Martin
Doris Lenihan
Ted Weems Orch
Boulevard Room (Hotel Stevens)
Irving Gagnon
Ruth Broughton
Chas Agnew Orch
Blackhawk
Deane Janis
Hal Kemp Orch
'Skinnay' Ennis
Bob Nolan
Cafe deAlex
Dorothy Denese
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
Sol Wagner Orc
Chez Paree
Rollon & Rima
Edna Sedgwick
Terese Rudolph
Janet Reade
Harry Richman
Mitzi Young
Pearl Twins
The Vernons
Eunice Healy
Vincent Lopez Orc
Club Leisure
Lucio Garcia
Billy Meagher
Joe Manni's Orch
Betty Chase
Jack Sexton Jr
'Sugar' Harold Orc
Club La Masque
J & B LaMarr
Edna Leonard
Eddie Morton
Francis Stillman
Al Garbell
Earl Willis Orc
Club Royale
Joe Lewis
Nellie Nelson
A & N Selby
Rose 2
Fritz Miller Orc
College Inn
Noble Sissle Orc
Paul Ash Orc
Selly Sweet
Jack Law
Congress Hotel (Joe Urban Room)
Art Kassel
Robert Royce
Cherie & Tomasita
Carlos Molina
Colosimo's
Dorothy Henry
Montenegro & Dor
Dave Malcolm
Jose Rivas Orch
Countess Boriska
Signor Barsoni
Art Buckley
Cole Sis
Club Alabam
Irene Duvall
Eddie Roth Orc
Drake Hotel
Lucille Johnson
Ahi
Armand & Diana
Jack Wallace
Clyde McCoy Orch
Edgewater Beach
Esther Todd
DeRonda & Barry
Art Carroll
Frolic's
Wally & Ver Dyn
Joe Allen
Ginger Pearson
Ruthania & Malc'm
Evelyn Regan
Evelyn Hoffman

Hangar (Hotel LaSalle)
Ivan Eppinoff
Hi-Hat Club
Al Zimmey
Trudy Davidson
Kolya & Berte
Margar't Lawrence
Effie Burton
Fella Sis
Dot Meyers
Bobby Dande
K-9 Club
Billy Brannon
Half-Pint Jaxon
Ed Casey Orc
Leon La Verde
Earl Partello
George Oliver
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Club Minuet
Trudy Davidson
'Sugar' Kennedy
Mildred Morris
Fred Casey
Frank Sherman
Morrie Stanton Orc
Mural Room (Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
"Opera Club"
Lawrence Salerno
Bernice Stone
Tom Gentry Orch
Jose Rivas Orch
Pierce & Harris
Palmer
Rosita & Ramon
Harrison & Fisher
Lowe Burnoff & W
Gale Page
4 Californians
Stanley Morner
Abbott Girls
Richard Cole Orch
Paramount
Jacky Waldron
Julia Garrity
Miss Harriet
Barbara Barnes
Joan Andrews
Babe Kane
Paul Bachelor
Playground
Dot Culbertson
Peggy Paige
Joe Little
Adele Gould
Don Elkins
Jimmy Frances
Milored Bolling
Lou Shatel Orc
Rainbo Gardens
Frank Wilson
Dorothy Thomas
Jules Stein Orc
Samovar
Wade Booth
The Randalls
Miss Capers
Muriel Love
Tommy Lyman
Lyle Smith Orc
Terrace Gardens
Romo Vincent
Ainsley Lambert R
Clyde Lucas Orc
Via Lago
Crane Russell Orch
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
100 Club
Edna Rush
Cele Davis
Virginia Hevy
Billy Gray
Ethel Allis
Myra Langford
Danny Alvin Orch

Hustries' Protest Against Hamid Goes Before Labor Dept.

The Hustries, aerial act, has complained to the state Department of Labor over alleged breach of contract by George Hamid for whom they played in the Christmas Week circus show at the Hippodrome, New York. Act claims it was contracted for 16 days, played 12 and was paid for seven.

Hustries was one of two acts that refused to sign the release allegedly requested by Hamid from the entire troupe. Other was the Schwartz animal turn whose owner has made no complaint so far.

August Hustrie, manager of the aerial turn, in his complaint, claims that Hamid deducted three days pro rata from the first week's salary on the ground that the first three days were in the nature of 'rehearsals', although played to a paid attendance. Hamid, contends Hustrie, later agreed to pay off in full for the week if the act signed a release from the balance of the contract. Hustrie declares he refused to sign.

Drops Stage Shows

Hayman's Lafayette, Buffalo, goes straight pictures next week after a four weeks' try with stage shows. Fanchon & Marco has been booking the house.

Leaves Mike Shea again alone with stage shows in Buffalo.

NEW ACTS

DEMAY, MOORE and MARTIN (4)
Dancing, Comedy, Songs
10 Mins.; Special in One
Orpheum, N. Y.

A threesome doing a straight adagio would make a novelty these days. Acts of this body tossing category have practically all turned to burlesquing the routine. Some make the fun-poking secondary to an expertly plied outlay of the adagio art, while others make obvious their limited talents in this field by going strictly rough and tumble. DeMay, Moore and Martin come under the latter classification.

Tussling and pushing around the three give one another extend through both a waltz routine and an Apache conception. The roughhousing in the former bit is diverting with the first two or three falls; thereafter it palls. Even with the Bronx cheer at the finale the Apache thing rates as a flat attempt at clowning. Between the waltz and Apache series of body slams the girl at the piano (Kay Noice) does warbling duty. She elects the torch genre of song. Hers is a voice that's hard on the eardrums. *Odec.*

ADAIR and RICHARDS (4)
Adagio, Songs
12 Mins.; Three and Full (Special)
State, N. Y.

An adagio duo performing within an atmospheric background plus vocalizing support. Crafty production throughout. The turn is in 'three' sections, playing each time in 'three' or 'full.'

Here as finale on a five-act layout, the turn didn't seem to fit, but standing alone it should be a nifty act of its kind.

Both the first and last drops have explanatory tips imprinted on scrims, first on an Indian scene and lastly on an Arab scene. In each an adagio duo performs, likely Adair and Richards.

Middle number is a cleverly designed opera burlesque showing cats yodeling operatically. Effect is through a gable painted drop with vocalizers in cat outfits shown through cutouts in the drop. *Shan.*

WILLIAM HALL and Band (22)
20 Mins.; Full (Special)
Academy, N. Y.

There's quantity, but the quality is not high in this aggregation. William Hall, tall and personable baritone, used to be on CBS. This time he has with him, besides the band, the Three O'Connor Sisters, Betsy Doner, and Ricard and Cassell. Finaled here on five-act layout for fair reception. But the Acad may be no criterion.

The specialties perform only once each. O'Connor's sing, as does Miss Doner. Ricard and Cassell are a boy dance duo. Miss Doner vocalizes a rhythm song, while Ricard and Cassell tap and then interchange steps while clad in white flannel tails and hats to match.

Stage is always in 'full' for everything and lighting simple. Mike throughout for Hall, but O'Connors get along without it. *Shan.*

GORY and WERNER (1)
Instrumental, Comedy
8 Mins.; One and Two (Special)
Academy, N. Y.

Gene Gory and Freddy Werner are a new combo, former late of the Britton band. Both simulate musical virtuosis in a funny way.

Werner plies the piano until everything drops out of the melody box, and Gory busts up several fiddles before he finally essays a serious piece nicely.

A blonde introduces the pair in a serious way in 'one,' but the opening sequence has the pair performing in 'two' and returning for a bow off. Girl doesn't show after that intro.

Deuced here on five-act bill and fared okay. *Shan.*

Lincoln Orph's Unit

Lincoln, Jan. 15.

First unit to hit here will be the Cecil and Sally troupe at the Orpheum week of Jan. 29. Surprise is the placing of a stage show in the Orph, probably the least presentable house of the three vaudeequipped stands owned here by Lincoln Theatre Corp. House has about 1,400 seats.

Cecil and Sally have been on the air via KFAB for four years.

DOWNEY'S MEMPHIS $10,000

Memphis, Jan. 15.

Morton Downey and his unit broke the house record at the Orpheum here by doing $10,000, 50c top, and four shows a day.

'PRINCE' FOR B&K

Chicago, Jan. 15.

B. & K. is bringing in the 'Student Prince' unit at the Chicago week of Jan. 26.

Likely to follow is Ted Lewis' outfit.

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WE DO OUR PART

15 YEARS AGO

(From VARIETY nd Clipper)

Former saloonkeepers were looking for picture theatres as next activity. reference for seaters.

Some talk of William J. ryan for vaudeville, but off when managers figured his recent bounce as Sec. of State might lead him to denounce the administration.

Nick Hufford, who had been doing a single while Del Chain served in the army, took Chain back. He was getting $200 single, and the duo could get only $225, but it went.

Booking office was shutting acts that played for the Shubert Sunday concerts.

Famous Players annual report showed a turnover of $20,000,000 with epidemic closings costing $1,250,000. Foreign business around $3,000,000.

Ivoli, N. Y., open only the latter part of 1918, showed a profit of $21,000 with the Rialto netting $150,000 on the year.

Jos. S. Klein and Anna Green bought from the Rosenberg Operating Co. the nine years remaining on the lease of the 14th St. theatre.

Shuberts were suing the Chicago Post for several million dollars on various alleged libels. Didn't get it.

Equity tipped that in the middle-west stage hands were being used for bits in several shows. Saved salaries.

50 YEARS AGO

(From Clipper)

Managers kicking at a raise in theatre insurance rates, due to the recent burnings of two theatres. Complained a fire always hoisted the ante.

W. W. Cole closed his circus Christmas after a tour of 216 days.

Panorama business shot. Owner of one of the Hibernicons was conductor on a street car.

Richard Mansfield and Richard Outram, his leading man, in a fight in Louisville. Woman objected to a story Mansfield told, Outram seconded the motion and the two men clinched. No decision, but Outram is job. Case didn't come to

Standard theatre, recently destroyed by fire, was to be rebuilt. Mortagee had a contract with the owner to return the house to him at a specified time and non-provision made against fire. New house was razed when that block was taken for Gimbel's store.

London theatre, on the Bowery, narrowly escaped being destroyed by fire when two adjacent buildings burned down.

Mrs. John Drew ran over from Baltimore to o. o. her Arch St. theatre, Phila. Out with Jefferson and playing only one or two nights a week.

Mme. Janauschek refused to play a matinee in New Haven because the admission was only two bits. Upped to half a dollar and she played, but to poor business. Contended the smaller price was an insult to an artist.

Inside Stuff—Legit

First roadway play to be patronized this season by Mrs. Franklin D. Roosevelt proved a sad occasion all around. Mrs. Roosevelt chose to see 'Re-Echo' to honor an old-time friend, Carlotta Nillson, who was making her stage return in the piece. Opening day, however, Miss Nillson retired from the cast due to inner squabbling, with Mrs. Roosevelt's attending anyway, because of not knowing the situation. Besides Mrs. Roosevelt, the party included Frances Perkins, Secretary of Labor, and other government officials.

'Re-Echo's' troubles started in Philadelphia during the week prior to Broadway. Author, I. J. Golden, and the producer, Carol Sax, were squabbling with Golden finally insisting closing the shows because he felt Sax's production was inadequate. Sax refused to close with Golden then applying for an injunction. Golden, however, compromised with the production to go on only if Miss Nillson were taken from the cast. Sax, in order to come in to New York, agreed though to show his feelings on the subject he sat with Miss Nillson at the opening formance.

Mrs. Charles Coburn was sent for to replace Miss Nillson and rehearsal one full day But she became ill and had to retire. Margaret Gateson was then paged but bowed out on the plea she couldn't make it in time. Opening night the role was played by Florence Walcott, understudy for Miss Nillson.

Several members of the family of the late Joe Leblang have gone to court in an effort to collect specific bequests set forth in the ticket magnate's will. The widow, who married William Jasle, an attorney, last year, contended that the estate was insolvent, which would explain why the bequests were not paid.

Most recent court action by a beneficiary was filed by Mrs. Sadie Rosenbaum, Leblang's adopted sister, who complained to the surrogate that Mrs. Jasle had received $110,000 in salary during the past two years, an amount she contends is excessive. She claims that the estate was solvent, according to an audit made by an accountant retained by her counsel, Bennett Siegelstein. Mrs. Rosenbaum seeks the balance of $17,500 which she agreed to accept in settlement of her claim against estate.

Leblang was reputedly worth $10,000,000. About five years ago he purchased the Longacre Building at Broadway and 42nd street, that property adjoining the Fitzgerald Building which he already owned. This purchase gave him possession of an entire block frontage on Broadway upon which he planned to erect an office building. Only beneficiary to have received his bequest in full is said to have been William Kaufman, Leblang's personal attorney. That, was a settlement.

An example of an apathetic attitude of newspapers towards co-operating with the theatre is that in an upstate New York city where a dramatic stock company has just folded after four weeks. Business conditions in the city are not of the best and this was reflected in the patronage for the stock. One morning and one evening newspaper in the city, but except for photos of the players prior to the opening, the papers only gave perfunctory attention to the shows. This amounted to the usual weekly reviews, requiring less than a half column of type. The theatre took good-sized ad space, however.

On the other hand, these papers devour anything offered them pertaining to a local group of amateurs who naturally were opposition for the stock. Amateur group is composed of more or less wealthy localites who buy no advertising for their stage venture. Result was that the stock company's fold ended a payroll of close to $800 a week and the ad revenue to the newspaper likewise ceased.

Stipulation in the managers-authors agreement requiring a Broadway engagement of not less than three weeks in order for the producer to participate in the picture rights money, shuts out Morris Green and Frank McCoy on any such coin from the flock of shows they tried out at Jackson Heights (suburban New York) last summer. One of their tries, 'Strictly Dynamite,' has been sold for the screen, and negotiations are on for 'Etienne,' 'Racket's End' and 'East of the Sun,' all of which went on at the Heights.

Two of the Morris-McCoy shows were presented on Broadway but only one ('The Curtain Rises') played beyond the picture limit. It is not reported sold for pictures as yet.

Nine members of the family of the late Charles A. Levy have served notice they will contest the will. There are six bequests amounting to $30,000. Those named to receive $5,000 each are Saul Abraham, Frances Marshall, Joe Newman, Sam Roth, Louis Scadron and Sol Levy.

Levy is a brother and not among the contestants. Miss Marshall, Abraham and Scadron were friends, the latter also the decedent's attorney. Roth and Newman are employed in the Broadway ticket agency of which Levy owned 49%. His interest in the ticket business was bequeathed to Scadron and Roth equally. Al Jones owns the balance of the stock.

Earl Simmons, who committed suicide by gas in New York last Wednesday (10) was formerly a playwright and earlier was on the stage. Failure to secure backing for a new play led to finale despondency. Tragic angle was revealed when it became known that a friend had secured the necessary finances for the show's production and was on his way to break the good news.

Simmons started production of a play several years ago in association with Jack Bohn, but it was abandoned during rehearsals.

Broadway reviewers didn't like 'Come of Age', the Clemence Dane drama with music which opened at Maxine Elliott's, New York, Friday (12). Notice which attracted most attention was that of John Anderson's, whose review was in rhyme.

The false teeth used by Basil Sydney as an aid in changing his countenance in 'The Dark Tower' cost $350. Management received so many bids from stock companies for the rights that the matter of the teeth arose.

Inquiry resulted that the 'dining furniture' could be duplicated for $25. Screen rights were sold for $35,000, which took the show out of the red.

Upon perusing the published script of 'The Lake' as originally done in London, the New York dramatic critics made voluminous comment on what is the matter with the play which brought Katharine Hepburn back to Broadway from Hollywood. The changes were ordered by Jed Harris, the producer, and the script was revised by Geoffrey Kerr at Harris' direction.

Legit agency permit issued to the Morrison & Winkler agency has been transferred by Equity to Charlie Morrison.

Morrison took over the office upon dissolving partnership with Danny Winkler. Latter has made application for his own permit.

Nena Sinclair, one of the three actresses in the Schlessinger-Friedlander play, 'The Locked Room,' to make their Broadway debuts at the Ambassador (the play lasted only a week) denies that she is related to the Sinclair oil family or that she provided any of the financial backing for the piece.

Inside Stuff—Pictures

Except for disputing receiver allowance and opposing reorganization plans, few moves appear to remain for attorneys who have harassed Paramount under its bankruptcy adjudication. Samuel Zirn, in his last move to oust the receivers of Par on appeal from an unfavorable decision in the lower courts, has been the most active and while the Circuit Court of Appeals affirmed the lower court's decision, irn may still go into the State courts where he once brought a bondholder action and succeeded in getting an injunction against release of any funds by Film Production Corp. This is the Par subsid set up to hold negatives which went into hock for the now famous $13,000,000 loan.

Saul E. Rogers' next threatened move is a demand upon the present Par trustees to take action on a basis of the testimony of Adolph Zukor, Ralph A. Kohn and John D. Hertz in referee proceedings. Both Zir and Rogers are behind bondholder suits which Par has made no motion to settle, though the company paid off A. C. Blumenthal when he sued as a bondholder to set aside the $13,000,000 bank loan transaction on the ground it violated indenture of bonds.

Some of the Coast bunch are snickering at Harry Cohn over 'Lets Fall in Love' (Col), which Felix Young produced and David Burton directed. If the feature gets over with the public that snicker will probably turn into an outright laugh.

It was a dog fight all the way between Cohn and Young, with studio head giving the producer a hard ride throughout the making of the picture. Cohn didn't like the story, threw out the musical director, wasn't impressed with Harriett Lake, the ingenue, and evidently thought the whole thing was bad. He even shipped the picture before the fin preview.

This preview took place because the studio, as stipulated, had to take action on Miss Lake's option five days after such a viewing. The giggle studio bunch think the film is all right despite Cohn.

Division Five of the NRA—the section created to handle amusement codes—rapidly is assuming the status of a major arm of the new deal. Following promotion of Sol A. Rosenblatt to the Divisional Administrator, Gen. Hugh S. Johnson last week upped assistant deputy William P. Farnsworth to post of full deputy and assigned William Doherty, former newspaper correspondent, to Farnsworth's old place.

Doherty, who will accompany Rosenblatt on his trip to Hollywood, recently tossed up his job with Universal Service in resentment at Hearst editorial policy and criticism by Hearst papers of the NRA and has been working in NRA's Blue Eagle division.

Having come to rely on leg and lingerie art from studios to dress up their pages, newspapers throughout the country are starting to object to the Hays and U. C. code ban on these photographs.

No open complaint has been made or concerted action taken, press agents claim they can already hear the muttering of city editors who are shy their customary pile of studio leg art. Dailies have been going back into files to find hot photos of film femmes still worth printing and some say they intend keeping ; practice up if they have to dig back so far as Theda Bara.

Leslie Howard is drawing salary from Radio, awaiting start of 'Of Human Bondage,' which is not slated to get away for three weeks. Player, who signed to make that picture first upon his return from England, will swing over to Warners on its completion on his contract there.

Warners and Radio were getting together on agreement for Howard to make 'British Agent' at Warners before 'Of Human Bondage', but Warner execs figured to let the player finish all prior commitments before starting his contract with them.

Newly organized Minneapolis Citizens' Film Council, formed by representatives of 50 civic organizations to help boost worth-while screen entertainment, will rate all pictures released here according to their educational and entertainment value, according to the announcement of Dr. Ray Knight, its head. Ratings will designate whether pictures are suitable for family entertainment. Efforts will be made to enlist patronage for outstanding films.

Whether clubwomen patronize the same type pictures they recommend is one of the points of interests to producers to be decided by ballot of some 18,000 members of the California Federation of Women's Clubs in the five Southern California counties by Feb. 1. This information will come through a vote to determine the 10 best pix of the year from the social point of view, rather than the merely educational or entertainment values.

Niven Busch has been appointed west coast correspondent for Time magazine, and will handle reviews of the more important pictures and other local assignments for the weekly.

He will handle the post in addition to his duties as a writer on the Warner scenario staff. Busch's brother, Noel, is currently covering film reviews for Liberty in New York, using the by line of Beverly Hills.

Metro is so convinced on the advisability of reshooting portions of films for foreign showing that an average of one out of every five M-G pics is done over. Last to get the treatment was 'Eskimo'. Since company has been watching itself carefully it figures it's actually way ahead despite the trouble and expense involved.

veteran Pathe executives under Joseph P. Kennedy in that picture's company are with him in the latter's liquor importing and distributing business. They are Ted O'Leary, general sales manager of Somerset Importers, who occupied that same post with Pathe, and Tom Delehanty, sales assistant. Delehanty was Pathe's foreign distribution chief.

Authors of 'Me And the King', which Mae West wants Paramount to buy for her, are both connected with royalty. Alexis Thurn-Taxis is one of the writers, and Marcel Ventura, KNX singer, is the other.

Story has a background of European royalty and Miss West will probably write the dialog herself if the sale is completed.

Radio advertising on Francis Lederer, in 'Man of Two Worlds', is that this is his first film. Actually, Lederer has been in a number of films abroad. He came to prominence in Europe chiefly through his films.

Several of Lederer's German films have been seen in New York.

A regular feature film is being used in many cities to flank the For Motor company's commercial, 'These Thirty Years'. The regular release is given secondary billing but the names of its stars are newspaper-advertised.

Metro's 'Rip Tide' is working on a closed set. Nervousness of Norma Shearer, due to this being her first film in over a year, and the fact that an imported star in the cast is having trouble remembering lines i reported the reason.

The Fox annual statement, due in the spring, will be the best since Sidney R. Kent took hold as president of the company two years ago, is the advance report.

Harpo Marx Seems Very Serious Over The Serious-Minded Vodka Theatre

Harpo Marx went to Russia as a comedian and came back a soothsayer. The fortunes he tells about are those of the Russian theatre. And they are fortunes, indeed.

The Russian theatre, Harpo says, is the strongest in the world. And if people still want to think of him as a comic only, he has the corroboration of Alfred Lunt and Lynn Fontanne on the subject. They were there at the same time.

'Forget the comedy,' says Harpo. 'Let's look at the thing seriously, without clowning. I never met a group of people who take their theatre so much to heart, who study and work at theatre more earnestly, or who have more to offer, than the Russians.

'They rehearse a play for nine months or a year. Then, if they're not absolutely certain, they rehearse it a couple of more months. Every actor is a star, studied and learned and capable. Expense is no objective—the government pays the bills. So how can they miss? How can they do anything except put on plays that grip and hold the audience?'

Even for a vaudeville act, says Harpo. He got a couple Russians to work with him in a turn when he reached there. They insisted on rehearsal after rehearsal until they had the whole thing letter perfect. They wouldn't go on and try it, or ad lib. People out front had a right to expect a perfect performance, they figured.

Respect—Nuthin' Ise But

And it's great to be an actor in Russia, says Harpo. Actors are artists over there, he says. They get respect.

Harpo didn't expect as much respect as he got when he went over. He went over to play music hall dates and thought it might be interesting, but it proved more than that. The way he happened to go to Russia is something. Alexander Woollcott was there a year or so ago and told the Muscovites about Harpo. Walter Duranty, New York Times correspondent there, seconded the motion. The Russians decided they'd like to look at the fellow, so they invited him.

He did a 25 minute act for a full seven days in Leningrad and played two concert dates in Moscow. One was for an audience composed completely of actors, ballet dancers, and other stage folks from the various art theatres in Mocow. That was an audience, says Harpo, to remember.

'They've had a tough time in Russia,' he explains. 'Money was hard to get. The world didn't approve of their politics. All kinds of wrangles. But the artists were left pretty much alone, with permission to work and study. Maybe they were off the track here and there. Maybe they were forced off the track. Doesn't matter. What counts is that they studied and made themselves pliable and capable.

'Now, with recognition, with the world opening up for them, they're going places. And they can teach us, the rest of the world, a lot.

'That's for stage and that's for pictures. Maybe we haven't liked some of their films so much recently, but they were studying and working out formulas. Now watch their steam. Because in films again they have the same advantage over us as in legit. Time means very little. When a director and a company go out to make a picture that's the last that's heard of them for a year or two. When they come back they've got a real worth-while film.'

At this point Harpo almost began to tell a funny incident about his Russian trip. About the time Premier Litvinoff imitated the spoon business, or the time when Harpo helped put up the first American flag in years in Moscow, over the Metropole Hotel, with the resultant confusion. But he couldn't tell the gags. He was doing straight this time.

'Besides,' he explained, confidentially, 'I've got to save the gags for an article I'm writing for Collier's, they're paying for it.'

ARBITRATION ON ROSS

Equity will arbitrate the $143 salary claim of the Shuberts against Don Ross of the 'Follies.'

Shuberts claim Ross missed two rehearsals in Boston.

Ideal Job

Woman living in Westchester recovering from a nervous breakdown is a lover of the theatre. After a talk with the doctor, her husband got the idea that she would recover more quickly if some affable actor joined the household and ad-libbed with the wife about the stage and its people. Alternative would be the quiet of a sanitarium.

Husband applied to Equity for a candidate. Requirements are that he be able to drive a car, use of which he can have personally in the evenings. The man was referred to the Actors Dinner Club.

'Foundation' Solicitation Stuff Up in Court Again

'Actors' Memori Foundation' was brought under judicial observation in New York last week when one Herman Rappaport was arraigned before Magistrate August Dreyer for soliciting funds without a permit. Activities of the 'Foundation' have been objected to by the Actors' Fund, Equity and ABA.

Rappaport, in soliciting donations over the telephone is alleged to have claimed that he was Bert Lytell. Latter denied that he authorized use of his name. The accused is charged with repeating himself when asking Antoinette Perry for a donation. Previously Rappaport approached Miss Perry, who is active in the Stage Relief Fund, but failed to recognize her when he called at her apartment and allegedly accepted a check. Following that he was arrested on charges filed by Miss Perry with the District Attorney.

'Foundation' is allegedly headed by Major Edith Ward, who last summer was fined $500 and given a suspended sentence of 30 days on a similar charge. Miss Ward, when called to the stand, was unable to remember any details about her office. When asked by John J. Sullivan, assistant prosecutor, whether there were any books recording collections, she said she didn't know. Rappaport's sister thereupon turned over the books which disclosed that an average of $125 was collected daily.

The d.a. then asked for her arrest. Judge Dreyer adjourned the case until today (Tuesday).

It was the second hearing in the Rappaport case. In the first hearing Miss Perry was given a summons while she was in the enclosure near the bench. Miss Ward was the complainant and it was presumed that she charged slander. Judge Dreyer severely criticized the service and told Miss Perry it was illegal.

$3.30, Like All the Rest, for 'Mahogany'

Plan to charge $5.50 for opening night tickets for 'Mahogany Hall,' which premiered at the Bijou, New York, Wednesday (17) was scratched when the management slept on it. Now the regular scale will be topped at $3.30. Announcement of the high price attracted attention.

'Hall' was tried out last summer at Provincetown, Mass., where the producer, John R. Sheppard, jr., conducts summer stock. Frank A. Buchanan, who was associated with him in previous production tries, is not concerned with this show. He is an artist and is currently occupied with designing labels for whiskey bottles.

Show takes its title from a one-time notorious establishment on 13th street, Washington, D. C.

SHORE WITH H. & W.

William Shore has been named general stage manager for Harmon & Ullman and will be connected in that capacity with all the company's productions.

Shore is just back from Hollywood, where he did some directing for Paramount.

SARGENT FOR FROMAN

'Folli Fortnight Replacement—Miss Froman Ill

Jean Sargent went into the 'Follies,' Winter Garden, New York, last night (Monday), replacing Jane Froman who was forced out by a nervous breakdown. Doctor ordered Miss Froman to Florida and she left for Miami Sunday night. Miss Sargent went in on 24 hours' notice.

Miss Froman will be away two weeks and goes back into the show upon returning. She will also miss her broadcasts on CBS for the next two weeks.

'NOT SHUBERTS' LAWYER'—KLEIN

'I'm not the Shubert lawyer,' claimed William Klein when served with papers to force the payment of royalties to Owen Murphy, one of the composers of 'Hold Your Horses.'

Murphy was given an award in full by arbitration, even the Shubert man on the board voting in his favor. At the hearing three lawyers—Klei and two attorneys in his office—were present to 'fig t' for J. J. Shubert.

Shubert was ordered to pay off Murphy within five days. After he delayed the payment of royalties for two weeks, Harry A. Bloomberg, attorney the composer, went into court and secured summary judgment.

Composer received the money last week, and when the show played Philadelphia his name, which had been absent from the billing since the tryout in Boston, was inserted in the program.

Klein has been on the Shubert payroll since the firm's early days and is still known as their lawyer. His written denial followed Bloomberg's move for summary judgment.

By establishing the validity of Murphy's contract the way has been paved for charges to be made to the council of the Dramatists' Guild, which could lead to J. J. Shubert's suspension as a manager in good standing. Manager testified at the arbitration hearing that the composer failed to attend rehearsals. Murphy's son, Johnny, and others testified that Murphy was present until after an argument with J. J., who then barred Murphy from rehearsals. That was but one of the disputes that marked the preparation of 'Horses,' the other authors and the show's star, Joe Cook, being involved.

After being called by Cook, Shubert declared he would send 'Horses' to the road in eight weeks. It left the Winter Garden in 10 weeks, one of the shortest engagements for a major musical in that house.

Bloomberg secured affidavits from the American Arbitration Association and the Dramatists' Guild to the effect that Klein acted in the Murphy case. He served no notice of having withdrawn. The award established breaches of the Basic Minimum Agreement. Delay in the payment also was a breach.

Dramatic Critics' Box Score

John Brown, of the Post, whose heels haven't been seen by all the boys at any one time since back in '30-'31, is showing 'em to the pack at this mid-season accounting of the New York first stringers on their critical hits and misses.

As the legit season of '33-'34 and VARIETY's 11th annual box score reach the half way mark, Brown is in the lead with a percentage of .900 for 45 correct predictions out of 50 tries. Gilbert Gabriel (American), leader in the final score for the past two years, is currently in third place with .836, while John Anderson (Journal) moves up from third to second at .839. Brooks Atkinson (Times), who is snapping up his notices by becoming humorist, is fourth at .818. Outside of some shuffling on individual places, the first division remains unchanged. The previously mentioned four oracles have been up there or thereabouts for a long while now.

Second division has a new face, Bernard Sobel of the Mirror, and there has been some slight shifting around in that bracket also, but except for Sobel the personnel is the same. Richard Lockridge (Sun) is up two notches to fifth position, while Robert Garland (Telegram) also does a little climbing. From bottom at the finish of last season, Garland is now sixth. Burns Mantle (News) is seventh, Sobel is next-to-closing and Percy Hammond (Herald) is riding in the caboose.

But the boys are not having such a tough time. The managers have rung in a few Saturday night openings on them, a la Hitler, but have atoned by providing more amusement than usual. This season in every respect has been better than last.

Up to Jan. 6, the 'as of' date for this computation, 64 new shows had come in. This is two less than the same period last year. But this year there have been 20 in-the-money shows, classing either as hits or moderate successes. A year ago this time there were but 15 in this category. The critics have sat through 44 flops this year as against 51 at the half-way mark last season.

Both the producers and reviewers have shown marked improvement in their guessing. Producers edge into the .300 class for the first time since the birth of Mickey Mouse, hitting .313 currently on the basis of 20 successes in 64 attempts. That's 86 percentage points better than their average for the same period last season. The critics' combined current batting average is .796, almost 100 points over the normal of recent mid-season averages.

Mantle has witnessed the most shows thus far, 59, and Sobel the least, 38. There is a noticeable decline in 'no opinion' reviews. Three of the nine critics have taken a definite stand on all shows caught, and only 15 'no verdict' reviews are recorded for the entire league.

Like the guy who would still be champ if he hadn't stuck out his chin, VARIETY would be batting .1000 if it hadn't guessed wrong three times out of 64. There's a rumor current that VARIETY's batting averages will never be the sort to be sneezed at as long as VARIETY keeps its own box score, but this paper has occasionally trailed some of the boys on the dailies, much to the box score keeper's annoyance who has to listen to the alibis and squawks of VARIETY's reviewers.

150 Actors Register 1st Day for Stock Under CWA's $28,000 Grant

Monday (15) was the busiest day around Equity's New York offices since strike times.

It became known that unemployed actors will be aided by the Federal government through its Civil Works Administration, which had made an initial grant of $28,000 to be expended in stock presentations by 10 companies employing 150 players. That many actors filed applications for engagements the first day.

Plan is to present a selected list of plays in school auditoriums, hospitals and other institutions, no admission to be charged. Although plans are not final, it is proposed to have five companies of 20 players each and five companies with casts of 10 players each, as a starter.

Players will receive from $25 to $30 weekly, according to the parts. Enough money has been appropriated to keep the 10 companies playing well into spring, by which time it is hoped the movement will spread and more money allowed by CWA, one of the newer federal agencies battling the depression.

Shows may start rehearsal immediately. Playwrights have been asked to waive royalties and several have volunteered their services as directors. Latter, when paid, are to receive $35 weekly. While the present activity is reported confined to the New York area, other key cities may be supplied with shows similarly. Opening date set is Jan. 30, with the actors to be paid during rehearsals.

Mrs. Sabin Al

Rehearsal pay is particularly pleasing to Equity through whose efforts Federal support is credited. Mrs. Emily Holt, of Equity's legal force, is named as having successfully contacted the CWA heads. She was aided by Mrs. Charles Sabin, social registrite, prominent in the anti-prohibition movement. At Equity's suggestion Margaret Smith was placed in charge of this new Federal project, with David Burton named as her assistant.

New York state through its local boards of education originated a similar type of aid to professionals last summer when the Playground Players was formed in Nassau county (Long Island). That unit is still operating in school auditoriums, current play being 'Seven Red Elephants' mystery drama.

Playgrounders were paid $18 weekly at the start, but now receive $25. They have made a profit of $8,000 to date. Money has been turned over to local unemployment relief bodies in the various communities and some devoted to Christmas food baskets. State recently authorized a similar company for Westchester county, and the unit is now rehearsing.

It has been proposed to CWA that similar stock units be formed for touring purposes, also vaudeville units which would alternate in various stands. The Playground Players started with 10 in the cast, but now has 17.

An Answer

howman knows what it is all about secured more advantageous terms than usual in booking a show into a Shubert theatre near Broa way.

That impelled Lee Shubert to mildly protest: 'Say, you are mean to me.'

'That's the only way I can get an even break,' replied the manager.

ZIEGFELD FROLIC IDEA ATOP WINTER GARDEN

huberts are seeking a floor show idea for a proposed revival of the Ziegfeld Frolic, this time over the Winter Garden, New York, where the 'Follies' is current. Spot is the old Plantation club, now taxi dancehall.

Shuberts' to open it around Feb. , in connection with the show downstairs, as a supper club. Understood the Ziegfeld Frolic name, which used to draw atop the New Amsterdam theatre, will be used.

No Troupes Available, Lyceum, Roch., to Stock

Rochester, Jan. 15.

Failing to get road companies, the Lyceum theatre is to have its own stock. Manager Hattie Lutt is in New York recruiting talent.

Newspapers ready to give plan plenty of support.

Hollywood, Jan. 15.

There is no chance of the CWA helping the out-of-work Hollywood extra, at least in the same manner as it is now intending to aid the legit actor in New York. This was pointed out by picture leaders Monday (15) who said that it is all right for the Government to pay the legiter for appearing in free shows but that it would be too costly a proposition to make pictures just to take up the slack in Hollywood's ranks of the unemployed.

Oliver Morosco Hurt

Hollywood, Jan. 15.

liver Morosco was treated for painful injuries to face and body in Hollywood Receiving Hospital after being found dazed on Hollywood Boulevard early Sunday (14) morning. He could not account for his injuries.

Morosco told police he lost consciousness while walking on the street and must have fallen.

Small Audience—No Concert

Dallas, Jan. 15.

John Charles Thomas came to town Monday (8) for a concert at the Auditorium, but left without giving it.

Not enough

New Brokers' Plan Would Limit Times Sq. Outlets to 4; 75c Okay

Broadway's ticket brokers and the ticket committee of the Legitimate Theatre Code Authority will go into session Wednesday (17) to discuss a new plan for controlling and possibly further decreasing alleged agency evils.

Meeting is regarded as all important to the brokers, because if the new idea is tried it may force most agencies out of business or compel them to combine.

Plan set forth at great length, covering pages of typewritten matter, is described as a variation of the central ticket proposal. In gi the new idea would spot ut four agencies within the Times Square zone and provide that each have at least 10 branches in other districts for the purpose of having the widest possible distribution.

The present rules calling for a limit of not more than 75c above the box office price for lower floor seats and 50c premium for balcony seats, would be retained. Plan, which is sponsored by Brock Pemberton, chairman of the managerial ticket group, is the answer to the agencies' complaint that there are not enough tickets available for them to make a profit at 75c resale limit.

By compressing the number of agencies and thereby reducing operating costs, new plan's sponsors say that the increased sales will solve the brokers' problem. It is expected, of course, that the amount of gypping will be further decreased.

Three Managers

Plan calls for three salaried executives as managers. Idea proposed by Frank Gillmore, who is on the Code committee, appears to have been brushed aside. His calls for no reserved seats, first come first served. Others believe such a plan would wipe out the legit by chasing away all class patronage.

With Administrator Sol Rosenblatt sitting in at the Code Authority session last week, the two agencies charged with selling tickets at more than the premium limit were suspended for one week each. In the case of Leo Newman there were two cases of violation of the rules, sale of tickets for 'As Thousands Cheer' and 'She Loves Me Not.' As for 'Cheer,' the broker contended the sale was not made by his agency and the tickets were not his locations.

Attorney Stanley Flower, acting for Newman and the Warfield brothers, whose Library agency also violated the rules, did not deny the charges, but thought the one instance was not proven. Rosenblatt thought otherwise and was for ruling out Newman for two weeks. When it was stated that the Music Box (where 'Cheer' is spotted) had withdrawn allotments from the agency for three weeks (also the Library), the administrator agreed on the one-week suspension.

Weinberger 'Prosecutor'

Milton Weinberger, an attorney associated with William Klein, the Shubert lawyer, acted as 'prosecutor'. Explanation was that Weinberger volunteered to do it for nothing and Rosenblatt accepted, removing from him the burden of examining the witnesses.

Charges of irregularity against Jed Harris in handling the tickets for 'The Lake' at the Beck theatre were considered and several witnesses were called, but no decision reached. Report was that Harris has an arrangement with the theatre whereby he controls the distribution of most of the preferred tickets, which is contrary to the license rules. There was a general denial of the charges that certain unlicensed agencies paid 'ice' for 'Lake' tickets.

The agency men had an inning with Rosenblatt over the rule objected to by all brokers. It concerns the prohibition of one agency trading or selling tickets to another. Brokers seek the privilege of such interchange, on the claim that if one agency cannot sell its allotment another should have the right to take over such unsold tickets rather than have them sent back to the box office.

Want Interchange

Brokers also asked the administrator to favor a change in the interchange rule which would permit each broker to collect 75c profit. That would raise the premium to $1.50. Rosenblatt is reported to have said that the interchange between brokers had never been placed before him. Agency men are slated to confer with him in Washington early in February.

During last week's meeting, when the violation cases came up, Pemberton again made the charges that he believed 27 out of the 32 licensed agencies were violating the rules in some form or other.

UNION OKAYS CLOSING, CUTS FOR 2 TROUPES

Yiddish Art Theatre folds in New York Feb. 11 and goes on the road for the rest of the season.

ficient biz forced Maurice Schwartz to ask the Yiddish Actors' Union, branch of Equity, to allow a fold-up. Yiddish legit troupes are always signed on a full season basis of 32 weeks minimum. Union set the New York closing date.

Union also had a problem in the matter of the Ludwig Satz troupe at the Public theatre. Company supposedly has the biggest current hit on Second avenue, but claims it can't pay expenses because of debts contracted earlier in the season.

Union okayed a $10 per person payoff to the entire cast Saturday (13). During the week salaries for the future will be figured out, with an all-around cut of some sort arranged for at least a few weeks to make possible a completion of the season.

Strictly Cash Tenor in Thomas Unpleasantness

Dallas, Jan. 15.

Some 1,000 folks braved a cold night to hear John Charles Thomas, only to be told after an hour's waiting the concert was off. Statements that the singer and Harriet Bacon MacDonald, local impresario, failed to compromise on a $1,500 contract was given the audience.

Afterwards Mrs. MacDonald explained that Thomas had agreed to accept $750, but on the morning of the concert she had only $250 available, which amount she increased by curtain time to $500. Offering a note for the difference, Mrs. MacDonald stated that Thomas refused it and did not appear at the auditorium, his manager cancelling the date at 9 p.m. Mrs. MacDonald related her experiences with Galli-Curci, Josef Hofmann and Martinelli, each of whom overlooked lean b.o. takings rather than cancel their appearances.

That night Thomas was to have been presented an honorary membership by the Texas Rangers. His failure to appear and accept this honor left the town hotly indignant.

MILWAUKEE'S LEGITS

Margaret Rice Venture Starts April 9—Davidson's Road Shows

Milwaukee, Jan. 15.

Whether prompted by the promise of out-of-towners for the Auto Show, which opened Saturday (13), or merely by the idea of giving showgoers something a little different, most of the loop houses, for the current week, are stepping out with stage shows.

The Davidson is going to stick to legit road shows, now that the stock thing has definitely been abandoned as a project to keep the theatre open in between attractions. 'Green Pastures' is the next offering.

Margaret Rice promises five weeks of attractions at her Pabst theatre beginning April 9. Contracts have been signed with Robert Henderson to bring guest stars.

Grief in Ft. Worth

Fort Worth, Jan. 15.

A rift has developed in the Little Theatre here, lanchard McKee is out as director and has organized the Community theatre, with about 500 persons signing a petition for the new group. Old Little Theatre crowd is burning up over McKee's action.

Harry Hoxworth was approached as successor to McKee at Little theatre, but he and board could not get together. Robert Nall is acting director.

Shows on the Road

Week of Jan. 15.

Eva LaGallienne Rep., American, St. Louis.

Katharine Cornell lumbia, San Francisco.

Walter Hampden Rep., langer, Chicago.

'No More Ladies,' Plymouth, Boston.

'Hold Your Horses,' Grand, Chicago.

'Let 'Em Eat Cake,' Baltimore.

'Dangerous Corner,' Alexandria, Toronto.

'Devil of Pei-Ling,' vard, Jackson Heights.

' iography,' National, Washington.

'10 Mi Philly.

'All the King's Horses,' bert, Boston.

'Green Pastures,' Auditorium, Lincoln, 15; Aud., Sioux City, 16-18; Coliseum, Sioux Falls, 19-20.

'Autumn baker, Chicago.

'The Curtai Chicago.

Vaude Producers

(Continued from page 41)

to the actors, while having to accept their own stiff cuts from the theatres, the initial investment, with no guarantee of sustained bookings, will preclude all production chances, the producers aver.

A few other changes and clarification of several code provisions will be asked of Administrator Rosenblatt. One provision on which info is sought, with a view to possible modification, is the rule that makes an exception of vaude principals having less than two years' experience. The weekly minimum for more experienced actors in vaude is $40 but for those with less than two years it's $25. The code does not differentiate with chorus people over the length of experience, stating that all girls in traveling companies must receive $35 minimum.

The producers will also question the code's classing a chorus girl in her first week out of a dancing school as worth $35 a week while the principal with experience up to two years is allowed $25.

Forkins, Maddock and Gerber had a short interview with Rosenblatt in New York last week. The latter suggested a formal meeting in Washington and the Thursday appointment was made by him by telegram yesterday (Monday).

Producers Organize

On Saturday (13), following the brief session with Rosenblatt in which he advised the committee to organize, a meeting of producers was held in Maddock's office. About 25 attended. A temporary title and officers were named and a collection made to defray costs of the Washington trip and incidental expenses. Next week the producers will organize on a regular basis and apply for a charter and incorporation papers.

In New York Rosenblatt expressed surprise to the committee that producers hadn't been represented at the code hearings in Washington. Only answer, given by Gerber, was that, 'We didn't know the vaudeville code was being included in the picture code. We thought vaudeville was going to have a code of its own.'

Charter members of the producers' association thus far, besides the trio on the committee, are Irving Yates, Harry Krivit, John Hickey, Harry Anger, Gus Edwards, Tom Kennedy, Harry Delmar, Maurice Golden, Al Knight, Roger Murrell, Harry Norwood, Marty Forkins, Carleton Hoagland, Nick Agneta, Billy Jackson, Sam Shannon, George Choos, Anatole Friedland, Macklin Megley, E. K. Nadel, Ned Wayburn, Doc Duval, Jay Cunningham, Raymond Perez, Louis Hooper.

At the Saturday meeting, Jack Partington, of Fanchon & Marco, invited to speak for the larger picture house producers, declared the code generally workable in the deluxers with exception of a few points. The salary provisions are satisfactory, he said, because the indie vaude producers' problems don't confront the deluxers. But the one day off weekly clause for all chorus people, through which at the Roxy, New York, four girls are out daily, necessitates rehearsals every night for the fill-in members and jams up the routine and shows, Partington said.

Ralph Whitehead (ABA) and Henry Chesterfield (NVA) also spoke, declaring their organizations as in sympathy with the producers' attempt to seek relief.

At the same meeting the producers decided to discuss ways and means of eliminating 'the gyps and chiselers' from the vaude producing field.

Mgrs. Vote Against Amendment to Authors' Agreement as to Films

The managers unanimously voted Friday (12) against adoption of an amendment to the Basic Minimum Agreement of the Dramatists Guil concerning picture rights, and the situation is just about the same as it was last spring.

Recently the managers agreed on a similar provision but inserted a rider giving a producer the privilege of contracting for a play either under the original terms of the agreement or under those proposed in the legit code. The authors rejected the amendment because of the rider, managers to make up their minds. So last week they changed their minds and decided to let things ride as is.

Crux of the differences between the managers and authors lies i the idea in the code, which proposed that the agreement be changed, guaranteeing advance royalties of not less than $500 to authors. In return it was proposed that the producer receive 15% of any picture money if a show played one week, 25% if it played two weeks and the full 50% should the show run three weeks or more.

Code merely proposed such amendment, at the supposed inspiration of the Guild. It was not made mandatory because the authors have contended right along that they are not within the code. Their argument is that they are not employed by the managers, receive no wages nor salaries nor are confined to any limit of hours or work. That contention appears to have been upheld by Sol A. Rosenblatt, the administrator for amusements, for he has not forced the Guild to subscribe to the code. It is now established that the authors are outside the code—the only theatre group so classified.

Prefer Gambling

The managers in changing their minds about the amendment came to the conclusion that it was better business for them to gamble on a show's run chances in order to get in on the picture money. That 15% or 25% was figured unimportant on a flop show on which they would have to pay the author $500 advance royalty. Basic Agreement puts no limit on advance royalty. That is strictly up to the author and manager. Latter can make any deal he can, pa ing the author $500 or more or $1.

Status of the picture rights is that a play must last three weeks on Broadway or 27 performances on the road for the producer to participate in the picture money. However, if a show opens Tuesday or Wednesday of any week and plays through three succeeding Saturdays manager is in if he first agrees to pay royalties on a pro rata basis for the missed performances of the opening week.

Gov't Sharpens Axe

(Continued from page 5)

will experience even greater difficulty this year in sidetracking an investigation movement than they met last spring when every resource had to be brought into play to ditch the Sirovich-Sabath investigation crusade.

If he decides to renew his own assault, Sirovich can count on anywhere from 25 to 50 votes which last year were registered in opposition to his proposal and probably can depend on picking up another 50 tallies. As last year's count was 227 against the investigation to 115 for the probe, such a change in the line-up would be of major importance.

More Ayes Sure

In the first place the Tammany crowd, which deserted Sirovich last May, reputedly on direct orders from Boss John Curry, probably would side with the resolution sponsor. Secondly, a number of delegations which usually follow Tammany's lead also would move from the "no" to the "aye" column; while thirdly, a number of members who voted against Sirovich last year for reasons of their own have since 'heard from home' and are ready to make an about-face.

Although Sirovich suffered a reverse, his resolution technically is still before the House and can be called up for debate without a great deal of trouble. The House merely voted down a rule which would have been followed, if passed, by a vote on the resolution, so the investigation measure still lies on Speaker Rainey's table. A new rule making consideration of the proposal in order presumably can be obtained from the Rules Committee with only normal effort.

Squawks about the NRA film code will play a prominent part in influencing the decision by leaders of the 'on to Hollywood' movement while Ferdinand Pecora's Senate revelations about Wall street's exploiting of film companies will be another important factor which was not encountered a year ago.

Defeated in efforts to induce NRA to outlaw block booking, guarantee the right to buy, and make other concessions, independent exhibitors are turning to their Congressmen for aid, while reform groups, like that headed by Dr. A. Lawrence Lowell, are directing a barrage of kicks at members of the House and Senate. Sirovich said last week he has received 1,000 complaints about the code's contents and omissions and indicated he is all for turning the spotlight on Divisional Administrator Sol A. Rosenblatt and the NRA.

While the code has focused attention for the time being on business practices in the industry, there is an undercurrent of sentiment in favor of picking up the financial probe at the point where Pecora and Senate investigators dropped it.

r. Lowell, Star Witness

Suggestions that Dr. Lowell be called as a star witness for the prosecution in any investigation undertaken are heard from several sources and since his ideas apparently coincide with many of Sirovich's own views it is virtually a sure-thing that an opportunity will be offered him to use Congress as a sounding board.

The only thing in question at this stage of the game is the attitude of House leaders. Speaker Rainey, Democratic Leader Byrns, and other big moguls in the inner circle were not sympathetic toward the investigation idea despite Sirovich's claim that President Roosevelt "thinks this investigation would do a great deal of good to the American people." Judging from White House cracks about irresponsible money-changers and President's deep interest in the code, Sirovich probably can get assistance from the executive offices if House leaders arbitrarily try to keep him in check.

One of the trump cards which may be called into play relates to efforts of the industry last year to stave off a vote on the Sirovich resolution. Several members are reported primed to sound off about lobbying done and political wire-pulling employed and will use oratorical dynamite to blow the lid off if House leaders try to throttle investigation talk.

Another possibility—a last-resort move—is that the House Patents and Copyrights committee, of which Sirovich is chairman, will undertake an independent investigation if a select committee probe cannot be obtained. While the Patents committee could not go into financial angles of the business, it could open up a line of inquiry which would partially satisfy advocates of an exhaustive airing of film matters. The excuse in this case would be relationship between copyright laws and licensing agreements. While testimony would have to be voluntary since the committee normally lacks power to subpoena witnesses or examine under oath, there is no doubt independents, reformers, and miscellaneous opponents of the industry would jump at the opportunity to talk and force majors to show up in self-defense.

Chi Down to Four Again; Hampden At $15,000, 'Curtain' $5,000, Toppers

Chicago, Jan.

After a short fortnight of the old-time liveliness the legitimate theatre in Chicago slumps sharply this week. Two weeks ago there were eight houses going and hoping. This week the town is back to a quartet.

Two shows show promise. In particular is the tiny 'Curtain Rises' at the Cort. Corralled $5,000 on its opening week, but the way this house operates there's plenty of leeway at this figure. At pace it can go along for several weeks.

Other heart-warmer is the Walter Hampden repertoire at the Erlanger under the American Theatre Society auspices. Doing four shows and to capacity throughout. 'Richelieu' is the main-stay, the two Shakespearean plays and 'Servant in the House' are also in the coin. Excellent school children and teacher play which is keeping the balconies solid. Only difficulty is the orchestra at the $2.75 touch.

Duncan Sisters wobbled last week and decided to call it a run. Much of the heartache here due to the deal insisted upon by the house. 'Topsy and Eva' revival may move to another spot in the Loop. If not there are other deals awaiting the sisters, either to tab the show again or take it out as it stands for one-lighters.

Horace Sistare starts his activity at the Studebaker tonight (Monday) with 'Autumn Crocus', with Madge Kennedy and Rollo Peters. This is the Oberfelder show which was destined to fold in Cincy last week. But Sistare posted salary bond and enough to transport the cast back to New York so show comes in for six days. After that Sistare will try a stock company, opening with 'Elizabeth Steps Out'. Operating company is titled Randall Productions, Inc., with Sistare listed as manager and press representative.

Estimates for Last Week

'Autumn Crocus', Studebaker (C-1,250; $1.50). In for six days only opening tonight (16) but will play four matinees. Show comes in from Cincy under Horace Sistare bond. Original plans for show called 'Sunday's Husband' with Glenn Hunter off for the present. Instead house will try stock.

Walter Hampden repertoire, Erlanger (D-1,207; $2.75) (2nd week). Practically capacity throughout the fortnight are the indications. Last week turned in mighty $15,000. Excellent notices from the press plus subscription backing. Should top that figure this week when the cheap subscription ducats are washed up. Last week had 'Richelieu', 'Hamlet' and 'Macbeth'. This week adds 'Servant in the House'.

'Hold Your Horses', Grand (M-1,207; $2.75) (1st week). Came in last night (14) for a three-week sojourn. Looks okay being the only musical in the burg.

'The Curtain Rises', Cort (C-1,100; $2.20) (2d week). Getting along nicely on cheap rates and upkeep. Opened to good enough $5,000.

'Topsy and Eva', Apollo (M-1,500; $2.20). Closed Saturday (13) after three weeks stay. Took $9,000 on final week. May reopen elsewhere.

Future Plays

'Theodora the Queen' will be the rst offering of Agnew Productions. lay by Jo Milward and J. Kerby Hawkes.

'When Ghosts comedy by Herbert Gropper, be produced by Ernest Truex and the author. Four-character play.

'The Mourning Angel,' by Irving Ramsdell, may be produced by James Ullman, who is in with Sidney Harmon and the Group theatre on 'Men in White.'

'Pagan Fury,' Sam Warshawsky's drama, will go into production at the termination of Bela Lugosi's vaudeville tour. Lugosi will play a straight part instead of the horror roles which have been his assignment since he went into pictures.

'A Broken Doll,' by Anne Morrison Chapin, in rehearsal under John Golden, who is staging it himself.

'One Night, One Day,' from the Spanish of Rubio, will be done by Leo Bulgakov and Leslie J. Spiller. Final adaptation by Ira Glackens and George Bishop from an earlier script of Cecil Madden's.

'Hotel Alimony', which was tried out at Jackson Heights last summer, will be presented at the Royale, N. Y., Jan. 29 by Franklin and Stoner, new managerial duo. It was authored by A. Washington Pezet.

$2,000 AND PANNING, BUT 'SAILING' STAYS

Philadelphia, Jan. 15.

Most remarkable news of the week in Philly's painful and faltering legit field was the announcement that 'Among Those Sailing' would move up to the Erlanger for an extra week.

Not only did the critics join in declaring this piece with Faire and Constance Binney was the season's worst, but business last week at the Broad was just about nil, even with management flooding the town with passes for which 25c a seat had to be paid at the box office. Other strange angle of the case is the reopening of the Erlanger, dark for two seasons and a big musical comedy house besides. Last week's gross was under $2,000.

The other show in town, 'Ten Minute Alibi' at the Chestnut received fine notices but didn't get much trade, even on the subscription basis.

This week's new one is 'By Your Leave' with Dorothy Gish at the Broad. Forum has the show for two nights. Week engagement only. Next Monday brings 'Let 'Em Eat Cake' to the Forrest and 'Double Door' to the Chestnut. 'School for Husbands,' 'Champagne Sec' and the Piccoli are other bookings mentioned. Latest report is that the Garrick may be turned into burlesque. It has been dark since November.

'Biography' $13,500 Flo Reed $5,600; Balto's Best Week

Baltimore, Jan.

Last week best of legit season. Guild's 'Biography' with Ina Claire scooped $13,500 at $2.75 top in single week at Ford's, UBO house. Dailies' crix so elated with finally getting piece of touring drama on local rostrum they could sink their teeth into after two-month bleakness that they rolled overboard on lauds and continued with daily raves.

Florence Reed, guest-starring in 'Shanghai Gesture' for Charles Emerson Cook Players at stock Auditorium, hyped resident company to biggest biz since establishment here, approximating $5,600 at ace top. S.r.o sign was waving by Wednesday matinee and continued through Saturday.

On initial road tour original company of 'Gesture,' headed by Miss Reed, snapped attendance record at the Maryland, six years ago. Currently 'Gesture' holds over. Next week Miss Reed Stays for 'Thoroughbred.'

At Ford's 'Let 'Em Eat Cake' opens tonight (Monday) with $3.30 top to good advance.

San Carlo Opera Co. comes into Lyric Thursday (18) for four song-fests in three days, 55c to $1.65. Gallo troupe perennial winner in this town and good advance reported.

Only future booking ahead, Cornelia Otis Skinner in series of four monodramas, penciled into Ford's Feb. 8.

ENGAGEMENTS

Joanna Roos, Augustin Duncan, Anne Sutherland, Wilfrid Seagram, Dodson Mitchell, Stephen Appleby, Courtney White, Maurice Morris, Frank Collins, Emily Draper, Ralf Belmont, Walter Baldwin, 'Devil of Pei Ling.'

Gladys Cooper, Raymond Massey, Adriane Allen, Derek Williams, Marjorie Fielding, Cyril Raymond, 'The Shining Hour' (complete cast).

Ernest Truex, Sylvia Field, Brian Donlevy, Dorothy Matthers, 'When Ghosts Meet' (complete cast).

Spring Byington, Ross Alexander, Barbara Robbins, Warburton Gamble, Joseph King, Barua Ostertag, Charles Lawrence, Kate McComb, Emma Bunting and Dorothy Vermon, 'A Broken Doll.' (Complete cast).

Geo. Abbott, Alma Kruger, Whitney Bourne, Herbert Yost, Harry M. Cooke, William Corbett, Oliver Barbour, Thomas Morgan, Iris Whitney, Betty Kendall, Edward Acuff, John Emery, Charles McClelland, Buford Armitage, Ernest R. Whitman, Walter Price, J. Ascher Smith, Alfred Webster, 'John Brown's Body' (complete cast).

Shows in Rehearsal

'A Broken Doll' (John Golden), Masque.

'Hotel Alimony' (Franklin and Stoner), Royale.

'State of Grace' ('Joyous Season') (Arthur Hopkins), Plymouth.

'Theodora the Queen' (Agnew Productions), Forrest.

'When Ghosts Meet' (Milton Gropper and Ernest Truex).

'Hat, Coat, Glove' (Crosby Gaige), Times Square.

'Richard of Bordeaux' (King and Mollison), Empire.

'Wind and The Rain' (Kondolf and Hart).

'Dodsworth' (Max Gordon), Selwyn.

'Mackerel Skies' (John Tuerk), Playhouse.

'Very Early American' (Wilton Lackaye, Jr.), Bijou.

'John Brown's Body' (George Abbott), Barrymore.

40c PASSES HURT IN L.A.

Los Angeles, Jan. 15.

With the entire town cut rating and throwing around 40c passes, grosses are not getting anywhere.

'Sailor Beware,' Belasco & Curran's effort at the Mayan, got away to a good start, but it didn't mean much. First week got slightly over $3,000, with the house getting a better break on regular priced tickets at the b. o. than other legits.

'Love Chiselers,' next door to the Belasco, between the passes and a 75c top, did under $1,800, about even with last week.

'Nice Girl' which opened at the co-op Music Box, got $1,500 on the week, profitable. 'Ghost Train,' another co-opper, at the Hollywood Playhouse grossed $1,800, also profitable.

'Autumn Crocus' opened at the El Capitan yesterday (Sun.) mat. Evening performance was capacity, with the picture mob out to get their first eyefull of Francis Lederer.

Behind the Keys

(Continued from page 19)

Whyte currently in Ridgeway succeeding him in Sharon.

Les Bowser, manager of the Warren, O., theatre of the Harris Amuse Co., Pittsburgh, with Ken Nohl, whom he replaces going to St. Marys, Pa. Bill Peacock named manager of the Drake, Oil City, another house of the same chain.

Havana.

Picture row here is watching the war going on between Holiodoro Garcia and Ernesto Smith, ace de luxers' impresarios.

Garcia had Neptuno, nabe, while Smith had Campoamor, de luxer. Garcia went to work on Fausto, a de luxer, which has put everybody in the red. Garcia picked up business, so Smith got El Encanto, the swanky de luxer.

Last week Garcia took over the National which has also been a white elephant and turned it into a de luxer, pictures exclusively and installed the latest Western Electric sound. He opened with 'Song of Songs' and a lot of ballyhoo, including the usherettes dressed ala Marlene Dietrich.

Now Smith may take over Prado, right across the street from Garcia's Fausto, to turn it into a de luxer with presentation.

Omaha.

Charles Schlaifer in charge of publicity for both Paramount and World. Formerly acted only for first house.

Minneapolis.

Century (Par), dark since the reopening of the Minnesota, will be reopened from time to time for 'exceptional' American and British films exclusively, starting with 'Emperor Jones,' Jan. 11. 'Henry VIII' follows.

K. D. South planning an exclusive newsreel theatre here, the first in the Twin Cities, to seat 300.

Meadville, Pa.

New Victor, formerly the Strand, reopened under management of David Victor, formerly operated by Mrs. C. E. Eller.

Tom Olsen succeeds George Riester as manager for Schine Enterprises theatres in Bellefontaine, O., and nearby towns, Riester going east to take over a district job for Skouras, near Philadelphia.

Pittsburgh.

George Daransoll, last with Par in Hazelton, Pa., made manager of WB's Cameraphone, nabe in East Liberty, succeeding Harry H. Frazee, Jr., resigned.

B'way Settles Down to Normal on The Whole, but 'Follies' Gets $40,000

roadway's legit show list is starting to string out. Reason lies in the fact that too few successes have developed since the early spurt that promised a prosperous season. There are about a dozen real winners, but there should be more.

Fact that good shows can command strong support is proven by the big money drawn of several smashes and the pace attained by the new 'Follies'. Latter's first full week at the Winter Garden went above expectations, with the gross around the $40,000 mark.

But the shows must be good to get the coin, public passing up mediocrities. Saturday (13) six such shows folded. Included were several which were figured having a chance for fairly good money. All were of recent origin. This week there were at least four more departures, but they mostly are out of the red and are going on the road. Seven arrivals last week and this week do not fill the gaps left by the outgoing group.

Last Week a Busto

Last week's premiere card looks like a total loss. 'Days Without End' at Henry Miller's will have subscription (Guild) support, but that means about $5,000. It is estimated little money was drawn otherwise. 'Come of Age,' which opened at Maxine Elliott's late in the week was also panned, with little chance indicated. 'Re-Echo', a mid-week entrant' looked hopeless and was yanked off Saturday at the Forrest.

'As Thousands Cheer' holds to capacity and a $27,000 gross, only the 'Follies' topping it. 'Mary of Scotland' is easily the dramatic leader now and estimated a round $23,000. 'She Loves Me Not' is the runner up of its group, at about $18,000. 'The Lake' started strongly but again slid, getting about $14,000 last week.

Taken off last Saturday: 'Jezebel', Barrymore; 'A Divine Moment', Vanderbilt; 'The Dark Tower', Morosco; 'Oliver Oliver', Playhouse; 'The Gods We Make', Mansfield. Leaving this week: 'Double Door', Shubert; 'Champagne Sec', 44th Street; 'School for Husbands', Empire and probably 'The First Apple', Booth.

Five shows due in next week: 'Mackerel Skies', Playhouse; 'John Brown's Body', Barrymore; 'No More Ladies', Booth; 'By Your Leave', Morosco, and 'The Devil of Pei-Ling', Fulton.

Estimates For Last Week

'Ah, Wilderness,' Guild (16th week) (D-994-$3.30). Among the leaders in agency demand with approximate capacity trade right along; gross around $17,000.

'And Be My Love,' Ritz (1st week) (CD-918-$3.30). Presented by Barry Jones; written by Lewis Galantiere and John Houseman; first called 'Lovers, Happy Lovers,' also 'Women Kind'; opens Thursday (18).

'As Thousands Cheer,' Music Box (16th week) (R-1,000-$4.40). Although 'Follies' is new leader this smash as strong as ever and continues over capacity; $27,000.

'Big Hearted Herbert,' Biltmore (3d week) (C-991-$3.30). Comedy strength may spot this among moderate successes; business estimated over $6,000 and should improve.

'Champagne, Sec,' 44th St. (13th week) (O-1,323-$3.30). Final week; operetta did fairly well with an average around $11,000; goes to road; house probably dark.

'Come of Age,' Elliott (2d week) (C-929-$3.30). Presented late last week; mostly adverse notices for rhymed importation and little chance indicated.

'Dark Tower,' Morosco. Closed Saturday after picture rights were sold; played seven weeks to comparatively mild business; 'By Your Leave' arrives next week.

'Days Without End,' Miller (2d week) (D-994-$3.30). Drew adverse notices; first week little more than subscription money indicated; figured around $6,000.

'Divine Moment,' Vanderbilt. Taken off Saturday; played a week and one night.

'Double Door,' Shubert (18th week) (D-1,387-$2.75). Final week; early dramatic success did well until newer clicks arrived; lately around $5,500.

'False Dreams, Farewell,' little (1st week) (D-534-$3.30). Presented by Frank Merlin; written by Hugh Stange; opened Monday.

'Follies,' Winter Garden (3d week) (R-1,493-$4.40). Capacity second week sent gross to highest figure in seasons; estimated around $40,000.

'Green Bay Tree,' Cort (14th week) (CD-1,024-$3.30). Hasn't had losing week; moderate money around $6,500 last week but profitable and indefinite.

'Her Master's Voice,' Plymouth (13th week) (C-1,042-$3.30). Overestimated; pace last two weeks around $10,000; consistent money maker to move after next week; 'State of Grace' due Jan. 29.

'Jezebel,' Barrymore. Withdrawn Saturday; played four weeks to mild money; 'John Brown's Body' next week.

'Mahogany Hall,' Bijou (1st week) (D-808-$3.30). Presented by John R. Sheppard, Jr.; written by Charles Knox Robinson; opens Wednesday (17).

'Mary of Scotland,' Alvin (8th week) (D-1,387-$3.30). Non-musical leader holds to capacity with all subscriptions used; estimated around $23,000.

' en in White,' Broadhurst (17th week) (D-1,118-$2.75). Can span season as indicated by strong agency sales; last week little change at $13,500.

'Under at the Vanities,' Majestic (19th week) (R-1,776-$3.30). With some cut rate support business holds to profitable margin and average is better than $15,000 weekly.

'Oliver liver,' Playhouse. Surprise closing Saturday after week and two days; figured to have a chance.

'Pursuit of Happiness,' Avon (15th week) (C-830-$2.75). Somewhat improved at $7,000 last week; has averaged over that gross and operating in black.

'Re-Echo,' Forrest. Yanked Saturday after four days; 'Theodora the Queen' the next attraction.

'Roberta,' New Amsterdam (9th week) (M-1,717-$3.30). Standing up nicely; musical galted over $20,000 and should outlast winter.

'Sailor Beware,' Lyceum (17th week) (C-967-$3.30). Came back; improvement credited to auto show visitors; takings quoted over $14,000; aimed well into spring.

'School for Husbands,' Empire (14th week) (C-1,099-$3.30). Final week; goes to road after moderately successful date; 'Richard of Bordeaux' next attraction.

'She Loves Me Not,' 46th St. (8th week) (C-1,413-$3.30). Overestimated but best grosser among comedies and highly profitable; around $18,000.

'The First Apple,' Booth (4th week) (C-704-$3.30). Slated to close but holding over this week, although estimated around $4,500; 'No More Ladies' due in next week.

'The Gods We Make,' Mansfield. Taken off Saturday; two weeks.

'The Lake,' Beck (4th week) (D-1,214-$3.30). Matinees excellent but attendance otherwise dropped again; last week the gross was about $14,000; plenty of profit.

'Tobacco Road,' 48th Street (7th week) (D-969-$3.30). Moved here from Masque Monday; $4,000 last week, best money to date; mostly from cut rates.

'Wednesday's Child,' Longacre (1st week) (CD-1,019-$3.30). Presented by Potter and Haight; written by Leopold Atlas; opens tonight (16).

Other Attractions

Ballet Russe, St. James; final two weeks announced.

'Peace on Earth,' Civic Repertory (14th Street); anti-war drama doing okay.

'Piccoli,' Hudson; Italian marionettes; final week.

COOK IN PITT AFTER 11 YEARS; FORGOTTEN

Pittsburgh, Jan. 15.

Poor showing by Joe Cook show, 'Hold Your Horses,' last week at Nixon. Around $11,000, and that means plenty of red. Neither of Cook's two previous hits, 'Rain or Shine' and 'Fine and Dandy,' ever played here, Cook's last legit appearance in Pittsburgh having been made in Earl Carroll's 'Vanities' of 1923. That's too long for 'em to remember.

Show moved on from here to Chicago, where only a week is set, and management intends to fold if business doesn't improve.

Nixon currently playing 'Queen Christina' for a two weeks' road-show engagement, legit resuming Jan. 29 with 'School for Husbands,' under subscription auspices. 'Let 'Em Eat Cake' follows that, and nothing in sight then until Feb. 26, when 'Double Door' comes in to wind up American Theatre Society series of six offerings.

Plan Sunday Revival Of Winter Garden Vaude

Edgar Allen expects to revive Sunday night reserved seat vaude at the Winter Garden, New York, in February.

Bills lasted six weeks the last time, winding up just before Christmas. The scale, at that time, had $2.75 top.

Plays on Broadway

COME OF AGE

Delos Chappell presents Judith Anderson, starred, in a play in music and words by Clemence Dane and Richard Addinsell. Staged by Miss Dane. Settings, James Reynolds; orchestra conducted by Mackin Marrow. In three acts and six scenes. Opened Jan. 12 at Maxine Elliott's, N. Y., $3.30 top.

A Boy ..... Stephen Haggard
Shadow of Death .... Frederick G. Lewis
A Woman ..... Judith Anderson
A Man ..... Jon Austin
Friends of the Woman... Edna Jomes, Clara Palmer, Dorothy Johnson, Mabel Gore, Virginia Volland, Katherine Tracy, Helen Wills, Alice Swanson, Malcolm Solton, Jeremy Bowman, Judd Carrel, Harold Webster, Wheeler Dryden, Ralph Stuart
Singer for the Wom ... Dorothy Johnson
River Music ..... Helen Wills
Singer for the Boy ..... Ralph Stuart
Entertainer ..... Muriel Rahn
Pianists ..... Morton Gould, Bert Shefter

About the nicest thing to be said concerning this fantasy with music is that it deserves a better fate than will be its economic lot as a Broadway boxoffice entry. The ultra audience which made this remiere something of a social event may be the keynote of audiences for 'Come of Age', which obviously limits this Clemence Dane play too much.

Delos Chappell's courage and generosity in so beautifully mounting it, are commendable, although not particularly judicious in the Broadway sense if he would even partially retrieve his investment. For it's a laudable production indeed, from the expert casting—although the star, Miss Anderson, and the British import, Stephen Haggard, alone are of any importance—to the highly commendable settings by James Reynolds. Latter has invested it with some highly effective scenery and lighting which are on a par with the play's other meritorious highlights.

But as a basic theatre entry it lacks too much. It's a curious hybrid of involved fantasy out of Tin Pan Alley. It reminds of Rodgers and Hart gone LeGallienne.

It's all a bit too self-conscious and strained in its couplets which the authoress, Miss Dane, has so carefully fashioned.

The musical settings by Richard Addinsell (who contributed the score to Eva LaGallienne's 'Alice in Wonderland') are of times a bit too suspiciously sprightly—the thought crops up ever and anon that he had an alternative eye to possibly a radio plug for his 'Too Much Love' and 'I'm Afraid of the Dark'.

The hook-up of the first scene (time 1770) with the subsequent present-day action does not satisfactorily jell, even when the finaletto is spoken.

It's all laid in London and the legend of Thomas Chatterton, the ambitious young poet who took his own life while still this side of 18. He bargains with Death to return him to earth and Death states that even as they are speaking the years are flying, because this is eternity and, measured in life's span, it will be more than a century hence that the young poet will be returned to earth. And so, vaguely, is established the present-day transition.

It's a saga thereafter of a commandeering and demanding woman who neurotically stages Mayfair cocktail parties and berates her young paramour for not showing up on time—it's spoiled her party because she has so well trained him how to mix the Martinis that the others taste bad.

It is in this sequence that the dusky Murie Rahn is introduced as the entertainer to vo-do-de-o a couple of ditties in a hybrid Florence Mills-Aida Ward manner.

Meantime all the action is coupled with offstage orchestral accompaniments and vocalizations. The characters try to speak as casually colloquially in rhyme as possible but it's all rather strained.

'Come of Age' title is derived from the boy's attaining his majority and, per his pact with the Grim Reaper of scores of years ago, he returns to the Hereafter.

It's an interesting if boresome evening in the theatre. It can't last commercially. *Abel.*

DAYS WITHOUT END

Drama in four acts, presented at Henry Miller's Jan. 8 by the Theatre Guild; written by Eugene O'Neill; staged by Philip Moeller.

John ..... Earle Larimore
Loving ..... Stanley Ridges
William Elliot ..... Richard Barbee
Father Baird ..... Robert Loraine
Elsa ..... Selena Royle
Margaret ..... Caroline Newcombe
Lucy Hillman ..... Ilka Chase
Herbert Stillwell ..... Frederick Forrester
Nurse ..... Margaret Swope

'Days Without End' may prove a test of the drawing powers of Eugene O'Neill, but the likelihood is that it will be too limited to last beyond the five weeks' subscription period.

It is intensely sincere but too quiet for the average playgoer. Strength from direction of the church, however, is a possibility for O'Neill's hero, who, after seeking the solace of many isms, returns to the Roman Catholic church for redemption.

O'Neill's devices for bringing out the inner thoughts of his characters for the audience, speeches which the characters are not supposed to hear, is best displayed in his lengthy, outstanding 'Strange Interlude' ('Days' is a normal length play). In the new play he uses a similar but less logical understandable idea. The asides in 'Interlude' were amusingly novel in the main. But the stern, ghastly alter-ego of John Loving in 'Days' does not seem as acceptable. A semi-mask is used, but unlike his 'Great God Brown.'

Were the play not so serious this figure, always at John's elbow throughout the four acts, might be alluded to as a stooge. John talks to his uncle, a priest, and his wife, but the completion of what he intends to say is spoken by the sinister figure, the other characters replying just as though John made the utterances that would indicate they are clairvoyant. Audiences must accept that to accept the play. Impression was that the author did not work the idea out successfully.

With little doing in his office in depression days, John decides to write a novel. He tells part of it to his uncle, Father Baird, who hasn't seen him in years but who is sure John will return to the church. His parents died of influenza when he was 15, and from then on faith was banished. That is the first part of his story, which takes in the attempts to absorb other beliefs, including the occultism of the Far East.

At his home after dinner John tells another part of his story, his lovely wife Elsa listening with growing anguish realizing that John is telling of an infidelity—she was positive he would never commit such an act—it would mean the end of love for her. Theirs is the ideal marriage, she tells Lucy Hillman, who is unhappily wed.

Lucy called that afternoon and related how she had tried an affair with another man to get even with her philandering husband. Without mentioning names, Lucy details how she enticed a guest to her bedroom. It is the same story that John tells. His conclusion at the insistence of the alter-ego has Elsa dying of pneumonia following an attack of influenza.

There the plot of the novel ends. Elsa wanders into the cold rain and does contract pneumonia. John is beset with terror, and the figure at his side charges him with murder. The doctor states that Elsa hasn't the will to live, but if that be restored to her she will survive. As John staggers out to the cathedral, Elsa becomes conscious and says she will forgive him, falling into the sound sleep of recovery. Final scene finds John in the church. His concluding lines include his belief that love goes on forever.

Earle Larimore is given the task of enacting John, an assigment which he carries off with honors. Almost as difficult is the part of John's 'other person,' as played by Stanley Ridges with a half mask, almost skull-like. Robert Loraine, too, is excellent as the priest, as is Selena Royle as Elsa the wife.

The topic and its religious fabric seem too heavy for a click. *Ibee.*

RE-ECHO

Drama in three acts. Presented at the Forrest, Jan. 10 by Carol Chase. Written I. J. Golden. Staged by producer.

Richard Lord ..... Thurston Hall
Henry ..... Leonard Mence
Grace Manning ..... Phyllis Povah
Harriet Lord ..... Florence Walcott
John Lord ..... Harry Davenport
Tom Lord ..... George Walcott
Bob Harrison ..... Dale Hodges
James ..... Chisholm Beach
James Kavanaugh ..... Walter D. Greene

One of the newer managers makes a second try on Broadway, but minus the success met by some other young showmen who perked up legit this season. 'Re-echo' is not satisfactory drama, and probably wouldn't be even if more skillfully presented.

Theme is divorce in middle age. An unleavened stork that perks up only when the aged father of an egotistical financial big shot decides the son's success and bawls him out. Old boy is on but twice, and had the author been able to weave the character further into the play it might have been improved.

Scene is Fifth avenue, the drawing room of powerful Richard Lord, banker. To make the setting look like a millionaire's habitat there are several excellent paintings on the walls, but some of the furniture is shoddy. Settee and its cushions seemed incongruous.

Lord decides on divorcing his wife Harriet. The couple have been estranged for 15 years, although living in the same house. Wife long previously asked for freedom, having loved another but less influential banker, but Lord refused on the grounds that it might be harmful to their son Tom, now a junior in college. When the wife objects on the same grounds, Lord starts proceedings immediately, and the story is front page.

The banker marries his young secretary, creating the not unfamiliar situation of November-May, and with the usual results.

Carlotta Nillson was supposed to play the wife, but withdrew from the cast after an unsatisfactory week in Phila.

Florence Walcott, the understudy, stepped in. Her son George plays Tom. Thurston Hall is the banker Lord, giving the part the power intended. Phyllis Povah is back on the boards as the unhappy young wife. Harry Davenport turns in the only likeable performance as old man Lord from up state.

No chance for 'Re-echo,' with cut rates or without. *Ibee.*

(Withdrawn after four printed for the record).

Gov't Questions

(Continued from page 5)

Promising to hold information in strictest confidence and to confine examination to Administrator Hugh S. Johnson, Deputy Administrator Sol A. Rosenblatt, and the chief investigator, the NRA requires that every return be certified to by a responsible official.

Patterned after similar inquiries sent out last fall by Federal trade probers but expanded to provide a more complete picture, the blanks will be checked as far as possible with information already in Government possession.

Answers may be used in routine income tax investigations and it is reported Internal Revenue Bureau officials have laid plans for requesting access to the blanks for the purpose of checkng up on any suspected tax evaders on Uncle.

Rosenblatt did not specify any time when blanks must be returned, but indicated deadline will be set if replies haven't been received within the next month. His own report is expected early in March, which will not allow a great deal of leeway for making analyses and recommendations.

Plays Out of Town

RICHELIEU

Chicago, Jan. 9.

New version of the Sir Edward Bulwer-Lytton play, rewritten by Arthur Goodrich and presented by American Theatre Society. Starring Walter Hampden; staged and directed by Hampden and Goodrich. Production designed and supervised by Claude Bragdon. At the Erlanger, Chicago, Jan. 8.

Duke of Orleans ..... Robert C. Schnitzer
Count de Barabas ..... Ernest Rowan
Clermont ..... Hayden Rorke
Marion de Lorme ..... Mabel Moore
Sieur de Beringhen ..... P. J. Kelly
De Mauprat ..... John D. Seymour
First Gamester ..... LeRoi Operti
Huguet ..... Sydney G. Smith
Francois ..... Edwin Rose
Joseph ..... Hannah Clark
Richelieu ..... Walter Hampden
Julie de Mortemar ..... Erna Rowan
One of the Twenty ..... John P. Baker
Another of the Twenty ..... Peter Flinge
Duran ..... Franklin Salisbury
Louis XIII ..... Dallas Anderson
First Guard ..... E. L. Davenport
Second Guard ..... T. E. Root
Secretary of State ..... Edwin Cushman
Second Secretary ..... Robert Thompson
Third Secretary ..... Edward Everett Hale

Hampden is doing a repertoire of four plays, 'Richelieu,' 'Hamlet,' 'Macbeth' and 'Servant in the House.' 'Richelieu' is the mainstay, being done eight times out of the 16 performances in the two weeks. The other half of the time will be divided almost equally among the other three.

Why Hampden saw it necessary to rewrite Bulwer-Lytton is the big question. It's something like rewriting Shakespeare. It is going to cause plenty of squabbles among the customers, since those patrons will want to see and hear a show of the reputation of ' ichelieu' in the original. No matter how good the rewriting, it still won't be entirely satisfactory to the cash customers who want their classics without changes.

Untouched, the play would have to be accepted strictly on its classic reputation. The rewriting leaves it open to criticism. From both the artistic and the box-office angle the rescribbling was an unfortunate move.

Show itself plays as a dated melodrama without the saving grace of classical acceptance. Its reputation shield has been torn away by the interference.

Throughout, the show is all Hampden. The veteran carries the entire burden on his shoulders and does a good job while he's on the stage. Others in the cast are merely build-up characters who stand around talking to give Hampden an excuse to make his entrance.

Entire thing shapes as up to Hampden and the name of the play to carry the box-office burden. *Loop.*

AND BE MY LOVE

Toronto, Jan. 11.

Comedy in three acts by Lewis Galantiere and John Houseman. Starring Barry Jones. Direction of Maurice Colbourne. Sets by David Homan. At Royal Alexandra, Toronto, $2.50 top.

Louise ..... Rita Vale
Lawrence Brooke ..... Barry Jones
George Barlowe ..... Ronald Simpson
Mater ..... Maurice Colbourne
Mary ..... Virginia Tracy
David ..... Fred Forrest
Jane Barlowe ..... Lily Cahill
Lygrate ..... Labert Larking
Florence ..... Nancy Castle
Elsa Frost ..... Renee Gadd

Presentation of 'And Be My Love' marks the lifelong ambition of Maurice Colbourne and Barry Jones to plant a joint managerial enterprise on Broadway. English pair, up to the current season, have been content with the trans-Canada market, where hitherto drama-starved theatregoers have quickly tossed in the shekels.

The Galantiere-Houseman opus, first presented at the Phoenix, London, as 'Women Kind,' will do little business here and less south of the boundary. It hits New York Thursday (18), going into the Ritz. Original title of 'Women Kind' might have held better draw. First half of the quotation, 'Come Live With Me,' might have been tacked on instead of the latter half. 'And Be My Love.' Maybe that wouldn't have helped.

If the pair had staged a trans-Canada tour, non-opposition being what it is, they might have made money. The play, on Broadway, may not last.

Fault lies in the casting. Piece deals with a youthful philanderer who admittedly, according to his diary, has had affairs with 142 women in two years. This role is played by Barry Jones, an actor who was never endowed as a great lover and more closely resembles a scout master. Details of his offstage love life just don't justify the flying compliments or willingness to surrender matrons, despite the reputed antics of husbands and detectives.

Wordy sessions are relieved by the stay-at-home scene of a tired husband whose wife is dreaming over hypothetical love advcntures with the Mayfair Casanova. In this second act the philanderer meets and falls in love with the niece of his latest conquest, but the situation is handicapped by the lack of action and the fact that these so-called mortals refuse to act like human beings.

Jones' acting is lackadaisal. Marie Cahill, as the will-to-surrender wife, overacts a fluttery role grotesquely, so much so that she is unable to maintain the tempo and often lapses into straight line reading. Ronald Simpson as the outraged husband is miscast.

Action is under-emphasized, and obvious situations are overlooked. The dialog is epigrammatic but not subtle.

Honors go to Renee Gadd, British screen star, who has a name that is worth something in Canada. On Broadway this will be nil. As the hard and brittle youngster who brings the heavy lover to his senses, she offers the best performance of the evening and maintains a high staccato pitch throughout. Maurice Colbourne, the director, also plays a bit part admirably. But this British mediocrity has no chance, according to Broadway standards.

McStay.

ROBINSON CRUSOE

Toronto, Jan. 2.

Pantomime in two acts and 16 scenes. Produced and directed by C. G. Garrett and E. M. Rawley. Book by Walter Johnson. Music and lyrics by Hal Dyson. Additional lyrics by Louis Wesslyn. Dances by Helen Sis. Sets by William Drnke. Costumes by Mallabar. Presented at the Royal Alexandra, Toronto, $2.50 top.

Davey Jones ..... Henry Villiers
Old Man of the Sea ..... Bertram Langley
Father Neptune ..... John Wilson Cosby
Mr. Todd ..... Frank Penney
Captain Bard ..... William Gaston
Polly Perkins ..... Beatrice Joyce
Mrs. Todd ..... John E. Blight
Spottle, the Dog ..... Will Ferry
Robinson Crusoe ..... Constance Claxton
Slim Marston ..... Jere Delaney
Malt Travers ..... Jimmy Dunn
Ferry, the Frog ..... Will Ferry
Fairy Queen ..... Ann Greeley
Cannibal Queen ..... Len How
Friday ..... David LaFlamme

'Crusoe' is the first production undertaken by the new Rawley-Garrette merger. Both have produced pantos separately in the past, but this joint work proves that two heads are better than one. 'Crusoe' is also the first musical out of here this season to essay a trans-Canada hop with entry into the United States at Seattle for an eastward jaunt south of the boundary to Boston.

Expenditure seems to have been lavish. There are 16 scenes, five in full-stage. Company numbers at least 50, including a 16-girl line. Twenty pitsters will be cut to a skeleton crew of eight when opus takes to the road.

Book by Walter Johnson makes full use of the Defoe adventure tale and seemingly borrows generously from Stevenson's 'Treasure Island,' plus a dash of Shakespeare's 'Tempest.' Previous pantos here had departed in recent seasons from the traditional formula in becoming a blend of musical comedy and revue. 'Crusoe' drops adult sophistication and returns to pretty and fantastic legend.

Piece deals with the setting out of Robinson Crusoe for a buried treasure, the overthrowing of a plot to seize the loot, but not before the mutineers have blown up ship, and the arrival of the survivors on a cannibal island.

Constance Claxton, neice of Sir John Martin-Harvey, is principal boy. Beatrice Joyce is principal girl. Both have charm and good voices. Bulk of the action, however, devolves on a bevy of comics, with John Blight ahead in his dame characterization as the hen-pecking wife of the tavern keeper. Jere Delaney and Jimmy Dunn are the excellent slapstick team. Will Ferry, playing Spottle, the Dog and Ferry, the Frog, stops the show at one point, where he stages his standard vaude act, a contorto on a high toadstool.

Outstanding production numbers are staged in the Crab and Lobster Inn, on the main deck of The Swallow,' the undersea scene with Neptune and the mermaids, in the Forest of the Frogs and the Cannibal Queen's Garden. Finale to Act 1 brought the greatest applause, a realistic scene with Crusoe on the storm-tossed raft as rain pelts down and lightning flashes. A nice illusion. Duncts are clever and costumes elaborate. Linework includes a sailor number, the inevitable pirate number, an undersea ballet, the frog number, and a barbaric shield and spear routine by the cannibals.

Lyrics and score of high average; book topical and well-knit; songs tightened-up; whole production run off at fast tempo. Production is an artistic success and not likely that the juve appeal will keep the more mature away. The youngsters have to be accompanied by some relative and the box office clicks on both counts. It has been proven by other pantos, in Canada, at least, that box office revenue on this type of presentation is not confined to the holiday season only. 'Crusoe' should prove a money-maker on its merits unless that heavy overhead militates. *McStay.*

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Eva LeGallienne Writes

Apparently Eva Le Gallienne has written her own memoirs ('At 33,' Longmans, Green & Co., $3.50), for no ghost writer could so successfully resist the temptation to colorfully dramatize the life of the actress who, in spite of her heritage of talent, carved out her success by dint of hard work, supporting a burning ambition. Miss Le Gallienne, in spite of her flair for the dramatic in scene and situation, has minimized this phase to produce a straightforward, honest and absorbing account of her adventures into the theatre.

The author dates back to her first consciousness of life, sketchy at the start, but rounding into a clear picture of her juvenile background. She passes on to her conquest of the theatre, adhering to simple narrative, yet making her points effectively through the sincerity with which they are related. She does not even go overboard on the Civic Repertory, as she might well be excused for doing. It's all as simple and as confidential as a chat with an intimate friend, and therein lies its chief charm.

Published Jan. 5, the last day of her 33rd year.

Irritating People

Lawtitia McDonald has chosen an irritating collection of society snobs to write about in her 'Flyer Platter' (Farrar & Rinehart, $2). Her heroine is the daughter of a wealthy manufacturer of plumbing supplies who marries a young chap from the Long Island sporting set, long on family but short on coin. He loves her devotedly, but not as much as a girl of his own set, who, like him, married for money. Latter's husband is a garter snapper who fires the heroine's husband when she burns his hand with a cigarette stub for pinching her leg.

He becomes a continental-style marriage gigolo, but is jacked out of the ruck by his lost love who makes her husband hire him again. Meanwhile the domestic lute has been rifted and the heroine goes the whole distance with her lawyer-guardian, who was a childhood friend. Lawyer has to give up his fortune and not only pledge half of his future earnings to his low-grade wife, but also pledge half the heroine's income in order to effect a hitch.

Only healthy and sincere character in the book is the man who makes orchid bath tubs, and he figures only intermittently. The rest range from merely irritating to distasteful and their combination does not make for a gripping story.

Chief appeal is to the non-society people who may like to feel that socialites are so rotten.

Those Publisher Options

Three-book optioning by publishers on taking author's first book for publication is getting runaround by scribblers, and accounts for many switches to opposition publishers of 'authors under contract.' If first book clicks, writers say, those contracts are all pro-publisher, since he isn't forced to take the next two. As long as he's going to reserve the right to reject the next two, even if authors must give him first crack, writers see nothing in the proviso for them.

If they want new conditions on basis of first success they have to, they say, send publisher a brace of old turks. If he says no to both they then trot out their new (fourth) book for a new deal, the old contract having been legally washed up. To save all that they suggest publisher blue-pencil the option clause.

Jewish Who's Who

A Biographical Encyclopedia of American Jews, the first of its kind ever attempted, is to be undertaken by Leo M. Glassman, As editor-in-chief of the proposed venture, Glassman is enlisting the efforts of a number of literary, notables of Jewish descent to serve in an editorial advisory capacity. First to signify his intention to aid in the work is F. P. A. (Franklin P. Adams).

From present indications the Biographical Encyclopedia of American Jews will be a bulky affair, necessitating a number of volumes.

New Music Mag

Newest addition to the rapidly-growing list of mags on the subject of music is Tempo, a monthly. Published by the Music League, and edited by Isabel Lowden, it has an advisory board comprising many prominent names in the music world.

The publication will even review books on music, with Charles Roland handling.

Good Anglo-Saxon

Use of the word 'pot-belly' in the headline of an advertisment prepared by Nelson Doubleday for the book, 'The Culture of the Abdomen', caused ime, Collier's and other magazines to reject the copy. Literary Digest accepted, one issue, but turned down a repeat order, informing the publishers that some of its readers had objected.

Nelson Doubleday subsequently started a letter-advertising campaign to sell the book, taking as the lead the magazines' rejection of the advertisement. Concern defends use of 'pot-belly', on the ground it conveys a picture no other phrase does.

Library Problem

Withdrawal of American book publishers from their ritish affiliates has, by the same token, brought more British publishers into the American field. Both actions can be ascribed to one reason—the ever-growing reading libraries over there.

The reading libraries, corresponding to the circulating libraries over here, practically the sole outlet for books excepting best sellers. With book sales thus held down, the business is suffering.

That is said to be the cause for American publishers withdrawing from the English field.

For the same reason, ritish firms, finding opportunities limited in their native land, are branching out here. A notable example is Sheed & Ward whose activities in its short existence on this side of the water nearly exceeds that of the parent organization in London.

While the circulating libraries here in no way approach the magnitude of those over there, they are growing, and may yet present the same sort of a problem to American publishers as they now do to their British counterparts.

Depression has given the circulating libraries a decided boost, for those unable to pay $2 or more for a book are glad to rent it for a few cents a day. Naturally, the publishers have never liked the idea. Where six copies of a book per shop for circulating purposes may be a big order, it is nothing to what the shop might take for outright sales. To the bookshops, however, rentals are better than nothing, not even sales. And besides, most every drug store and stationery store maintains a circulating library, and the bookshop must protect itself.

From the author's viewpoint, book rentals are far less desirable than book sales, also, but they can't do anything about it. It's a m tter for the publishers and booksellers to get together on.

Not Clerks

Indigent scribblers no can see the regulations of the CWA as regards their craft. Members of some branches of the arts, such as artists and musicians, not only permitted to follow their professions, under CWA hire, but can earn as much as $35 a week. On the other hand, scribbers are just as many more pen-pushers, and besides being assigned to ignoble clerical work, can hope for no more than $20 a week.

To secure equal rights with the artists and musicians, the needy authors both in the CWA and those who hope to get in, have formed the Unemployed Writers Association.

Organization is petitioning established authors' associations, name writers and others to agitate in their behalf. Their argument, which they claim is not unreasonable, is that they can do as useful work in their own line as the artists and musicians do in theirs. They also merit the extra few dollars available under their altered status, they say.

icago Publishers

Chicago, which is peculiarly a non-book publishing town, has at least two book publishers now. They are Ralph F. Seymour and Daniel Ryerson, Inc., both of which get started at about the same time.

Seymour will issue fiction and poetry, while the Ryerson concern will devote itself to fiction only. First on the Seymour fiction list is 'Hetaira,' by Cornelia Dodd Brown. Ryerson has 'The Stumbling Stone,' by Hazel Scott Nugent.

Collison's 14th Novel

Wilson Collison's 14th novel, 'Congo Landing,' is to be published in March by Robert M. McBride Co. Tale is based on 'Dolly,' an orig story sold to Metro.

L. A. Exam's 42 By-lines

To establish personalities for reader interest, Los Angeles Examiner is handing out by-lines to anyone who the paper figures may develop a personal following. Editions of Dec. 26 had an all-time high of 42 by-lines. As in all Hearst papers, Arthur Brisbane is the star feature. He has the portside column on Page 1. Inside, first by-line goes to Ray De O'Fan (Bernard Milligan), who has two radio columns daily, one personal, the other news.

On the same page is a daily theatrical feature by Florence Lawrence, drama ed. Picture page is next, with Louella Parsons' column, Jerry Hoffman and Marquis Busby, features and reviews and James Mitchell's column. Latter was studio legman, advanced to column conductor two months ago. Society page has daily features by Dixie Tighe and Marian Martin, fashions, Prudence Penny, home economics; Lisa Grenelle, child welfare; Cholly Angelene and Jean Loughborough, society, and Rene Davies, picture society. Editorial page has Winifred Black, who specializes on anti-narcotic yarns, Bugs Baer, Charles Hanson Towne, Bruno Lessing, Will Cuppy, Emil Ludwig, J. P. McEvoy and Mary Borden. Second section's first page has O. O. McIntyre in the Brisbane spot. Sport page leads with Mark Kelly, sports editor's daily column and a feature by Kelly; Chet Koepple handles a racing column, tipping the bangtails; Lewis Burton, Damon Runyon and John Connolly are daily contribs. Old Observer and Sol Plex are staff by lines used daily in the sport pages by anyone who has anything to say. Financial pages have daily features by B. C. Forbes, Michael Jay, Wylie King, Merryle Stanley Rukeyser, Stanton Leeds, John M. Morahan, Joseph Lawrence and Broadan Wall.

This number of signed special articles is double the number used by any daily paper in the west, triple the number of by-lines on any other Los Angeles daily.

10 Years of Publishing

Simon & Schuster, galloping past the tenth milestone of their publishing careers, continue to be the showmen of the book mart. They've had a smaller list and more best-sellers in that stretch than any old line house, and practically all their best-sellers were with new names.

Firm owes origin to elevator in old Aeolian building. M. Lincoln Schuster was manager of an outfit that put on automobile shows; Richard L. Simon a piano peddler. Offices of both in the same building.

They used to meet in the elevator. Once on walking out they got to discussing books. They discovered both thought Romann Rolland's 'Jean Christophe' the greatest novel ever written. This story, about Beethoven really, revealed another thing. Both of them loved good music.

In time they even published a life of Beethoven, which nosedived. But by that time they could afford nosedives.

New Deal Band Wagon?

Must be money around somewhere. Every day new announcements are cropping up of small mags around the country for 'better writing,' poetry, etc. Hardly ever been a little mag of this sort which made money, making the avalanche that much more mysterious.

Three of the most recently announced mags are Smoke, magazine of poetry, to be published in Providence, R. I., as a quarterly; Minority, general literary mag published in New York, and Manuscript, short stories and poems, published in Athens, Ohio.

Off Pattern

Western novels, like western pictures, run pretty true to one of the half dozen time-tried formulae, but now and then one comes along that gets over onto a new track, and the result is apt to be more diverting.

One of the rarities is Cherry Wilson's 'Black Wings Rider' (King, $2), which retains the inaccessible retreat of the bandits, but makes it the corral for a super-horse, possession of which is desired by the contending factions. But this quest is made keenly interesting through a broader treatment of the characters, and the book should appeal to many to whom the horse epics are anathema. This is a story.

Greenfield as Sponsor

New mag publisher is Nicholas C. Greenfield, who is preparing a monthly which he will call Yankeeland Magazine. Will be a general publication of fact and fiction. First issue will be out in February or March.

Best Sellers

Best Sellers for the week ending Jan. 13, as reported by the American News Co., Inc.

Ficti

'Anthony Adverse' ($3.00) ..... By Hervey Allen
'Thin Man' ($2.00) ..... Dashiell Hammett
'Sea Level' ($2.50) ..... By Anne Parrish
'Skin & Bones' ($2.00) ..... By Thorne Smith
'Alabam' ($2.00) ..... By Donald Henderson Clark
'Cross of Peace' ($2.50) ..... By Philip Gibbs

Non-Ficti

'Brazilian Adventure' ($2.75) ..... By Peter Fleming
'Life Begins at Forty' ($1.50) ..... Walter B. Pitkin
'Timber Line' ($3.00) ..... By Gene Fowler
'100,000,000 Guinea Pigs' ($2.00) .. By Arthur Kallet & F. J. Schlink
'Crowded Hours' ($3.00) ..... By Alice Roosevelt Longworth
'More Power You' ($1.75) ..... Walter B. Pitkin

Journalistic Senators

Recent appointment of Joseph C. O'Mahoney, who was Assistant Postmaster General, as United States Senator from Wyoming to succeed the late John B. Kendrick, added another name to the group of newspapermen who now serve in the Upper House. A native of Massachusetts, he first worked on the Cambridge 'Democrat.' In his early twenties he moved to Boulder City, Col., where he served as city editor of the 'Herald.' From Boulder City, O'Mahoney went to Cheyenne, Wyo., as city editor of Senator Kendrick's daily, the 'State Leader.'

Later Senator Kendrick took O'Mahoney to Washington in a secretarial capacity. While in the Capital City he studied law on the side, and after receiving his degree, he returned to Wyoming to practice at the bar and to enter politics. Senator O'Mahoney is very close to President Roosevelt, having led the latter's pre-convention campaign in the West and having served as National Chairman James A. Farley's assistant in the election campaign.

Other U. S. Senators who have newspaper connections include: Carter Glass, owner of the Lynchburg, Va., 'News' and 'Advance'; Arthur Capper, publisher of the Topeka, Kan., 'Capital' and of several farm papers; Arthur H. Vandenberg, owner of the Grand Rapids, Mich., 'Herald'; and Royal S. Copeland, of New York, syndicate writer on health problems. Senator Huey P. Long, also is credited with holding an interest in one or two Louisiana papers.

Boston Firm Peps Up

Departure of Warren F. Gregory as the head of Lathrop, Lee & Shephard, the Boston book house, will end the firm's extreme conservatism. Gregory goes out after 30 years as president of the concern, making way for Trentwell Mason White, who comes over from the D. C. Heath Co., also of Boston.

White's plans are to pep up the organization, principally by increasing the company's fiction list for adults. Hitherto the firm had specialized in juvenile reading matter, with an occasional book for grown-ups.

Although White was an editorial man at Heath, he will not head the Lothrop, Lee & Shephard editorial department, as did his predecessor. Instead, White is bringing in Lucille Gulliver from Little, Brown as editorial head. The new Lothrop, Lee & Shephard plans even include moving to a location.

Puns on 'Unmentionables'

When Robert Cortes Holliday wrote a book on ladies' lingerie he didn't realize what he was letting himself in for. After 'Unmentionables' was published by Long & Smith, the tide of comment began 'to roll in. It became a field day for bad puns by literary folks.

Ilis Parker Butler wrote a note in suggesting that the publisher adopt the motto of William of Orange, "Saevis tranquillus in undies.' Irvin S. Cobb thought the book might have been called 'Lapsus Lingerie.' Burton Rascoe calls the book a 'unique, amusing Shandean masterpiece,' but doesn't bother explaining what that is.

Wall St. Exposed—Again

New book publishing house calling itself the Newcastle Press gets started shortly to issue a general list of books. Will include fiction. Sponsors of the Newcastle Press are a non-active group, with A. J. Calle the working head of the organization.

Although no editorial head has been appointed as yet, the first Newcastle book has already been decided upon. It's 'Weeds of Wall Street,' said to be a supposed expose of stock manipulation. Arthur M. Wickwire is the author.

Hearst Into Denver?

Denver hears rumors that Hearst plans to enter town by purchase of the Denver Post, or the Rocky Mountain News. Post is being operated by the Bonfils estate and the News is a Scripps-Howard property.

Post always bought everything that Hearst had to sell in the way of newspaper syndicate matter, Sunday comics and news services.

It is reported there have been differences as to the way the Post treated Brisbane's Today' column, it being said the Post deleted certain paragraphs that boosted other sections of the country more than the Post cared to sponsor.

This is not the first time Hearst has wanted to enter Denver. The other time Bonfils and Tammen held the Post at around $7,000,000, and Hearst wouldn't pay it.

Reports say that Hearst's mechanical superintendent has been in Denver contacting for key men in the mechanical departments and that a deal will be closed as soon as the Bonfils estate settled, which usually takes a year in Colorado. Bonfils died in February last year.

ick Carter's Prototypes

Street & Smith, which inaugurated that personal type of fiction mag, widely copied by other publishers, getting out still another—its third—along the same lines. This one bearing the title of Bill Barnes, Air Adventurer, and as the subtitle indicates has to do with air stuff. Other two mags are Nick Carter, which was the first of its kind, and Doc Savage. John L. Nanovic, who made Nick Carter score, editing all three.

Personal type of fiction mag devotes the lead story in each issue to the same character. Mag in each instance takes its name from that character. By-lines on the stories are usually pseudonyms and the property of the publisher. Same author does not always do every adventure of the title character, although the by-line continues regularly.

ian James' Latest

Back cover blurb about Rian James on the jacket of 'Ladies in Waiting' (King, $2) epitomizes criticism when it refers to him as a lending library favorite.

He specializes in turning out hot romances easy to read, but not worth remembering, and those who buy books for their shelves for permanent use pass him over lightly.

His latest is the story of a Follies girl who goes to Hollywood and becomes involved in a geometrical design rather than a triangle. Continuity moves rapidly and holds the interest of the quick readers, who revel in the salty language and suggestive situations. James shows improvement in handling plot, but he's still shy on the literary flavor.

March of Events Build-Up

William Soskin, book critic of the New York Evening Post, has moved over to the American, which yesterday (Monday) started to carry a daily book column under his by-line.

Other new contributors added to the daily March of Events page in the American, under the editorship of B. A. Bergman, former managing editor of the New Yorker, are Frank Sullivan, Ogden Nash, Will Cuppy and Clarence Day. Latter two are ace magazine contributors.

Little Women Vogue

Exceptional success of the film 'Little Women', and the resultant renewed call for the book, resulting in the activity of a number of publishers to reprint it. Copyright on the work has expired and now that it is in public domain, anyone can print it.

The 'Little Women' sequel, 'Little

(Continued on page 55)

Going Places

By Cecelia Ager

Her admirers know Madge Evans as a clear-eyed, forthright, true-blue, girl from a good family. Now, in 'Fugitive Lovers,' Miss Evans proves that her noble and commendable qualities are a basic part of her very being, for she's quite as clear-eyed, forthright and true-blue when she has to play a chorus girl who's been around.

Though she talks back, takes care of herself, gives as good as she gets and so on, in this brash new environment, any dolt can see she's chuck full of shining integrity, and that, if in the pursuit of her career it's been necessary for her to make an occasional compromise, still always to her own self she's been true.

It's done Miss Evans good, too, to see how the other half lives. Knocking about back stage in a brief little satin skirt and circlet of white fox over a bodice, with mad little black satin cap smashed over one eye, has challenged Miss Evans' make-up proficiency. She's getting herself up still prettier than she did as a protected daughter. Fleeing the villain in a transcontinental bus, and submitting to the all too evident discomforts of this mode of travel. Miss Evans yet manages to maintain her singular neatness and niceness, and even the steady wave in her well ordered hair.

A tender hearted fass, Miss Evans is one to see to it that personable young men get their proper sleep. Robert Montgomery hasn't been getting his—he's been too busy running away from prison—so Miss Evans tells him to put his head on her shoulder, and she'll tell him the story of her life. No sooner does she start to carry out her threat than he's snoring. Surely Miss Evans' life can't have been as dull as all that.

iss Tobi , and the Girls

Although Genevieve Tobin—because she's pretty and soft and dainty and blonde—is always being cast as a lovable little kitten, the ladies in the audience seem to find her more grown up than that. Set a woman to catch a woman.

Miss Tobin's little ways are not apt to endear her to the femmes because they recognize in them their own deliberate scheming. To the ladies, her artless coquetries are not so artless. Hep to the smoothness of her technique, the girls just can't find it in their hearts to regard her as a sympathy-deserving, sweet little embattled heroine. Somehow she'll always be more of a menace to them.

Therefore, in 'Easy to Love' none of the ladies are the least bit disturbed to note that Miss Tobin's husband is straying. He'll be back, they're sure, and before clever little Miss Tobin is through with him he'll rue the day he slipped.

So, instead of marveling at what a pretty little thing she is in her lovely lace and satin chemises, the ladies are going to mutter that since she's made her point, why doesn't she pull her velvet and lace negligee a-out her. Give an essentially good girl like Miss Tobin a strip number—and pretty soon she'll think she's Mae West. But Miss Tobin sniffs imaginary sniffs into outrageously inadequate little handkerchiefs, laughs musically, opens her round blue eyes wide, dials telephone numbers with her little finger gracefully extended, and all in all has herself a time. She even gets in a few broad 'A's,' quite gaily oblivious to the grim foot tapping she's provoking from the sorely tried femme contingent out front. But what she doesn't know can't hurt her.

It is so pleasant, by contrast, to watch natural, unaffected, undeluded Mary Astor that the ladies will even forgive her the amazingly naked black velvet evening dress topped with a wide draped silver cloth collar cut away in points at the waist line till almost nothing is left. She looks very well in her new short banged coiffure and make-up that intensifies the clear, steady, agreeable look of her eyes.

There's a Girl at the Palace

There's a girl at the Palace this week, Sheila Barrett by name, who conjures up a memory of the great ladies who once trailed glory across the Palace stage. True, it is a very fleeting memory she evokes, and she does it not so much by her talent—which is present but in need of studious development—as she does by her unquestionable chic. She has an instinctive understanding of her type, knows intuitively how best to accentuate it, even if she is not so expert as yet at conquering her material.

It's been many a day since an actress has appeared at the Palace armed with enough fashion knowledge to walk forth in a black satin long-sleeved, high-necked, utterly simple yet beautifully cut dress—and resist the impulse to fasten on it at least diamon clip relieve its relentless severity. But Miss Barrett realizes that she has an enviable figure, knows that the princesse las line of her frock makes the most of it.

In back her dress is slit to the waist, a bit of surprise to complement the daring of complete, flowing swathing in front. Now it would be nice if Miss Barrett, who shows such interesting clothes judgment, and can wear her unadorned costume and look smart whereas most femmes would look merely arty in it—it would be nice if she could carry her individuality further and devise a way of rearranging her hair for her impersonations, without combing it out before the audience. All lady mimics do that. Better yet, make her impersonations so true and clearly defined to herself that no characteristic coiffure is necessary to project them with like definiteness to her audience.

The plump little lady assistant in Arthur Petley's trampoline act keeps herself busy saying 'whoopee' at the act's stunts, humming to the music, doing absent-minded little steps, bowing, back-somersaulting, extending her arms and commenting 'there we are,' walking on her hands, and exiting with brave cartwheels at the finish. She wears, for all these generously proffered little accomplishments, a short black satin costume trimmed with white, a black and white cap perched rakishly on the side of her head, and sheer black stockings. Her legs, she knows, are good.

Miss Crawford, dancing with Reggie Childs' orchestra, does it in a handsome white velvet evening frock with red fox shoulder straps and red fox banding its gracefully flaring hem.

The good looking blonde lady stooge who combats Mills, Gold and Raye fancies a square necked black satin, briefly trained dress for her arduous work, but admits no need to be girdled.

ic Hall's Anniversary

The Roxyettes can console themselves with this at the Music Hall's first anniversary show: Even if the Ballet Corps does borrow some of their own particular sure-fire stuff for 'Popples,' it's still the Roxyettes who close the show.

And the Roxyettes need something to feel good about this week, having to wear the least worthy of all their old costumes, just when the Ballet Corps gets to wear the most alluring of all theirs.

It seems that there's been devised for 'The Music Hall on Parade,' title of the birthday celebration that brings forth from the orchestra pit the various groups of the Music Hall's stock company for competitive recital, a color scheme of white, greys and orange, given character by the introduction of henna and brown.

The Roxyettes, unfortunately, happened to have some brown velvet leotards combined with cream satin, whose matching pancake hats sporting orange coque feathers all work into the scheme very nicely, though they don't begin to appreciate what splendid figures the Roxyettes have, nor understand the need of simplicity and dash to bring this attribute its proper share of attention. It's all the more ironical to the Roxyettes, because the Choral Ensemble is wearing long white satin evening dresses with half orange, half henna collars, whose only justification for creation would be the fact that they're intended to set off slim waists and long legs—structural proportions that exactly describe the Roxyettes, but most certainly not the ladies of the Choral Ensemble.

But the steam curtain, which always closes the Music Hall's significant weeks, soon kindly befogs the injustice of it all.

irls Will Be Boys

Something very sad, and yet a little bit funny, about watching the eight girls of 'Eight Girls in a Boat' manoeuver their racing shell. Their valiant striving to be brusque, efficient, emotionless, sporting, somehow only reveals how inept women are at a man's game. Though observing their antics is not the unesthetic pastime, for instance, that looking at lady baseball players is, for crew shorts and jerseys are far more becoming on girls than baseball unforms, still it produces the same impression of faintly comic futility. Girls will be boys, even though they're not very good at it.

The inconsistencies of Dorothy Wilson's behavior in this girls' school idyll may be attributed, of course, to the fact that she's going to have a baby. And that Kay Johnson, the school's headmistress, is so long interpreting Miss Wilson's irrational conduct only goes to show what a really good school it is. It takes Miss Johnson so long to understand because she's never run up against such a situation before.

To atone for Miss Johnson's lack of sensitivity, she's been granted a beautiful shot of her classic profile in shadow against a sunny sky, and her coiffure, short, side-parted, flat in little ringlets, suits her exactly. Her acting carries the authority of her position. As to the pupils, they are lucky girls to find a school situated on such an enchanting lake, whose curriculum permits them so much time to disport themselves in that lake. Very pretty girls, too, and warm-hearted, well-mannered, and not the least bit inquisitive, either. When Miss Wilson tells, not one of them asks the father's name.

Did You Know That—

Gertrude Allcoate is in Florida for the winter....the 'Follies' has practically duplicated the effect of tall girls on a stairway in long-trained sequin gowns, that caused such a stir in 'Roberta'....the Hollywood restaurant gave Sophie Tucker her 46th birthday party Sunday night (14)....that was Conrad Nagel strolling in Central Park the other day....the former Jean Ackerman, and her hubby have gone to Honolulu for four months....Mrs. Groucho Marx was pretty in that mink coat and turned back brown hat....that cute girl, singing with Will Osborne's band, is Harry Romm's young daughter....Pat O'Brien and Spencer Tracy were buddies when they went to Marquette University....Vaughn DeLeath is back from South America....Dorothy Stone plans a vaudeville unit, as does Rae Samuels....Agnes Ayres is doing personal appearances in Chicago....Gertrude Rheim, daughter of a 'Follies' girl, is conducting a dancing school ....Margaret Smith is here to buy little numbers for her Honululu shop....Ona Munson looked cute in that red velvet tam the other night at the 'Follies'....a woman in the audience wanted to know how Fannie Brice kept that lovely figure....Dorothy Hall will do another show soon....Bert Lytell is back from the mid-west....Harry Puck will produce vaude units.

Soviet Dancers

Vecheslova and Chabukani, the first Soviet dancers allowed to get out of the U.S.S.R., made their American debut at Carnegie Hall, Jan. 12. Comrades, with copies of the Moscow News in their arms, stationed themselves on the steps of the Hall long before curtain time, but the audience that filed into the auditorium were Capitalists. The humblest of them had amassed at least $1.10.

Capitalists with room in their hearts for the new Russia, nevertheless. Their response to Vecheslova and Chabukani rang out with brotherly love.

The Soviet dancers' costumes, their expressions, their choreography, their accompaniment, are all faithful to the ways of the old regime. Chabukani shows great freedom of movement, springs into magnificent leaps, throws himself into epic whirls—all patterned in the tradition of the ballet developed from the patronage of private property. Adalgo dancers at Rockefeller Music Hall wear wisps of chiffon on their trunks, too.

Vecheslova's costumes are made with bourgeois tinsel and net just like the dresses of flash act ballet dancers' in Capitalism's vaude. But toe dancers in vaude have to keep their knees straight.

The first Soviet dancers to appear in America, to the tune of a piano and a lady page-turner, preserves respect for the Five-Year Plan. The Five-Year Plan can't come to America and dance.

An Eskimo's Idol

In all her screen career, Elissa Landi has never been tossed the flattery that heaps at her feet in 'Man of Two Worlds.' To Francis Lederer, a poor Eskimo, her photograph is more anaesthetic than ether, more soporific than morphine. He looks at it while his fractured leg is set and feels no pain. And Miss Landi's voice, wafted on radio waves from London to an ice-bound Arctic exploration ship, makes brave men swoon. Mr. Lederer faints dead away when first he hears it.

It develops that Mr. Lederer believes, in his simple, straightforward manner, that Miss Landi is white magic, sort of a goddess. She looks divine, anyway, in her white tea gown with classic draperies and Grecian girdle outlining her Dianaesque figure. Besides, she's doing her hair in the same short curled coiffure swept up and off her forehead that was so very becoming to her as a legendary Amazon in 'The Warrior's Husband.' Were it not for the fact that her mouth twists human-like when she talks, and that she has to speak a kind of pidgin English most of the time—everybody in the picture talks pidgin English sooner or later because of the Eskimo, were it not for carelessness anybody might consider Miss Landi a goddess. A stylish goddess who fastens her tweed suits with large wooden initial clips.

Steffi Duna plays a young lady Eskimo without powder, mascara or lipstick, who chews large hunks of blubber with genuine relish. But though it is Miss Duna's lot to suffer all the realism in the film, it doesn't get her down. She is sweet and appealing and even charming.

Exploitation

(Continued from page 19)

a good time was had by all and as the town is rather slow on public parties, he figures that he'll have a crowd at least once a month that will mean real profit.

No film is shown, and the only cost is for the lights and heat and a pianist; the latter the local music teacher, glad to get a little advertising and a couple of dollars.

Seems to depend largely on who runs things, but properly done, it is a real treat.

Fire Writing

Manager wanted one of those novelties in which a red-hot iron or a cigaret or a pipe applied to the spot marked started a smoldering flame which gradually traveled over the surface of the paper until it formed a message. He was unable to locate anyone who made a specialty of the novelty, and hand writing would be too expensive. His sign writer figured out the answer.

From a square of felt he cut out the design, being careful not to fully close such letters as O and A and to run a strip from one word to the next, the message being a 'don't miss' with a short title.

This was was mounted on a board with waterproof glue, care being taken to center the message and make sure the message read in reverse, as in printer's type.

This stamp was soaked in a solution of saltpeter and impressed on the thinnest newsprint paper. With a little experimenting, a boy turned out a product as satisfactory as professional work, and at a much smaller cost.

Directions and sales matter were printed on the sheets before impregnation. Hadn't been seen in town for some time and made a big hit, which seemed to help the picture.

Angles

With plenty of amateur photogs in his clientele, a manager has started a picture contest with monthly and quarterly prizes. Each month some local spot is announced as the subject and the prizes will be awarded to the ones making the most original shot. Within limitations, the technical excellence of the picture will be discounted, the angle and lighting being regarded as more important than mechanical work.

Basic idea is to get interest in camera angles in pictures, with a special playup on feaures which contain unusual photography. The three monthly prize winners will compete for the quarterly award, and all competitors are limited to a single submission each month. All pictures become the property of the theatre and will be used in frames in the long entrance foyer, alternating with similarly framed displays on current and coming pictures.

Three photo developers in town and each offering an additional prize if the picture was developed by them, which gives three spots for permanent plugs.

Cutting In

For an occasional appeal it's a good gag to cut small illustrations from the newspaper and magazine advertising pages and use them as the foundation for a novelty message in the lobby. Idea is to get plenty of cuts and then weave them into a running announcement for the picture or the theatre as an institution. Best way is to pin them to a wall or other surface until there's a collection and then let the material guide to some extent the message.

A sample could start of with, 'When you tire of your (cut of an easy chair) and want to go places in your (cut of an automobile), why not make the (cut of the theatre signature) the windup of your trip after a (cut of a cup of coffee) and (cut of a piece of cake)?' There should be enough copy to fill a still frame or even go on a three-sheet board.

May sound a bit childish, but it will be found that it will stop people who would pass the most attractive display of stills, and they'll stick around until it is all puzzled out. Not good for a quick return, but can be repeated in a few months. It can even be made the basis of a contest, with prizes for the best submissions, which can be laid off to stores for window work.

Idea has been used to some extent in newspaper advertising, and it always catches the eye because it's different from other layouts.

By Phone

Lacking an angle to which to tack an appropriate lobby stunt, a manager put a telephone in his lobby with a sign inviting all and sundry to call up and ask about the picture. Many persons thought it was a practical joke and laid off, but enough called up to make a fairly continuous call. Phone was connected to the upstairs office and the replies came via a loud speaker installed just above the instrument. Replies were made by a girl with a pleasant voice who had been schooled about the picture and was able to answer any definite question as to cast, locale, etc. Only information she refused to give was the outcome of the story, telling inquirers they would have to see the picture for that.

Stunt worked so well that the manager was tempted to keep the girl to answer regular phone calls when anyone wants to know what the current picture is. She has the trick of infusing her chatter with enthusiasm without promising too much, and the house steersman figures she'll earn more than her salary in the extra business she'll steer into the house.

Most phone replies are stereotyped and uninspiring, merely the information desired. This girl makes even a banal title sound inviting by adding a few words of description.

Roxyettes Az Iz

Though Roxy is out of the Music Hall, the Roxyettes name for the dancing line continues.

Girls are still wearing rehearsal sweaters marked Roxy.

BIRTHS

Mr. and Mrs. Charles La Torre, son, in New York, Jan. 10. Father is a legit actor, currently in 'Mahogany Hall.'

Mr. and Mrs. Harry Green, son, Beverly Hills, Calif., Jan. Mrs. Green was Alva Larsen.

MARRIAGES

Mrs. Christine Lee to Ricartez, Phoenix, Jan. 8.

Donna Damerel to Gene Kretzinger in Chicago, Jan. 3. Bride is Marge of radio act of Myrt and Marge; groom is of team of Gene and Charlie.

Evelyn Karrer to Charles Kretzinger, in Chicago, Jan. 3. Bride is non-pro; groom is of team of Gene and Charlie.

Beverly West to Vladimir in Chicago, Jan. 3.

Mrs. Iris Tree Moffat to Frederick L. Wicheln, New York, Jan. 9. Bride is the daughter of the late Sir Hubert Beerbohm Tree and was in Guest's 'Miracle.'

Katherine Strube is leaving Hollywood for London to marry Gordon Wellsley Wong, former U scenarist.

Maxine Dailey Lewis, 24, radio entertainer and actress, and Donald Cook, screen actor, have filed intention to wed in L. A., Jan. 17.

Mrs. J. Janet McCormick to Stephen Goosson, Hollywood, Jan. 14. Bride is the former wife of John McCormick, picture director. Groom is an art director.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Fay Baker, fan dancer, touring the Canadian northwest, reported missing Thursday (11) and scouts out. She was flying from Pas to Winnipeg. Lost in the fog with phone disabled. Arrived Sunday (14) seven days overdue.

Russell Johns ran a swap party at the Algonquin Saturday (13). Idea was that you brought the Christmas presents you didn't want and swapped for something someone else didn't care for. Chiefly for the theatrical crowd headquartering there.

Theatre Guild decides upon 'They Shall Not Die' as its fifth production, and Philip Moeller will lick it into shape. It's about the Scottsboro trial.

New ruling limits homecoming travelers to one quart of duty free liquor per month. Aimed chiefly at the Canadian border towns where autoists have been bringing it in by the case under the $100 limit. Caught a lot of the crowd from Bermuda on a Europe.

Karin Branzell sang her one scene as Fricka in 'Die Walkure' at the Metropolitan Thursday but fainted as she left the stage. She was ordered not to essay 'Salome' at the Saturday performance.

'Mackerel Skies' spotted for the Playhouse Jan. 23.

Thomas Gordon and Louis Merrill among the 29 persons arraigned in the night court Thursday (11) for begging. Gordon told the judge he was an acrobat with the Five Gordonias, but the troupe went broke. Merrill claimed to be a vocalist, but a broken jaw prevented his singing. Merrill was sent to the Actors' Dinner Club and Gordon to the municipal lodging house. Efforts will be made to find them jobs.

Jean Coventry, whose husband is suing for annulment, explaining he only married her to spite Faith Bacon, filed an amended answer in which she alleges that Jack Stanley Morris, her husband, is a fugitive from the jurisdiction of the court. Adds she was awarded interim alimony of $50 a week but has received no payments.

Peggy Fears (Mrs. A. C. Blumenthal) in bankruptcy action against Lucinda-Peggy Fears gown shop, tells referee Thursday (11) it's all her husband's fault. He stopped paneling when they scrapped. Explains she barely speaks to him but wouldn't go anywhere with him. Also bawls out the attorneys for the creditors, charging they broke faith on an agreemont. Next hearing today (Tues.).

Ken Murray, in contempt of court for failure to pay $2,700 alimony to his former wife, Charlotte Doncourt, who was teamed with him in a vaude act. He can keep out of jail if he'll pay it off at $5 a week, but that means kicking in with $80 instead of the original $75 as allowed. Alimony allowed on a separation suit five years ago. Now he's suing for divorce.

Museum of Modern Art opens today (16) an exhibition of theatre art under direction of Lee Simonson. To continue until Feb. 26.

Grover A. Whalen to be chairman of the Lambs' St. Patrick gambol.

Prince Mike, otherwise Harry F. Gerguson, visited the Central Park Casino last week and got punched, so he took out a summons for Sid Solomon. In court Thursday (11) he announced he wanted to drop the case. While he was talking to reporters in the corridor he got slapped with a summons himself. It concerned an allegedly bad check he is said to have given Nicholas Bates back in 1931. Only $10, but imagine his embarrassment!

August Heckscher, as head of two real estate companies, suing Rockefeller Center and its officials for allegedly stealing tenants from other buildings. Wants $10,000,000.

John McCluskey killed and Kate Pullman and her five-year-old son, Roscoe Ails, Jr., seriously injured when the auto in which they were making a jump from Montreal to Boston crashed a truck at Ayer, Mass., Jan. 10.

Earl Simmons, playwright and actor, took his life by gas poisoning in a New York rooming house. He was found Wednesday (10). Disappointed over failure to sell a play and ignorant of the fact that James Johnston, an actor friend, had interested a backer.

Celebrating Columbia students who were arrested for precipitating a panic in the Nemo theatre last week were dismissed by the city magistrate, who expressed his confidence that the university authorities would mete out proper punishment.

Arthur Hamlin, of Kay, Hamlin and Kay, acrobats, ran into a piano at the Valencia theatre, sustaining internal injuries which caused his death Wednesday (10).

Leo Newman and Warfield ticket agencies suspended for one week each by Legit Theatre Code Authority for selling tickets at more than the allowed premium.

Burlesque managers held a meeting at the Eltinge theatre Wednesday (10) in another effort to frame a burley code. Administrator Rosenblatt there to remind them that the government would do the job if they couldn't.

Madison Nat. Corp sued John Ringling in Supreme Court on two notes of $25,000 each. Corp is assignee of Manufacturers' Trust.

Ethel Barrymore to England last Thursday (11). To be seen in '12 Pound Look.'

Dressmaker sued Peggy Joyce for $485, unpaid balance of a bill of $2,376. On court order papers were served on the captain of bellboys at the Waldoff when la Joyce could not be found. Testified that she makes her home there.

Carl Brisson, English pic star, arrived Tuesday (9) to work for Paramount.

Sinclair Lewis back in town to direct staging of the untitled play he wrote with Lloyd Sinclair. Henry Hammond is backing.

'Champagne Sec' will take to the road Jan. 22.

Eddie Cantor's annual entertainment for his boys' camp at the New Amsterdam Feb. 11.

Katharine Cornell extends road tour plans and will not come back to New York until next season. Extra time will be given to the south.

'Among Those Sailing' won't reach B'way. Closed in Philadelphia Jan. 13.

Theatre Union announces it will switch plays in March, but not yet decided on the new offering.

Nita Naldi will be seen in 'What a Man,' Hay-Sabin comedy.

Anne Caldwell, who's been giving her time to plx lately, heading for B'way with a new musical comedy.

New Chase bank officials to use testimony at recent congressional investigations to try and get some coin back from the old officials who used bank funds to try and corner Fox.

Two mass meetings at Bryant hall Tuesday (9) for the newly formed Theatre and Amusement Employees union, Local 113. Said to have upward of 2,000 names on the roster.

Cast changes for 'Whatever Possessed Her' following Boston tryout. Opens in New York Jan. 22.

Park Assn. after Central Park Casino. Wants prices down to level of average pocketbook.

Damon & Meesmore's suit against Earl Carroll for infringing their dinosaur in the Supreme Court last week. Carroll brought his allegedly infringing beast to the courthouse on a truck, evidently for publicity purposes. Producer got the decision.

Sam Goldwyn in New York. On his way to Russia.

George Gershwin dates Feb. 10 at the Brooklyn Academy of Music as his only greater N. Y. date on that tour with Reisman's orch.

Tommy Manville, the Asbestos Kid, and the fourth Mrs. M., Marcelle Edwards, showgirl, called it all off last week but repeated again.

Bud Pollard casting for the first two of a series of pictures he plans to make at Fort Lee.

Yehudi Menuhin, violinist, confined to his home suffering from ptomaine poisoning. Had to postpone a concert.

Peggy Rich and Peggy Hopkins Joyce dragged into the testimony in the suit by which the former Mrs. Jack De Ruyter seeks to obtain custody of her two children, now with the husband. Mother given custody.

Metro Catering Co., which operates the bars in the Met opera house, scolded by Mulrooney for permitting upright drinking.

Theatre Guild denies that Helen Hayes is to quit 'Mary of Scotland.' Asserts she will finish the run, including the road tour.

Theatre Guild of Canada has arranged with Rowland Stebins to tour 'Pursuit of Happiness' above the border with an all-English cast.

Billy Rose to head for Europe next month.

Amelia Summerville in hospital after slipping on the ice, fracturing a hip and dislocating a shoulder. Reported recovering nicely.

Estate of the late Evelyn Day Judson, who died last Sept. in Brookline, Mass., chiefly willed to charity. Trust company will decide upon the beneficiaries.

David Lamar, the 'Wolf of Wall Street,' died in his room in the Hotel Wallington of heart trouble. Body discovered Saturday (13), but death was believed to have occurred two days earlier.

Elizabeth Miele may put on 'Career' and 'Alley Cat,' undismayed by the flop of 'Halfway to Hell.' 'Cat' probably the first to arrive. Both had summer tryouts in Summit.

Attendance up 71% at the Automobile Show.

Shuberts reputed to be interested in a revue with Fred Allen. Also remembering they own 'An Old Spanish Custom.'

Vivian Stanley, of the Georgia Prison commission, files a $100,000 suit against Warner Bros., alleging 'I Am a Fugitive from a Chain Gang' slanders him. One of a number of similar suits, two of which have been settled out of court recently.

John Golden put 'A Broken Doll' into rehearsal.

Doug Fairbanks, Jr., in from Hollywood Friday (12) and off for London Saturday (13). Heading for Paris to be present at the opening of 'Catherine the Great.' Then back to London to make another film.

Arch Selwyn and Charles B. Cochran will bring Elisabeth Bergner to N. Y. next fall. She's American born and now in London in 'Escape Me Never' which will be her vehicle over here.

M. H. Aylesworth elected chairman of the board of Radio City Theatres Co., at meeting Friday (12).

Fred Keating considering a revue as his next adventure. One of those intimate affairs. Doesn't say whose.

Freddy Miller of radio, has an idea of spotting a neighborhood theatre with a clientele which approximates the air audience and trying out his broadcasts on them before hitting the mike.

Police intimate that they're going after the burley theatres in the same spirit in which they are annoying the gamblers. They keep on pinching until it hurts.

Associated Actors and Artists, which is Equity's designation in the Federation of Labor, has issued charters to the Actors Betterment League and the Burlesque Artists Assn. Burley organization includes both principals and chorus.

U. S. Court of Appeals in Philadelphia clears Albert M. Greenfield of A. C. Blumenthal's charges that Greenfield concealed commissions received from the sale of Fox properties in Phillie. Decision carries with it a reversal of the lower court's award of $151,575 to Blumenthal.

With 'Come of Age' underway, Clemence Dane to Richmond to start a transcontinental lecture tour.

Those Dorothy Parker dramatized stories, which have been shown at Barbizon Plaza hotel, may be brought to B'way with the author as mc.

Margaret Shaw, tap dancer, in court yesterday (Mon.) to press charges of felonious assault against Hiram Walker, Jr., nephew of the former mayor.

Howard Hughes won the free-for-all air race at Miami Sunday (14) with an average speed of 187.7 miles per hour.

That new Philip Barry play now 'Her State of Grace.'

Coast

Thieves entered the home of Jeanette Loff in Hollywood and stole a $600 fur coat.

Bruce Cabot has filed a petition in Los Angeles to adopt the 11-year-old daughter of Adrienne Ames, his new wife.

Dorothy Mackaill and Neil Miller, non-pro, have separated and are to be divorced.

Alice Faye termed as ridiculous the allegations in Fay Webb Vallee's separate maintenance suit against Rudy Vallee, that she had been too friendly with the singer.

Wife and daughter of Leo Carrillo have arrived in Los Angeles to live.

Harry Lipsey, 33, sentenced from one year to life in San Quentin for holding up a Los Angeles theatre.

Mayor Shaw of Los Angeles has signed an amendment to the city drunk ordinance, increasing the maximum penalties from 50 days' imprisonment or a $50 fine, or both, to $500 fine or 180 days, or both.

Mrs. George McManus, Sr., mother of the cartoonist and artist, is in Los Angeles to make her home with her son.

Natalie Talmadge Keaton and Larry Kent are enroute to Panama, where they will pick up Kent's yacht and cruise to Florida to meet her sister, Constance Netcher.

Victor McLaglen's home, La Canada, Cal., damaged $30,000 in the recent flood.

A film studio cannot be held responsible for debts of its stars, Municipal Judge Green ruled in a L. A. suit brought against Dorothea Wieck by G. O. Gumpel on alleged commish due.

Randolph Scott has returned to Hollywood after a six weeks' sojourn in England.

Declaring that motion pictures are of vital importance in the attitudes of children, the state board of California Congress of Parents and Teachers, meeting in L. A., recommended that 'photoplay appreciation' be made a part of high school courses.

Attorneys for Mrs. Marion Y. Read announced they would not appeal from the court ruling ordering a new trial in the $75,000 alienation of affections judgment awarded against Claire Windsor in L. A.

First court skirmish in the Rudy Vallee case will be fought Jan. 17 when reps of Fox, NBC and Fleischmann appear before Judge Collier in L. A. to show cause why they should not be restrained from paying Vallee any salary pending the hearing of the separate maintenance suit filed by Fay Webb Vallee.

Chloe Carter Rubenstein has filed suit for divorce from Harry Rubenstein, song writer, in Los Angeles.

Rebecca and Silton Co., Inc., agents, have filed suit against Helen Twelvetrees seeking $229 assertedly due under contract.

Ruth Clifford, former pic actress, and her husband, James A. Cornelius, Bev-Hills broker, have separated and marriage of nine years may be dissolved in divorce court.

Group headed by Hal Roach and Dr. Charles Strub awarded permit to hold a horse race meet at Santa Anita, near Los Angeles, starting in January, 1935.

Los Angeles clubs are hiring men to pass out admission cards. They are signed by the distributors and if a person is enticed to a club where he loses, the distrib gets a cut.

Appointment of Alfred A. Cohn, screen writer, as customs collector in Los Angeles district, has been confirmed by the U. S. Senate.

State board of equalization has canceled liquor licenses for 33 L. A. clubs on the grounds that the establishments had violated provisions of the likker act by allegedly dispensing the stuff behind closed doors. Colony, Clover and Montmartre among those hit.

Asserting a broadcast over KFWB poked fun at Glendale, Cal., during recent flood, Mayor Baudino has demanded an apology from the station. Hints court proceedings.

Darlene Garrod, nurse, awarded $2,500 verdict against Columbia and a truck driver for the company as result of auto accident.

California state coppers interrupted trek of Great Garbo and Rouben Mamoulian across the state line at Topock, Ariz. when they failed to stop for the customary examination of tourists. Warned and let go.

Henry Doidge has filed a $5,025 suit for damages in L. A. against Allan Mowbray as a result of an auto accident.

Buster Keaton filed suit in L. A. to break his contract with Jesse Weil. Weil countered with suit asking $104,880 breach of contract damages.

Felix F. Palavicini, Mexican editor and erstwhile minister of education in that country, lauded films as good will aid in Hollywood studio talk.

Fay Webb Vallee is seeking $7,400 a month from Rudy Vallee, crooner, for maintenance pending suit action for divorce.

Payment of $8,045 back alimony has been demanded from Ted Healy in a suit filed by his former wife, Mrs Elizabeth Nash.

Glendale, Cal., has banned the showing of the nudie 'Elysia' It played L. A. seven weeks.

Pacific Coast Showmen's Association held a banquet and boosted its benefit fund to $15,000.

James Stacey has filed suit in L. A. seeking $100,000 from RKO, its subsidiaries, and Ely Culbertson over the authorship of a script 'A Lesson in Bridge'.

Mrs. Gracie Leland Andrews divorced from Udell S. Andrews, director, in L. A.

Mid-West

'Red' Grange's new 77 Club's secretary was accidentally shot.

1934 'World's Fair' will place 3,000,000 pre-sale tickets on sale soon

Harry Voiler, theatre ticket broker and former manager of the late 'Texas' Guinan, won his eighth delay against extradition to California where he has been indicted for robbery of Mae West.

Contracts signed for the erection of a Spanish Village at the 'World's Fair.'

Janet Gaynor in Chicago.

Gilda Grey is being sought here by process servers who wish to collect $647.

Another tenant added to the list of foreign villages to appear at the 1934 'Century of Progress.' Tunisia has signed contracts for the erection of a village.

K. C. Gets Hot

Kansas City, Jan.

After a special session lasting 87 days, the state legislature passed a liquor regulation law, and the hotels and night clubs are celebrating tonight (Monday).

Elaborate revues and special orchestras are featured and things are getting hot.

L.A. Kills Tango; $35,000 Weekly Back to Theatres

Los Angeles, Jan. 15.

Death blow to tango, livered in last week by Police Commission revocation of licenses, following court decision of the game's illegality, is expected to divert $35,000 per week back into other amusement circles, with theatres expecting a big load of the salvage. Tango games in L. A. copped that much on an average.

The man generally credited with the coup de grace to the outlawed game is Bud Lollier of Fox West Coast, who managed to get together strange bed fellows in the campaign, churchmen and theatre owners, socialites and chamber of commerce leaders.

Drive directed by Lollier climaxed in a broadside of radio talks on the eve of an election to ban tango in the unincorporated county districts. Broadcasters represented school board, chambers of commerce, political factions and ministerial unions. Election carried nearly 5 to 1 against the games.

Coincidentally a Superior Court test case had ruled tango a gambling and lottery game within the California statutes, which automatically outlawed its continuance. Then followed the Police Commission's revocation of licenses, affecting eight parlors in Venice, one in San Pedro and six within the Los Angeles city area.

BILLY SUNDAY IN N. Y.; ALMOST A SECRET!

Billy Sunday was in New York all last week conducting revival meetings at Calvary Baptist Church on West 57th street. It was a semi-secret.

Evangelist made station WHN (Loew) nightly from 8-8:15 and picked up some press blurbs, but generally speaking he didn't whoop it up.

THE LOWDOWN

One Quart From Canada Okay If It Is For Yourself

Albany, N. Y., Jan. 15.

Here's the lowdown for people who want to bring firewater into the states from Canada. An American returning from the Dominion may bring up to $100 worth of Canadian ale or beer exempt from customs duty and internal revenue tax.

As for liquor they may bring only one quart. But it must be proved to the satisfaction of customs officials that the wet goods are for the individual's own personal use and not for sale.

New York Theatres

Wed. to Fri. Jan. 17-19
RKO THEATRES
86th ST. "IF I WERE FREE" and "SMOKY"
81st ST. On B'way "IF I WERE FREE" and "FLAMING GOLD"

ROBERT MONTGOMERY In M-G-M's "FUGITIVE LOVERS" with Madge Evans, Ted Healy
Stage—Beauty Thrills—Don Albert & Orch.
B'WAY 51st ST. CAPITOL Coming—"ESKIMO" at Popular Prices!

LOEW'S B'WAY-45th ST. STATE 25¢ MON. to FRI. 10 A.M. to NOON
M-G-M's Mighty Entertainment
"DINNER AT 8"
with a cast of 12 Stars!
Plus!—Loew's "Act" Vaudeville
Friday—CAGNEY—"Lady-Killer"

CHATTER

Broadway

Jack Lait back in town.

Mark Barron returned from Texas vacash.

George Morely's wife under knife for major operation.

Monte Prosser and Carl Krug have written an original.

Frank Orsatti cancelled his sailing plans to return to the Coast.

Gilbert Miller's gout chased him from London to a watering spot.

Irving Berlin to the Bahamas, wife and child joined him Saturday.

John Anderson, laid up with sinus trouble, is over the attack now.

Harry Weber in from the Coast on a quickie and flying back next week.

The party for ric Charrell was the first post-Volstead picture affair.

The Scully offspring, kippy, en route soon from Norway to Woodstock.

Harry Hershfield observes that Rubinoff speaks dialect with an accent.

Dick Watts back from Hollywood, where he picked up material for special articles.

Grace Poggi, dancer in 'Roman Scandals,' has returned from a vacation in Paris.

Sam Cohen and Walter Gould telling each other things is something to hear.

Dave Blum's trick pocket book from Java carries a set of instructions for use with it.

Mabel Jaffe has joined Frank Underwood, eastern story ed for 20th Century, as his assistant.

Leland Stowe, Paris correspondent of the New York 'Herald-Tribune,' now in the United States on a visit.

Val Lewton steps out of Metro in two weeks to settle down at his Old Greenwich cabin to devote full time to writing.

Lord and Lady Livemore, over from London, played hosts to Patricia Bowman on her Sunday off from the 'Follies.'

Frank Craven in from coast and right back again. Wants to sell his Great Neck house.

Back from abroad, Maurice Chevalier took off Sunday (14) for the Coast and Metro, 'Merry Widow' set.

Fredric March, Mrs. March (Florence Eldridge) and their daughter in yesterday (Monday) via the Canal on a vacation.

Ruth Etting back east to resume radio work after stopping over at the home town, David City, Neb., where she has a flock of relatives.

Specs got fancy prices for the Tilden-Vines tennis match, which played to capacity at the Garden. No code limits re-sale prices, as with the legit theatres.

Dorothea Antel, familiar Broadway figure, will emerge as the subject of an autobiography to be ghosted by Will W. Whalen. Not due for several months. Called 'My Fall.'

Joe Shea says he's writing a scenario for the Chandel Court club, composed of tenants in the Chandel Court apartments in Yonkers, who are planning to make a picture for themselves.

Sinclair Lewis and Lloyd Lewis, latter dramatic critic of the Chicago Daily News, are not relatives, but because they are constantly asked if they are they have decided it's simpler to tell people they're cousins.

The Metropole, formerly a landmark on Broadway is back in Times Square, at least in name. It is a new bar and grill at 48th street and Seventh. Originally the Metropole was a tavern at 42d and Broadway. It was moved to 43d street just east of Broadway by John Considine, who conducted it as a cafe and hotel. It was there that Herman Rosenthal was shot. The place lost favor following the shooting. It changed ownership and the name was dropped. Spot is now a moderate priced cafeteria.

Warsaw

By Edward J. Kurylo

Ada Sari singing in Copenhagen.

A Literary Academy has started.

Poland very strict about lotteries.

Josephine Baker may come to Poland.

Leonja Ogrodzka, a singer from U. S. A., visiting.

Some picture theatres giving free shows for unemployed.

Reri is not yet married, but going to be married to a Pole.

Ivan Petrovicz, Yougoslavian, engaged for five pictures here.

Mary Ziminska thinks of conducting a theatre, maybe in her home.

Universal branch in Warsaw is going to produce a Polish picture.

Julian Krzewinski, comedian, had anniversary of 30 years of stage work.

Rex Music Hall closed when Grock left th show, for percentage was too low.

Coloseum picture house caught fire. Part of the floor and some boxes were destroyed.

Moszkowicz, manager of Adria cafe, went through Voronoff's treatment and looks younger.

Stanislaw Brzoza, a miner, and self-taught, wrote a play that soon will be produced in Warsaw.

Jadwiga Poletylio, who poured sulphuric acid on an actor, Stefan Ordega, got five years in prison.

Marja Pawlikowska suing Director Krzywoszewski; blames him for not producing her play, 'Egyptian Wheat.'

Opera season started at last, as a limited company, workmen getting fixed salary, the others are on a percentage basis. They say that next year the opera will be taken over by the government.

Zofja Suchankowna, a actress in Torun, received from the government a 'Medal of Independence' for taking part in war in Lwow as a child of 13. Witold Maliszewski and Eugeniusz Morawski, composers, got Polonia Restituta Order from the government, and Zygmunt Kawecki, author, and Joseph Sliwicki, actor, got gold Merit Crosses. This correspondent got Merit dal with diploma from Federation Internationale de Danse.

Vienna

By Erich Glass

ine back from America.

'White Horse Inn' and withdrawn in a tick.

Ann Tizia Leitich's 'Phoebe Playing at Love' serialized.

Marie Guthell Schoder lecturing on art of creating a role.

American Legion showing United Artists films privately at Pershing Hall.

Albrecht Duerer had inferiority complex, according to Dr. Max Derli.

Alma Rose waltzing with her girls in Scandinavia and Luxembourg.

Paul Gerboth, theatre director, died suddenly at Troppau from apoplexy.

Ian Hay's 'Tilly of Bloomsbury' reaches Vienna under unrecognizable title.

Eleanor Flexner (N. Y.) translating Karl Schoenherr's 'Kindertragoedie.'

'Two Laughing Eyes' to open after all, probably with Luise Rainer starring.

Danubia agency in a regular plight with both directors, Roman and Deutsch, in jail.

Carlisle MacDonald back in his place on the Rue de Longchamp after three months in America.

Helene Thimig decided on Shaw's 'Candida' and Cocteau's 'The Voice,' for her forthcoming Josefstadt season.

Karl Zuckmayer off to London to collaborate with an English dramatist on a modern version of 'Vasantasena.'

Ladislaus Fodor turning out average of four plays a year, one under his own and the rest under a pseudonym.

Last season's kammerspiele hit 'Schottenring' with vital grandma's part was originally written for leading male part. Authors changed role in a jiffy.

Jeff Dickson taking crack at family of Lucienne Bonne, who threatened to whistle at Sonja Henie while she was doing her skating act at Palais des Sports.

Bermuda

By S. Rolbe Kan

Joseph Paternos in for visit.

Hotel tariffs down, down, down.

Astor party includes Anne Tiffany.

'Cimba' conti world jaunt shortly.

Carveth Wells, explorer-lecturer, sightseeing.

Vincent stors in again to see their new estate.

Kathleen Norris latest recruit escaping northern climes.

Ben Cutler, new maestro at Princess, down with infection.

William Beebes cocktailed by Yachtsman Teddy Gosling.

Ciara Laughlin, travel book spinner, down from the Loop.

U. S. Consul Graham Kemper bound for Rome consul-generalship in February.

Betty Gow, Lindbergh nurse, dancing around hotels, but still nix on interviews.

Another alien property purchaser is Wally Harding, manager of local picture house, Reid Hall.

Hotel Association re-elects L. A. Tworger of the Princess, dean of Bermuda hotel men, president.

R. Hayes Hamilton, Princess, maitre d'Hotel, now collecting miniature booze bottles, figuring fad for 'em's gone out with repeal.

Fred Misick out as manager of the Bermuda News Bureau, with Trade Development Board replacing the colonial M.P. with staff of New York agency, Mandeville.

Sir Henry J. Wood, pop British conductor, guest of Governor till he sails (10) for series of concerts with Boston Philharmonic orch, guest conducting. Lady Wood accompanies.

London

Drena Beach divorcing her third husband, Douglas Alene (Alene and Evans).

Henry Sherek writing letters to his friends on Gaumont-British stationery.

Hammerstein-Kern script just arrived and being perused by Drury Lane management.

Nice, Ficrio and Lubow playing one-night stand at the Savoy hotel as added attraction.

Piccadilly hotel reviving Johnnie's, a famous rendezvous on the hotel site in the early 90's.

Bert Montague, agent and revue producer, becomes Bertram Montague for pantomime purposes.

Several Americans barred from Mapleton House for trying to make a Hotel America out of the place.

Paul Bonner not discouraged. Staging 'Acropolis' on Broadway in spring with Raymond Massey in lead.

Yvonne Arnaud doing solo pianist work in a Scottish orchestra by way of a change from films and stage work.

William Mills, stage director of Cochran's 'Escape Me Never,' in which he is doing a bit, has had a picture offer.

Jack Diamond's 'bullet-proof car costing $20,000 on view,' is notice being displayed in the window of a West End dime museum.

George Barclay, oldest vaudeville agent here, complaining to his friends he has lost $200,000 in the last few years. But still has plenty left.

'Music in the Air,' at His Majesty's, folding middle February, with Noel Coward's 'Conversation Piece,' starring Yvonne Printemps as replacer.

Inside story on Berinoff and Charlot being barred from playing England is team accepted film work without notifying the Ministry of Labor.

Fred Astaire might have been prevailed up to take lead in Gaumont-British 'Evergreen' film, but Radio Pictures, with which he is under contract, objected.

Management of 'Whistling in the Dark' company wanted actors to cut salary on account matinees occupied with 'Treasure Island,' a seasonal attraction. Company objected and won.

Madrid

By Lester Ziffren

Gita Page to Biarritz.

Pic houses raising nut for marquees.

Gloria Guzman wants to go to the States.

Jay Allen back from Germany and Austria with lots of tales.

Victor Varconi here for Harry d'Arrast's "An Old Spanish Custom."

Francisco Ramos de Castro, midget newspaperman, dramatist, radio announcer, poet and humorist, readying a new comedy for the Lara theatre.

Alfonso Arteaga, Jose Clopera, Visita Lopez, Antonita Jimenez, Lita Vargas and Rafael Colomer in 'Error de Juventud' ('Error of Youth'). Juan Paladella meggling.

Alejandro Casona won Lope de Vega award of 10,000 pesetas offered annually by Madrid city council for first plays. His comedy, 'La Sirena Varada' ('Stranded Siren') is skedded for the Espanol theatre soon.

Paula Mraz, 28-year-old Austrian girl with Wortley quartet of trapeze artists, died of injuries received when partner failed to catch her on giant swing at Price indoor circus. Second casualty of season at Price's.

La Kazanova of Phillie and Oklahoma City, pulling them into Gong, nitery, with her band of Russian, Hungarian, Rumanian, French and German gypsies, as she calls them. Also signed for week on stage at Astoria, picture house.

Australia

By Eric Gorrick

Arthur Loew here.

Yuletide crowds flock cities.

'Student Prince' being revived again.

Billy Milton engaged for 'Gay Divorce.'

Sir Ben Fuller back after trip abroad.

'Dinner at Eight' running into seventh week.

Hoyts are playing vaude again with pic policy.

Maxie Rosenbloom will be offered contract to fight here.

Mary and Doug break hit the front spot on all newspapers.

Carrie Moore is playing 'Merry Widow' over A-class air chain.

Stated that Jack Dempsey will come this way to referee and fight.

Dance halls finding the going hard with hot weather settled here in earnest.

Expected that Williamson-Tait will stage some new shows early next year.

'Eskimo' will be the Xmas attraction placed by the Fullers in conjunction with MGM.

Ernie Rolls will do the only panto in Sydney this year. Show will be played at matinees only for the kids.

Censor has let up lately on many American and British pictures. A few yells heard around because of this.

Production units are springing up like mushrooms now that Cinesound and Efftee have made good on local films.

Connors and Paul trying out with vaude first half in their revue theatres. Locals only used owing to high cost of importing overseas acts.

Plans are well ahead for the Melbourne Centenary Celebrations due to take place next year. Being planned along lines of the recent Chicago Fair.

Carrolls make a new move by bringing in 'Midnight Club' and Torch Singer' to Prince Edward, Sydney. First time dual Par bill has played here.

Associated Newspapers bought half share in B-class station 2 U.E. Idea is to find an outlet for the boosting of the many publications under its control.

Shanghai

Cathay hotel is building another wing, to meet opposition.

New Paramount hotel slated to open this month, with cafe floor show.

Joe Nathan, band leader, has quite a collection of Chinese gods and images, as a hobby.

Worth Sisters, with Brock & Thompson, have been doing a new four-act at Cathay hotel.

The Romeras arrived during the holidays from Seattle and were given big reception by theatrical colony.

Cecil Mackay of the De Cecilitas getting over mild smallpox attack. Cecil passed up the vaccine, which is offered to all acts, upon entry from America, and so found himself in isolation ward.

Local offices of Edward J. Fisher, Inc., readying to book new hotel cafe in Tokio, first step of this kind from here. American acts, either when arriving here, or when through, hop to Tokio for four-week engagement. Opening bill includes Bernhardt & Bailey, Worth Sisters, Brock & Thompson.

Berlin

By Hans Bermann

Theatre attendance in the Rhineland Westphalia district is slumping. Figures for third quarter, against 1932, show drops of 3.1% for Bochum, 4.3% for Cologne, 19.5% for Essen and 31.9% for Dusseldorf. These are the districts that downed the anti-dual ruling.

Grosse Schauspielhaus, once the home of Reinhardt and Charell successes, to be opened under the protectorate of the Propaganda Ministry and German Labor Front. Culture work for the masses is planned. Schiller's 'Rauber' to be first play, Hans Niedecken-Gebhardt directing.

Minimum admission for afternoon fairy-tale performances have been declared by the Film Chamber: 30 Pfg. for children, 50 for grown-ups. Exceptions can be granted for provincial towns above 30,000 inhabitants. In 'emergency' districts children's admission may be lowered to 10 Pfg. (3.7 cents).

Havana

Rene Canizares

The season washed out.

Eden Concert still shut tight.

Castro Brothers orchestra now in Montmartre.

Chateau Madrid expected to open if things pick up.

National Hotel repaired, but no arrangements for season.

Sans Souci only roadhouse open and only three days a week.

Eugenia Zuffoli, Spanish actress, here for recitals at the Auditorium.

Xmas night was deadest ever. No bombs or shots, but little enthusiasms.

New Year's eve at Sloppy Joe saw place empty for first time in history of establishment.

A bomb exploded here when the cancellation of 65 excursion trips during the season was announced.

Ernesto Vilches, Spanish actor here from Hollywood Fox studios. Trying to organize stock company.

Casino Nacional under attachment by government. Trying to lease it out in block with race track and La Playa, but no takers.

Mexico City

By D. L. Grahame

Men only dirt shows now officially out.

Plenty cold and windy—like N.Y. in March.

Post holiday slump in amusements biz.

Doorkeepers' union suing bosses for $50,000 back wages.

Energetic American girl visitors' fad is learning Mexico's national dance.

Bull fights almost 100% stag; femmes going to cinemas in increased numbers.

'Almas Encontradas' (Souls That Meet'), Industrial Cinematografia talker, smash at Cine Regis.

U. S. absorbed 860 cases of rum, 1,000 cases of Scotch and 50 gallons of wine from Mexico during Yuletide.

Optimism fairs, featuring good cheer arni and other events, staged by several municipalities near this capital.

Thespians moaning about the h.c. of makeup. Want managers to supply it free. Managers have become suddenly hard of hearing.

Five American likker magnates, headed by Robert Darrel of New York, here to arrange for export purchases of wines and liquers.

The Lemon, a beach resort in Paradise municipality, Tabasco, has the tourist bug and is building a big hotel, airport and rail station.

Congress considering proposish of founding annual prizes of $600 each for producers of best theatrical, artistic, scientific and journalist works.

Mexico's smartest dog actor dead of old age. Playing guitars, working typewriters, switching on and off lights and talking phone were among feats.

November local investments included $300,000 in hotels. Foundation has been laid for a large hotel, costing $1,250,000, that Mexican interests are building on the main stem.

All squawks about Metro's 'Viva Villa' have not been silenced. Group of soldiers of the late Gen. Villa now protesting that picture is a caricature of prominent Mexican historical personages.

National Revolutionary Party, dominator of federal government, patron of Atlantida Films' 'Enemigos' ('Enemies'), talker of revolutionary period, film now at Cine Balmori. First time party ever sponsored a picture.

Montreal

Abie Vineberg again president of Quebec press gallery.

Seven more songs off CRCM by injunction.

B. M. Garfield, United Amusement exec, being groomed for alderman.

Sigmund Spaeth got good house and nice notices for one-night stand here Tuesday (9).

Confederated Theatres trying out stock plus pix at Empress and Outremont, So far not much.

Two cabarets fined for shows and dancing after midnight. There are 33 other cases pending. Action taken as warning to tough resorts around town.

Interlocutory injunction granted against Canadian Radio Commission preventing further etherizing of eight songs, 'Shanghai Lil,' 'Pettin' in the Park,' 'One Hour With You,' 'Shuffle Off to Buffalo,' 'Harlem Moon,' 'Shadow Waltz,' 'Sitting on the Backyard Fence,' and 'Shadows on the Swanee.' Commission offered $1,500 a week, but $2,500 was asked.

Paris

By Bob Stern

Bill Henley moved to Hotel Bohy-Lafayette.

Clifford Fischer and Ed to New York.

Jack Hylton with Jeff Dickson.

Helena Rubinstein back to Pari from German trip.

Nineteen American films now running in Paris theatres.

Allan Finn of Paris Herald off on leave of absence in America.

Hildegarde, Milwaukee torch singer, at Nicholai's Casanova nite club.

Roland Toutain moving to Neuilly, Montmartre, former leading nitery, dark.

Dorothy Farnum and Maurice Barber here for short visit from London.

Egg-nogs the tipple at New Year's day receptions in American colony here.

Harold Smith guest of honor at Veterans of Foreign Wars New Year's dance.

Golda Goldman speaking at American Women's Club.

Lacy Kastner having Beulah Livingstone and M. LaFitte of the U.A. office as New Year's guests.

'Les Miserables,' long overdue Pathe film, now announced to open some time in January. Theatre not picked.

Serge Lifar back with money in pocket, despite flop of his New York concerts, because he sold his Picassos for $11,000.

CHATTER

Hollywood

Jed Harris in town.

Lou Irwin in from New York.

J. Walter Leopold around town.

John Blystone on N. Y. vacash.

Molly Picon looking for pic spot.

Lawrence rey back Hollywood.

H. Brook Williams returning to London.

Phil Goldstone getting ready to trek east.

Walter vacationing in Cincinnati.

Eddie Buzzell always alone these days.

Cyril Ritchard and Madge Elliott in from London.

Al Melnick hopping back to Manhattan next week.

Molly O'Day back in town, agented by Jessie Wadeworth.

Solly Violinsky came in town and immediately disappeared.

Lou Holtz getting initiated into Hollywood nite life—such as it is.

Hollywood is beginning to sour on those singing waiter beer joints.

Phillip Klein has pulled out for a 40-day cruise of the South Seas.

Anthony Villier has sold his play, 'Twelve Hours,' to Sidney Phillips.

William Pizer, state right broker, due in to negotiate for indie product.

Eleanor Hunt has settled her $65,000 damage suit against Shell Oil.

Joe Weil got a suit of armor from well wishers. It's bullet and knife proof.

Florence Desmond and Dixie Francis dropped from Fox scripting pacts.

Gary Cooper returned to town with a flock of quarter-sized check sport coats.

Warren Hymer tagged in a suit for $420 by the Hollywood Knickerbocker hotel.

George Thomas motioning Wampas go nudist after crook stole coat and muffler.

Robert Sparks figuring on taking a trip to New York to give the new lays the once-over.

Robert Connell returns from a six months' auto trek through Mexico, Canada, and U. S.

June Knight away for spot in Lawrence Schwab's Bath and Tennis club in Miami.

Mack Gordon came back to town raving about the two meals he had on his one-day New York visit.

It's getting to be a nightly habit for the New York mob to call Dave's Blue Room from the Derby at midnight.

E. J. Tait, managing director for J. C. Williamson, Ltd., of Australia has left after guesting with Leon Gordon.

Leo Forbstein blew up on four words in two takes, and had to pantomime without the dialog to save time.

Kalmar and Ruby are about the only writers at Warners who haven't been assigned to do a treatment on 'Anthony Adverse.'

Gene Austin aided by Candy n' Coco panicked the mob at his opening in the Clover Club. Kept chanting for eight hours straight.

Ray Henderson has been in town for a month and no one has seen him outside of the Fox mob who work with him. Quiet guy.

Funds of Genevieve Tobin court plastered by Joyce & Selznick to cover suit for $5,027 filed by the agency for alleged unpaid commish.

Sid Skolsky went native, tripped to Palm Springs last week, has decided he likes the desert but doesn't want it noised around in New York.

Bob Gilliham being shown around the late spots by the Paramount gang, but insists on going home early so the help wont be late for work.

Rudy Vallee's dog bit Dick English, and three lawyers tried to bring suit, one offering the writer a $150 bonus to let him hail the crooner into court.

With Clark Gable's horse winning on its first start at Caliente, other picture people are thinking of grabbing off racing stables after seeing the publicity Gable received.

Andy Hervey withdrew from Wampas v.p. nominations claiming it would take too much time. A Wampas v.p. is kept about as busy as a stand-in for Mickey Mouse.

Trustee in bankrupt estate of Nacio Herb Brown has filed suit in equity for $1,956 against Metro and Joyce & Selznick to quiet title to that much in possession of Metro and due Brown as salary.

Cleveland

By Glenn C. Pullen

Louie Swee forming theatrical manager's club.

Swimming pool being built into Carter hotel in spring.

Robert McLaughlin postponing Town Hall theatre again.

Curley Smith to wed Lydia Kuntz, accordionist in his band.

Susan Hall, society girl, going on tour with Coburns in 'Yellow Jacket.'

Maurice Hewitt returns to violin teaching after three months in Paris.

Sol Comp, manager of Arcada ballroom, secretly married to Ann Hartstein.

Art Tatum, blind pianist, getting a break at last at Madrid on bill with John Steel.

Ned Parish giving up stock brokerage biz and society for crooning career at Mayfair.

Kenneth N. Means, new manager of Palace, can swear fluently in four different languages.

Lou Marcus deserting home town to join brother Abe's unit going to Tokio next month.

Tired of modeling for style shows, Florence Truesdale is taking over Southland hoofing hall.

Daniel Mennen, former dancer, stepping into night club biz by backing Spanish Rendezvous.

Phil Selznick's pansy show at Madrid first ever put on here by four Pittsburgh femme impersonators, all in gowns.

Howard Inches did a walkout on Sam Manheim's Ohio Drama League and is again boosting his own New Hampshire playhouse.

Lottie Mayer and diving girls blew back to Hollywood after flopp of 'Streets of Paris' stranded 64 other entertainers in it.

Herman Geltman and his family ate nearly $500 worth of chop suey during his month's managership of Golden Pheasant. He dropped $10,000 on the venture.

After seven years in vaudeville, Beatrice Lambert, sister of Eddie Lambert, is clerking in local gown shop while trying to crash radio.

Mabel Proctor's novel 'Dance of Ten Candles,' stripping as each candle is blown out, brought Nite Owl's SRO sign out until cops ordered her to keep her clothes on.

Even theatre managers are taking flyers in nitery racket. George Young of Roxy promoting Back Stage Club with Nick Pinardo and Joe Lewis, fight backer, as partners.

Nat Holt, who moved his headquarters from Cincinnati to Cleveland's Palace as RKO's Middlewestern czar, is setting his family up in a swanky Shaker Heights home.

Pittsburgh

Hal Cohen

Dorothy Raymond now with Detroit Civic Playhouse.

Beryl Williams here with her better half, Charley Gaylord.

Jimmy Palmer has drawn JB2 for his 1934 license plate number.

Vernon (Lefty) Gomez here to spend week with the missus, June O'Dea.

Owen Murphy back to New York after spending week here with his family.

Harry Hoehle leaving Pitt to return to his old baton-waving job at Penn.

Gene Gaudette plotting a return to the orchestra business with his own band.

Ernie Holst dropping Edith Caldwell, his vocalist, and Gene Gaudette, his press agent.

Mike Cullen's 1932 auto license tags bear his initials, MC 60. Johnny Harris gets his old 728.

Tom Bodkin discovered here that closing a show is almost as much trouble, as opening one.

Gambling casinos have, folded until they see what's what under new city administration.

Lucille Page hopped right from tab 'Scandals' to New York to join Billy Rose's Casino revue.

Lennox Gordon, who used to have a dance band of his own, now picking the guitar at Union Grill.

Nite club owners yelling plenty, with new administration enforcing Saturday night 12 o'clock closing.

Sally Sarraf, sister of Sam Sarraf, Post-Gazette newshound, featured in floor show at Club Gaiety.

Jack Gillmore, last ahead of 'Dinner at Eight,' back again, beating the drums for Garbo this time.

Bill Ferguson called back from Miami for 'Queen Christina' roadshowing, in and out of town hurriedly.

Just before Sam Goldwyn left Hollywood, Lynn Farnol phoned him from here and talked $49.70 worth.

With repeal, boys aren't so anxious to ask 'em out to lunch. A couple of cocktails and check goes soaring.

Mrs. Lew Joseph, wife of nite club operator, laid up with a badly cut hand that required half dozen stitches.

A. Albert, William Penn's maitre de, has come up with a novel cocktail calendar which he has had copyrighted.

Mannie Greenwald, handling 'Roman Scandals' exploitation locally, set to work on several more UA pictures.

Geneva Washington, who graduated Schenley H. S. with high honors few years ago, back in town with tab 'Shuffle Along.'

Lucette Parker, formerly with George Sharp company at Pitt, married short time ago to J. Ewing Kennedy, local boy in original company of 'Good New,' now in business at State College, Pa.

San Francisco

By Harold Bock

Sally Hobson home with a bad cold.

William J. Eckert on Orpheum payroll as artist.

Jimmie Grier's band up to play the Chevrolet show.

Nina Hinds in the hospital with a ruptured appendix.

Don Gilman off to Gotham and home office conferences.

Future policy of Embassy and Warfield still in the air.

Shriners honored Louis B. Mayer with a dinner and medal.

Fred Fidler of J. Walter Thompson agency off to Hollywood.

Hazel Vaara back after getting caught in the Los Angeles flood.

Fred Dempsey liquidated his local work and is back to Los Angeles.

Evelyn Sandberg busted an ankle in a bier garten and suing for damages.

Madera, Madera, lost $300 when bad men broke down the door and blew the safe.

Levins' El Rey theatre let out all the ushers and took on a flock of gal flashlight-wielders.

Don Gilman and A. H. Saxton of NBC hosting O. B. Hanson, who's out here for a brief stay.

Armand Denis, James Naulty and Leroy Phelps back after making a European film in the Orient.

Barney Rose, returning from Denver, named president of Film Board of Trade, and is now shopping for epaulets.

Irving Ackerman had to keep the heat up backstage at the Casino during the nudie colony's three-day engagement.

Ernest and Emil Umann tossed a birthday party for their year-old niece, Joan Beverly, and enjoyed it more than she did.

In memory of three cracked ribs of a few years ago, Walt Roesner went into hiding when Nell Kelly played the Warfield.

Buss Patridge, Coalinga; Bill Hjelm, Niles; J. Peters, Salinas; J. Harvey, Watson, and P. Gleason, San Jose, on film row.

G. Arthur Blanchard hasn't ventured near the Jesters since he starred them in a stupendous film production ground out by an empty camera.

Tim Reardon, state industrial relations director, named on the legit theatres national committee along with Homer Curran, Henry Duffy and Ralph Pincus.

Eddie Anderson, who shot and killed Huchie Tarr in a holdup of the Curran boxoffice, is now in San Quentin awaiting the gallows on March 9 after speediest trial in Frisco history.

Glimore Circus from KFI, Los Angeles, is booked as the entertainment for the '24 annual Frisco auto show at the civic auditorium. George Wahlgreen, manager, was dickering with Mae West, but she wanted too much dough.

Minneapolis

By Les Rees

Fritz Kreisler here for concert.

Perry Werden, vet baseball player, dead.

Irene Mount back from Chicago vacation.

Bobbie Roberts on job again after brief illness.

New exhibitors' directory issued by Film Board.

Nile theatre, local neighborhood house, partly destroyed by fire.

Gordie Bowen putting in his own orchestra at his Galleries' night club.

Sol rank, RKO salesman, back from holiday visit with his mother in Pittsburgh.

Mayor A. G. Bainbridge again ill, confined to his home this time by influenza attack.

J. H. Lorentz, Fox exchange manager, recovering in Eitel hospital from heart attack.

Phil LaMar Anderson, former local newspaperman, publishing novel, 'Court House Square.'

Jimmy Shea, Warner salesman, frequently mistaken for college rahrah boy because of raccoon coat.

Harry Hirsch's stock burlesque house, Gayety, again using professional wrestling as added attraction.

Emily Hall laid up for five weeks as result of fractured shoulder sustained when she slipped on icy street.

J. H. Lorentz, Fox exchange manager, laid out by illness for several weeks, making good progress on route to recovery.

Morris Abrahams, MG exploiteer and not much of football fan, only film row guy to bet on Columbia against Stanford.

Hugh Andress of dark Lyceum theatre again in New York trying once more to line up some sort of attractions for house.

Bill Elson of Seventh Street theatre distributing crates of pink grapefruit, which his brother shipped him from Texas.

Betty Dee, secretary to Max Stahl, U. A. exchange manager, recovering from an operation on her eyes and temporarily replaced by Marian McErlain.

L. J. Ludwig, assistant Publix division manager, back on the job after a honeymoon to Bermuda with his bride, the former Margaret Lee Gardner of Indianapolis.

The Wind-Up, local night club, operated by group of local baseball players, including Andy Cohen, former New York Giant, reopening after shut-down due to financial difficulties.

Manager Emil Franke of Orpheum on receiving end of uppercut when he tried to help two policemen eject group of fighting drunks at midnight show New Year's eve.

After long absence due to disinclination to pay extra charge exacted by the sheets, Publix theatres' cuts are now back again in the Sunday drama sections of all the local newspapers.

William Hamm, Jr., receiver for Publix Northwest circuit, owner of many theatre properties and successful brewer, wedded to Mrs. Marie Hersolt Carroll of St. Paul and on month's honeymoon in south.

City council fixed stiff $1,200 license fee for on-sale liquor licenses. Mayor Bainbridge ordered night clubs and hotels to desist from further liquor sales until issuance of licenses, the action being prompted by dry organizations' complaints.

Palm Springs

Gerry Itzgerald here the winter.

Joan Blondell at Desert Inn for a rest.

Sam Marx recovering from pen op.

Five barber shops in town. Actor influence.

Seven new apartment hotels built for this season.

Grace Moore going to warble for a local charity.

Sam Harris insists on formal attire for dinners.

Screwy aviators flying a few feet above the roof tops.

D'Arcy Lloyd, father of Harold, building a home here.

Regular skeds being observed by the F.S.-L.A. airline.

Helen Eby-Rock among the regulars here for the winter.

Randy Scott hanging out with the cowboys at Deep Well Ranch.

El Mirador pool doing capacity for luncheons and swimming.

Dog show scheduled for Sunday (14) with most of the entries from pix.

Phil Goldstone down for a weekend aft:r a rest at Dr. Sanson's at Santa Barbara.

Hugh McCarthy's orchestra at the El Mirador. Desert Inn sticks to the femme trio.

Frederick P. Caltworthy has made 8,000 photos of the surrounding desert for lectures.

San Francisco society all stopping at the snooty La Yuinta, 'Marie Dressler's fav desert spot.

Zeppo Marx gave a phoney story to the P. S. 'Limelight' about producing a picture on his own.

Palm Springs residents burned because their car at the Pasadena Tournament of Roses went the entire route of the parade hindside-to.

Milwaukee

By Frank J. Miller

Charlie Loewenberg is back on job after short illness.

Catherine Pannill Mead, confined to her bed for six months because of an injury to her spine, is on the mend.

Historic old Liedertafel hall, scene of many local shows, concerts and entertainments in days gone by, sold at sheriff's sale.

It is now called the Frolics Cafe and there is to be no objection to hippers. Most local clubs don't care to have the stuff brought in.

Maury Zaidens, who deserted Milwaukee for Cincinnati some time ago, likes his new town so much that he plans to stay there.

Wrestling syndicates have kissed and made up after years of warfare. Milwaukee, always strong for the grunters, now due for a more varied wrestling fare.

Curfew on music and dancing extended to one a. m. during the week and 1:30 a. m. Sundays in the loop, but the 12:30 a. m. stop still holds in the residential districts.

Auditorium will not permit organizations renting the building to operate the bar, the management preferring to do that little job itself.—A percentage will go to the renters, however.

Louis Nahin, for 23 years an official of the Milwaukee ball club, is endeavoring to raise sufficient local capital to buy the franchise from the Phil Ball estate, St. Louis. Local ownership would mean a restoration of old interest in baseball here, but natives will not go for outside bossing.

Chicago

Max Sachs at the Irving for Essaness.

Edwin Wappler busy on a self-portrait in oil.

Charlie Leonard around new UA orders.

Walter Davenport of Colliers in town for material.

Tom Arthur and the Mrs. a-ing from Mason City.

'Il Trovatore' with Rosa Raisa the smash sellout at the Civic Opera.

Duke Hickey, local U p.a., back from Louisville a Kentucky colonel.

Harriett Watt keeping the Women's Club Theatre busy with attractions.

Mrs. Frank Dare's new play, 'Black and White,' going the rounds in New York.

Thoda Cocroft doubling between the Midwest Review and American Theatre Society.

Madeline Woods becoming the female Edgar Wallace, turning out a new tome every month.

Jimmy Petrillo hopped to Boston for the board meeting of the American Federation of Musicians.

Lloyd Lewis, amusement page head for the Daily News, under contract to scribble coupla more blogs.

Due to open at the State-Lake the next day, Bob Murphy spent Saturday rushing around trying to kill a cold.

Gardner Wilson doing fortnight in advance of 'Century of Progress Revue' which stars Ripley's Odditorium.

Sam Goldwyn in for a press luncheon with print of 'Nana,' which he told everyone he is taking to Moscow.

'Midwest Review of Literature' off stands for a month has resumed. Still edited by Thoda Cocroft, former legit p. a.

B. W. Dennison, for many years in charge of amusement advertising for the Chicago Herald-and-Examiner, has left for an extended vacation because of illness. During his absence the amusement ads will be in charge of Charles Koterba.

Baltimore

By Al Scharper

Teddy Joyce around.

Auto show Jan. 20-27.

Vic Noyes planing to Fla.

Club Piccadilly shuttered.

Ted Harris thru, Dixie bound.

Robert Wiede in for brief visit.

Symph orch salary cuts restored.

Tom Sanger back from honeymoon.

Frank Haller opening nitery near Laurel.

Ed Cox resigning from AP after half century.

Kid Williams up on non-support charges by wife.

Clemence Dane in and out; Michael Williams.

Hughie Dunn mourned. Had been at Ford's 58 years.

Elaine Lee new vocalist with Leon Maxwell orch.

Joseph Pulitzer into Johns Hopkins hosp for eye test.

Ted Kramer in from N. Y. to m.c. at swanky Manley Club.

Roscoe Packard, former local musical union prexy, died here.

Charlie Milleson taking over Village Barn from Maurice Sykes.

Slim Pavese back and gazing over nitery situash. May or may not.

Helen Torrence of Chi megging own play at Homewood Playshop.

That oldie, 'Passing of the Third Floor Back' revived by Vagabonds.

Buddy Rogers last week worked four-a-day vaude date with 102 temp.

Gino, formerly of Chez Robert, New York, new maitre d'hotel at Maison Apollo.

Buzz Barton pays burg initial visit. Says prefers sawdusting wild west to horse opry flicks.

Since Shuberts' road-trekking 'Ten-Minute Alibi' skipped this burg, Auditorium will do it.

Loew's hosted all the sport scribes and pix crix over to Washington last week to interview Max Baer.

Dick (Hotcha) Gardner, quondam Geo. Olsen ork warbler, to N. Y., and got self Par screen test. So elated, revealed real tag is Richard B. Baumgartner.

Seattle

Dave Trepp

Dorothy Dee in charge of line ga' now at Club Victor.

Roland Hayes to sing at Meaney hall, auspices Associated Women students, Jan. 18.

Junior League, local society outfit, took over Buffano's Club Villa, 450 attending to make it a record nite.

Marc Bowman, mgr. of Roxy (J-VH), and Grace Marquis, of Portland, married here New Year's day.

Henry Francis Parks, former organist at Orpheum, now in Shanghai, China, in charge of two radio stations.

Josephine Hutchinson, ingenue lead with Eva Le Gallienne, is a Seattle gal, formerly stude at the Cornish school. Her coming appearance here will be a home-coming.

OBITUARIES

MARIE LEE

Marie Lee, 55, wife of James P. Lee and a leading soubrette of America some 40 years ago, died in San Francisco Jan. 9. In the old days she toured with the Farnum boys, Dustin and William, and later did an act with Judie Ray, wife of Tommy Meighan.

Lee family has been identified with show business for years. Family composed of three daughters, Irene, Madeline and Angelus and three boys who are not in the biz. The Lees, father and mother, were the originators of musical comedy tabs down in Texas about 25 years ago and also did musical comedy stock there. Throughout the south the James P. Lee family was recognized as top in show business.

They were first brought east by William B. Friedlander for Carl Hoblitzelle and bookings all over the Butterfield and UBO time.

SAM THALL

Sam Thall, 71, died Jan. 12 at his home in New York as the result of a paralytic stroke suffered the week before. An expert on theatrical transportation, he was accredited by railroad men with being one of the best informed commercial travel people in the country.

From one-nite stands to 50-week routes, no theatrical jump problem was too much for Sam Thall. He knew the time tables by heart and the shortest and most economical route to any place in the United States and Canada.

Starting in the Orpheum circuit offices on the west coast 35 years ago, Thall later came to Chicago upon the growth of the Orpheum circuit, and became an important cog in all vaude booking in the middle west for more than a quarter century. All acts booked for the Orpheum, Western Vaudeville, Junior Orpheum and other western time were routed by Thall. He was about the only one that could figure out the old Western Vaudeville 'death trail' puzzle, so that acts could make the trip without giving up all their salary to the railroads.

Last year Thall was transferred to New York to handle the RKO vaude show routing. Victim of a bad heart, he had been ill on and off for some time, but not seriously so until recently.

Widow and a daughter, 14, survive. Thall was a member of the Showmen's League of America and a life member of Mecca Temple, New York, of the Shrine.

Interment Sunday (14) under Masonic auspices at Mount Hope cemetery, New York.

11 Years Passed Away
With the Memory of Our Beloved Father

DAVID POWELL GOODMAN

Died Jan.

A loving one from us has gone,
A voice we loved is still;
A place is vacant in our hearts
Which never will be filled.

We miss you, dear daddy.

JACK POWELL AND FAMILY

AUGUSTE ODDENINO

Auguste Oddenino, famous restaurateur, died in King's College Hospital, London, Eng., Jan. 1, following a seizure, aged 57. Deceased came from the south of France to London in 1897 and after some years at the Criterion and Cafe Royal he opened the Imperial, in Regent street, which became a famous Bohemian and artistic center. This was rebuilt in 1926, when hotel accommodations were added, and the name changed to Oddenino's.

The late Charles Frohman was among 'Oddie's' numerous American patrons in the olden days.

CHARLES KENNELY

Charles Kennely, 55, for many years confidential secretary to the Ringling Brothers, died at Sarasota, Fla., Jan. 11, where the circus is in winter quarters.

He had been press agent for road and stock companies in the intervals between tent seasons before he was required to devote his entire time to the circus interests, and was widely known to newspaper men throughout the country.

With a distinct flair for art, he was the designer of many of the posters and costumes used by the circus.

O. F. BURLINGHAME

F. Burlinghame, 71, died at Winona, Minn., Jan. 13, following a long period of ill health, accentuated by and auto accident last summer.

He was formerly manager of the Winona opera house in the prosperous days of the theatre, and his house was a favorite with touring players because of its comfort and the friendliness of the manager.

In recent years he had devoted his time to insurance and building and loan matters.

SAM THALL

We have all lost a very dear friend.
'May His Soul Rest in Peace.'
Long Tack Sam and Family

LEWI . BOTZUM

Lewis E. Botzum, 54, secretary Botzum Theatre Co., operating Orpheum, Akron, and Strand and Valentine, Canton, died Tuesday Jan. 2, in Tucson, Ariz., where he had gone several months ago in an effort to regain his health. Many years active in operation movie theatres in Akron and Canton, associated with three brothers in theatre business who survive him—Harry, Albert P. and Joseph C.; also widow, four children and two sisters. Body returned to Akron for funeral services and burial Monday, Jan. 8.

ARTHUR J. KAVANAUGH

Arthur J. Kavanaugh, 63, veteran northwest theatrical man, died in Minneapolis Jan. 10. With his brother, M. J. Kavanaugh, he operated one of the first moving picture and vaudeville theatres in Minneapolis. He also has had theatres in Grand Forks and Jamestown, N. D., and Crookston, Minn. He was born in Ireland and came to Minneapolis when he was eight years old. A brother and one sister survive.

EARL SIMMONS

Earl Simmons, 45, actor, playwright and some time stock co. manager, took his life by gas poisoning in New York, Jan. 10. He was despondent over his failure to dispose of a play and ignorant of the fact that a friend had found him a backer.

Survived by his widow, Mrs. Catherine Prince Simmons, his fourth wife, from whom he had been separated for about a year.

MRS. MAE CUNNINGHAM

Mrs. Mae Cunningham, 32, nee Mae Smith, died in Omaha, Jan. 3, after a sudden illness of only two days, from a rare type of influenza which settled at the base of the spine.

Mrs. Cunningham came here Oct. 6 to become cashier at the newly opened Brandeis theatre. Her home was in Chicago, where she had been for several years connected with Couthoui, ticket brokers.

SAM THALL

Our Beloved Pal and Friend.
Gone But Never Forgotten.
From his boys in Chicago:

Edward Morse, Billy Diamond, Sam Roberts, Max Halperin, Dick Bergen, Frank Smith, Jim Christy, Bob Murphy.

JACK FRANCIS WHITE

Jack Francis White, 60, of the former vaudeville team of Howard and White, died in Miami Beach, Fla., Jan. 5. After 20 years on the stage he came to Miami in 1924 and liked the place so well he made it his home, leaving the stage to engage in the real estate business.

Survived by his widow and a sister. Interment in Miami Beach.

WALTER BARRON

Despondent over ill health, Walter Barron Curri , 55, an artist, committed suicide at Santa Monica Widow and stepdaughter survive.

ARTHUR HAMLIN

Arthur Hamlin, 47, of Kay, Hamlin and Kay, died in Jamaica, L. I., Jan. 10, of injuries received at the Valencia theatre there. He was leaving the stage after his act and ran into a grand piano in the wings, sustaining an internal rupture which resulted in his death. More extended notice in the vaudeville department.

WILLIAM WOOD

William (Billie) Wood, 80, old-time comedy trouper when vaude was called variety, died at his home in Denver, Jan. 8. Wood worked with Eddie Foy at one time and for the past 20 years, unable to work, was supported by the Actors' Fund. He was a member of the Eagles and the Theatrical Mechanical association.

Funeral services and burial in Denver.

PAUL KOCH..NSKI

Paul Kochanski, 45, Polish concert violinist, died in New York Jan. 12, of an abdominal trouble from which he had been suffering for about two months.

He made his American debut in 1921 with the N. Y. Symphony and since 1924 had been connected with the staff of the Juilliard school.

EARLE BELLES

Earle Belles, 76, former circus press agent and more recently amusement promoter in the Long Island area, died Jan. 9 at Seaside, Rockaway Beach.

Survived by his son, Carleton Belles, St. Louis theatre manager.

GEO. W. LASKEY

George W. Laskey, 34, rownsville, Pa., theatre manager, died Jan. 2, Mt. Pocono sanitarium, Stroudsburg, Pa. He had been identified with the theatre business in Brownsville for the past 16 years. Burial in Brownsville.

JANE HADING

Jane Hading, legit actress, died Dec. 31 in a clinic at Nice. Interment at Bayonne, France, where she was born. Her offstage name was Jeannette Hadingue. Played in the 'Maitre des Forges' ('The Iron Master'), the Demi-Vierges' and a long string of musicals.

ILLIE O'NEILL

Marion Coleman, 30 burlesque soubret known as Billie O'Neill, died Jan. 3 at Tuberculosis General hospital, Los Angeles, after a year and a half of illness.

Husband, Max Coleman, survives.

CHARLES E. MACK

Charles E. Mack, 46, of Moran and Mack, the 'Two Black Crows,' was killed near Mesa, Arizona, Jan. 11, when the auto in which he was riding overturned.

News story will be found in the vaudeville department.

Funeral services were held from Mack's home in Newhall yesterday (15) with burial in Forest Lawn Cemetery, Glendale, Calif.

JOHN McCLUSKEY

John McCluskey, vaudeville actor, was killed at Ayers, Mass., Jan. 10, when the car in which he was making a jump with Kate Pullman, his partner, crashed a truck.

GEORGE M. MITCHELL

George M. Mitchell, 26, midget circus clown, died recently at his home in Franklin, Vt., of a kidney ailment.

Daughter of Mr. and Mrs. Mark Kelly, Nancy Jane Noon, 13, died in Los Angeles Jan. 6. Mark Kelly is sports editor of the Los Angeles Examiner.

Survived and grandparents.

LETTERS

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Bayere Melba Lea
Brennan J Klern
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Dickens Fred
Faber Harry
Grant Viola Spry
Harrison 'Happy'
Hayward Maude & Ina
Billeaud James
Blair Chester
Bond Victor
Callaghan Bobby
Ford Aimee C
Jacobi Mre E P
James Arthur
Latell Blanch
Lewis Josephine N
Lorraine Edward
Pratt Herbert
Rose Bob
Winslow Betty
Gillette Ruth
Harless Arthur
Jackson Warren
Joy Jimmy
Simon Mr & Mrs

Film Reviews

I Was a Spy

(Continued from page 16)

with much of the action in and around a hospital, it is far from clear early in the story whether the hospital is for the care of German or Allied soldiers, though German officers are in possession. One of these, in German uniform, is actually a spy, but again it is not clear whether he represents England or some other country. The same is true of the girl, a Belgian nurse, though assumption is she's also serving England. She is won to espionage by the manner in which the Germans have occupied Belgium.

Story is based on the memoirs of Martha McKenna, spy for the Allied forces. While in some respects it is unbelievable that the girl could have obtained and passed information as she does without being caught, the unusual confidence which the German commandant and other officers have in her is partial explanation.

Eventually her spy work is uncovered and she faces the death penalty. She is saved when a co-spy, who has virtually directed her activities, confesses his identity and meets the firing squad instead. Commutation has been promised the girl if she will reveal her associate.

Picture ends on the evacuation of Belgium by the Germans and the arrival of troops, including the Americans. Some warfare but not too much.

Top parts are done by Madeleine Carroll, a find, and Herbert Marshall, the British legit player, who has appeared on the stage and screen on this side. Her work in this film, commendable throughout, is landing Miss Carroll a chance over here with Fox which is importing her. Conrad Veidt, as the German commandant, is well cast.

Char.

THE FIGHTING CODE

Columbia production and release. Stars Buck Jones. Directed by Lambert Hillyer, who also wrote story and screen adaptation. Al Siegler, camera; Geo. Cooper, sound; Clarence Kolster, editor. Cast: Diane Sinclair, Ward Bond, Dick Alexander, Louis Natheaux, Alf James, Erville Alderson, Niles Welch, Gertrude Howard, Bob Kortman, Dave Brinkley, Buck Moulton. At Loew's New York, N. Y., one day, Jan. 9, on double bill. Running time, 64 mins.

If Buck Jones can dig up a few more stories like this one, exhibs can honestly tell their patrons they have something different. 'Code' is good enough to reach slightly beyond the usual western audience draw.

A real mystery slant in this one, and even when the picture tells who's responsible for the death of the heroine's father, it doesn't immediately pay off on the finish. Jones has a good fight in a barn, after some eavesdropping, before the sheriff gets the right man. Story, however, fails to identify Jones except as one of those good deed doers who roam the plains in all such pictures. Always with time and money, Jones sometimes impresses as just a curiosity hound with a chip on his shoulder.

Before the production comes to a healthy end everything western, from hard riding to the stage coach, is in for their camera licks.

Diane Sinclair makes an attractive opposite for Jones, and cast selections generally well judged.

Wally.

BEFORE MIDNIGHT

Columbia production and release. Features Ralph Bellamy, June Collyer. Directed by Lambert Hillyer. Story and screen play, Robert Quigley; photography, John Stumar. At Mayfair, N. Y., week Jan. 9. Running time, 63 mins.

Trent.....Ralph Bellamy
Janet.....June Collyer
Fry.....Claude Gillingwater
Mavis.....Betty Blythe

Flashback method here employed to unreel a double murder mystery tends to limit the scope of the action. Only the bare mechanics of the plot are revealed on the screen. This fault, more than anything else in the picture, sets down the story as unconvincing. Too much of the solution is given over to overblange. Doubtful if the film can stand up favorably as a solo feature.

Motif for the flashback is in the first sequence. A novice detective demands promotion because of successfully uncovering a crime. The superior officer then undertakes to prove how simple was the task which the detective performed as compared to another case. The second case consumes about all of the flashbacks.

The flashback angle has to do with the murder of Edward Arnold. He is murdered precisely at one minute before midnight, and, of course, as the story would infer, in accordance with the spooky tradition of the house wherein the crime is committed. Strangely and incongruously enough, this first murder occurs in the presence of the big city detective, who was there for the very purpose of preventing the crime. Film offers no explanation how such an unusually renowned detective failed to prevent this murder. Ralph Bellamy then solves everything by suspicioning everybody. Too much guesswork to sustain interest for the onlooker.

However, where the tale is most unconvincing is in the person of Claude Gillingwater, guilty of the first murder and later shown as a knife thrower and the one responsible for the second murder. An interchange of identities has been effected with the victim. But it's painted only in words.

Bellamy tries hard as the detective but doesn't succeed. There is hardly any romance and the comedy is left to the meagre mutterings of a superstitious Negro cab driver, June Collyer makes an attractive heroine but is viewed briefly. *Shan.*

BIG TIME OR BUST

Tower production and release. Features Regis Toomey and Gloria Shea. Directed by Sam Newfield. Story and screen play, G. W. Sayre; Harry Forbes, camera; L. T. Tope, sound. Cast: Edwin Maxwell, Walter Byron, Nat Carr, Chas. Delaney, Hooper Atchley. At Loew's New York, N. Y., one day, Jan. 9, on double bill. Running time, 61 mins.

One of the cleanest pictures ever produced, code or no code, considering it includes night club carnival and musical comedy stage atmosphere. It shies clear of a single denuded limb. Unfortunately, despite the courageous righteousness, in dialog as well as before the camera, 'Bust' is a composite of several hackneyed incidents. Dramatic highlights are comparatively trite. It is twin bill material.

Regis Toomey is a high diver and Gloria Shea is his assistant until they marry and she rises overnight because of a benefactor's interest. Walter Byron does the playboy. He never attempts to embrace her, and she constantly reminds him that she loves her husband. And Toomey also turns out to be one of those rare divers who can break contracts, miss shows and go off on sprees, always to return and find the job and crowd awaiting him.

Wally.

NRA Committees

(Continued from page 6)

sists of Pat Casey, labor contact man for the producers' association; Al Berres, of the musicians union; Ed Smith of the several international unions, and Dick L'Estrange of the California Federation and member of the regional labor board.

The extra-player committee is composed of Dr. A. H. Giannini, Mabel E. Kenney, Mrs. Una N. Hopkins, Fred Pelton, Dave Werner, M. H. Hoffman, B. B. Kahane, Pat Casey, Charles Miller, Larry Steer, Lee Phelps, Allen Garcia and Fred D. Burns. The executive committee includes Miss Kenny, Hoffman, Kahane, Miller and Steers.

Settlement of a controversy between extras and 20th Century over wage scales was announced shortly before the committee was appointed, but Rosenblatt refused to act on a request of the Screen Actors' Guild for a ruling on code interpretatons by the producers' association. Twentieth Century receded in a controversy regarding payment of bit players and agreed to boost to $25 a day the pay of about a dozen extras who had complained that the code had been violated.

The protest of the Guild, laid before Rosenblatt by Eddie Cantor, was referred to the committee for consideration, the NRA executive holding that the code provisions are self explanatory and that the committee's job includes making of interpretation. He refused to comment in any way on the producers' bulletin assailed by the actors' crowd.

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Literati

(Continued from page 49)

Men', also in public domain, but not 'Jo's Boys', which, with the other two, was Louisa May Alcott's best sellers. Copyright on 'Jo's Boys' has until 1942 to go and is thus an exclusive publication with Little Brown. Its the sequel to 'Little Men.''

Paul Sifton Appointment

Paul Sifton, who for eight years was a member of the staff of the old New York Morning World, has been appointed editor of publications in the New York State Department of Labor. With his wife, Claire G. Sifton, he has been co-author of several plays, the latest being 'Blood on the Moon'.

Miss Ruth A. Yerion of Brooklyn, has been named referee in workmen's compensation cases, which are under jurisdiction of the labor department. For two years she was secretary to Alexander D. Noyes, financial editor of the New York Times. While attending Yale Law School she was editor of the Law Journal.

Magazi lub Elects

F. V. Kroeck, of Household Magazine, was elected president of the Magazine Club of New York the other day for the new year. On the same ticket with him were elected Waldo Sellew, of Forum, first vice-president; Frank McCullough, of Tide, second vice-president, and Alden James, of the Atlantic Monthly, as secretary-treasurer.

Named on the board of directors for 1934 are A. M. Carey, of Fortune; Walter Hanlon, True Story Magazine; C. M. Palmer, Pictorial Review; Joseph A. McDonough, Life; G. R. Donaldson, Maclean Publishing Co.; R. B. Alexander and W. H. Ferris, both of the Crowell Publishing Co.; W. H. Kiefer and Clyde Combs, both of the Meredith Publications, and Elliott Odell, Topics Publishing Co.

From the Tower

Newest of the Tower magazines is Serenade, subtitled 'the illustrated love magazine,' first issue out in January. Pulp format with the first eight page form in roto and the rest fair grade wood stock.

Initial issue leads with an article by George White on the 12 essentials to chorus girl success, with the stage further represented with a symposium by Gracie Allen, Peggy Wood, Ruby Keeler and Elinor Jenkins on how they got their men. One full length novel in each issue and about 10 short stories per issue in addition to articles and departments.

In the dime class and first issue looks o.k. Issued from New York.

Hersey Again

Harold Hersey, whose string of mags assumed major proportions before they went floppo, making a comeback. Backed by William Frascella, Hersey will sponsor a new string of publications under the tag of the Criterion Magazines.

Hersey ill eschew pulp in favor of smoothies. First of the new slicks is Screen Humor, a monthly gotten out in rotogravure. Ethel Rosemond and Louis Weslyn in with Hersey on the editorial end.

Another Criterion magazine smoothie will be Radioplay, with Hersey also editing.

First itions Debunked

Rare book collecting, which, in the opinion of many, has long needed debunking, will get it at last. Debunker is H. Warren Schwartz, who has written a study of the business which he calls 'This Book Collecting Racket'.

Claimed that the book will cause heartburns to many book collectors who have accepted as true everything told them by those who have sold them so-called rare books.

Friedman and Liberty

Benny Friedman will do a series of football yarns for Liberty, first one being due next autumn.

It's not this quarterback's first literary attempt. He's done considerable newspaper and magazine scribbling.

Arty Mag Shifted

Seymour Stern is turning over the chair of editor-in-chief of Experimental Cinema to Barnet G. Braver-Mann for the next nine months. Magazine, published in Hollywood, is devoted to the arty in picture making.

Stern will spend his time away from the job directing a picture.

Sex Pulps Decline

A marked falling off in new mag activity, with a well-nigh complete halt to the output of the sexy pulps. Indicates that the sexers have about reached their maximum vogues and now receding.

Sexers, while they continued, exceeded the vogue of air story, Westerns or any other specialized story mags. Nevertheless, scribblers not sorry to see the sexers That type of tale paid less and required more care than any other.

Evelyn Nesbitt's Bi

velyn Nesbitt has written an autobiography, which has been accepted for publication by Julian Messner.

Figured publication about March.

Book-Worms Club

Talk about book collectors getting together for protection from each other, as well as from dealers and others they have to contend with, has at last resulted in action. The Book Collectors Association h been organized, comprising a majority of the best known in the field.

Details of the organization have yet to be worked out, as well as officers elected and headquarters established. However, the association has already been effected.

Elli

Theodore T. Ellis, 67, vice-president of Chicago Daily News and manufacturer of printing-press equipment, died in London on Jan. 5 of heart failure. Death came suddenly while Ellis was in England on the establishment of a foreign manufacturing plant.

Distribs Also Publishers

John H. Hopkins & Son, who have for years served as New York sales representatives for a number of out-of-town book publishers, going into book publishing on their own. Will not forego their book sales franchises, however.

Hopkins publishing plans for the present is for a small list of books, mostly fiction. Have already decided on the first book to bear their imprint. It's 'Chimera,' a novel by Ebba Maria Rankin and Ellenora Beamish.

Hershfield Minus Abie

Harry Hershfield comes back to the metropolitan daily comic strip field March 1 when he joins the staff of the Herald-Tribune. Contract calls for one strip daily.

Hershfield's comics for the Trib will not be secular, meaning that the 'Able the Agent' type of caricature is out. For the past year or so the humorist's principal activity has been appearances in vaude and before the microphone.

New Pic Mag

First issue of Screen Humor, just out, is filled with flesh flash of the film femmes obviously acquired in job lots before the Hay's ban on the almost-altogether in publicity and ad pix cramped the studio cameras.

Editor of Screen Humor is Harold Hersey, with Ethel Rosemond and Louis Weslyn associates.

Russia Day by Day

Walter Duranty, New York Times correspondent in Russi for the past 12 years, has come to terms with Viking for publication of a volume of his dispatches.

Gustav Tuckerman, Jr., has been assigned the editing job and has a complete file Duranty's pieces from which he ill pick the most important in chronological order, thus making a newspaper case history of Russia for the past decade.

Pynchon's Repeat

Edgcomb Pynchon, author of 'Viva Villa,' has another book coming out in March. It is a novel of the New Forest, European art colony, temporarily titled 'Until I Find.'

Morrow and Co. are publishing. Harcourt, Brace put out 'Viva Villa.'

London-China Beat

Christine Diemer, who has been Shanghai-ing for some years, has herself a new trick contract with the Reuter Press. Calls for her spending six months a year in London and other six in China.

Miss Diemer is now in London.

Alice French

Alice French, 84, known as 'Octave Thanet,' ied at Davenport, Iowa, Jan. 9.

She had a tremendous vogue in the 90's, writing of the prairie life she had adopted, coming to Davenport with her parents from Andover, Mass.

Ianchard's

L. . Blanchard, former m.e. of Hearst's Rochester Journal-American, becomes executive editor of the Democrat and Chronicle, newly-created job in full charge of news and personnel. Harold W. Sanford, m.e., keeps title, but will devote time to editorials and a column on civic matters.

Chatter

John W. Brogan back after 15 weeks of peddling King features in Europe.

Paul Mallon's column, News Behind the News in Washington,' syndicated by NANA, now appears in 250 papers. Mallon was a member of UP's Washington staff for 12 years, six of which he spent as chief of the Bureau, before he resigned in order to write daily column of his own.

Third monthly publication from Bob Edwards Pub. Co. (Annette Fawcett, prez) is due this month, 'Romances.' She already issues 'Eye-Opener' and ' Pepper.'

Capt. Billy Fawcett of Fawcett Publications due in N. Y. this week, en route to a Caribbean cruise.

Dollar's fall continues to bring the literary expatriates back, Dorothy Zellwich the latest, quitting Paris after ten years there.

Ronald Oliphant no longer editing 'Top Notch Magazine.

roup of the literati residing on Gay street, in New York's literary colony, going gay with a publishing idea. Call themselves the Gay Street Publishers, of course. Prime mover of the Gay Street Publishers is Frederic Thompson.

New short story mag emulating Story comes out of Philadelphia soon, sponsored by J. Louis Stoll. Will issue in newspaper style.

Matty Rich, who publishes society mag, Knickerbocker Illustrated, branching out into the book field with a couple of volumes on the fine art of imbibing liquor.

New financial publication being prepared by Earl E. Anderson, E. Franklin Hatch and Carl J. Stern, under the name of the Anhast Publishing Co.

American Institute of Graphic Arts has picked Charley Grapewin's book, 'Town Pump,' as one of the 50 best of the year.

David Burnham in town and carefully going over all the travel literature on the Far East places.

Robert Whitcomb one of the ex-newspapermen who has actually started that novel.

Louis Joseph Vance and Robert Chambers, who died at about the same time, will have books published posthumously within a few days of each other.

Clarence B. Doutelle has gone from Alfred Knopf to Long & Smith.

A. L. Furman debunks a different profession in each new novel. He may yet get around to the publishing profession.

Hugh Walpole, the creator of the Herries saga, will come over this winter.

Biog of Adela Rogers St. John's pop, Earl Rogers, out under the title of 'Take the Witness!' Authored by Alfred Cohn, the picture scenarist, and Joe Chisholm.

Branch Cabell still capable of those queer titles. Took him five years to think up 'Smirt' as the tag for his new book.

Julian Duguid in town for a breathing spell before venturing on another one of those trips.

Art Freeman doing a novel and a play simultaneously, each on a different subject.

HEAVY DAMAGES

Pittsfield, Mass., Jan. 15.

Judge William A. Burns in Superior court has awarded $20,000 to John W. Cronin, who was badly mangled about the face by a bear at a carnival in 1931. The suit was against Leo Bistany, the bear's keeper, and Mike Zinney, the owner. Both are of Brooklyn, N. Y.

MAINE MOGUL

Old Orchard Beach, Me., Jan. 8.

John W. Duffy, of the old Orchard Ocean Pier Co., has taken over the Whiteway Amusement Co., which park adjourns the pier. Whiteway layout includes a Dodgem, Jack and Jill ride, 'Pretzel,' 'Hilarity Hall,' 'House That Jack Built,' 'Crystal Maze' and 'Skee Ball.'

Like the Old Days

Allentown, Pa., Jan. 15.

Fair net for 1933 was $18,481, the highest profit since the World War period.

Burlesk Gets Hypo on Coast with 10 Spots, Employing 400, Now Open

Los Angeles, Jan. 15.

Burlesque has landed on its feet on the coast after a let-down which has lasted for the past three years. Currently there are 10 burlesk houses operating on the Pacific slope, with three others scheduled to open.

Follies, L. A., is the strongest stand of burley on the coast. House has been operating as a tease-and-torrid joint for 10 years. At present, it's the only burley house in town, but another may open at the Burbank theatre within the next two weeks.

San Francisco four houses operating at present, the Capitol operated by Johnny Goldsmith, the Kearny operated by Jack Kirkwood and the Liberty with Jack Romig at the head. Green Street, which has been closed for some time, opened last week with a burley and colored show.

Harry Cleveland and Jim Dooley are staging shows at the Burlesque theatre, Stockton. Plaza, Sacramento, former vaude house, gone hotcha with Tony Yale Jasbo Mahon. Hollywood theatre, San Diego, re-opened two weeks ago to fair business.

In the northwest, State, and the Majestic, Spokane, doing a Minsky.

It's figured that around 400 people are working burley on the coast at present. All houses are on a stock basis with this type of entertainment on the coast never strong enough to permit the trouping of shows.

Hokus-Pokus Out in Ia.

Burlington, Ia., Jan. 15.

Somnambulism exhibitions, induced through, or by, hypnotic means, in this town, out, 30 days in jail and a fine of $100 the penalty for placing anyone under a hypnotic spell.

City council has passed an ordinance which prohibits hypnotic exhibitions and has also been made to apply to exhibitions of deformed, maimed, idiotic and abnormal persons within the city limits.

Enlarged Demands for 1934 Chi Fair Chills The Concessionaires

Chicago,

Taetics of the World's is driving the concessionaires out of the park and unless there's a change in their present dealings with the midway outfits there may be no Midway for the Fair in 1934. Plenty of grumblings among the concessionaires over the two recent decisions of the Fair, in particular against the 50-50 split which the Fair is demanding on all concession grosses.

This 50-50 is from the first dollar with nothing deducted for costs or operating expenses. Also the Fair wants a guaranteed rental from all attractions.

Second squawk concerns the decision of the Fair officials to move the Midway from its present central location to the Island, which is far off the beaten track. Move is being made to make room for the general exhibits, particularly those which hollered last year about being spotted down at the far end of the grounds.

BRANDON CLOSING

Charlotte, N. C., Jan. 15.

Ellie Brandon, with the Barnett Brothers Circus, is here ahead of the show's equipment with the announcement that winter quarters for another season will be maintained near here at York, S. C.

The show will arrive in a few days.

Speed Up C. A.

(Continued from page 7)

skeleton of this body should remain.

Majors refuse to admit concern over the indie producers' continued refusal to submit their pictures and advertising through Hays channels. They see three reasons why sooner or later the indies are bound to change their minds. First, if the indies do their own censoring and have a lower standard of morals than Hays there is bound to be a bad public reaction. Second, if they put their morals above Hays they place unnccessary hardships upon themselves. And last, if they copy the Hays standards, they will have to pay big money to maintain something which they could get for nothing.

Existent problems in exhibition are manifold, however. Certain exhibitors are known to film authorities to be practising a deception upon the public by playing old pictures under new titles and by hand-coloring, in some instances, flesh parts of old-time sexy cut-outs. In the first event producers have the right to prosecute under the copyright law, but they admit they are at a loss to keep an eye on the manner in which exhibitors advertise. This headache, it is conceded, will probably be passed on to the various grievance boards, they c n.' into existence.

While this virtual field day for chiseling can continue unarrested until committees are functioning, as high codists admit, certain authorities are citing concrete examples of why the c de will be useless to the indcpendent box office unless its materialization is hurried. Most glaring is their cry of price cutting. They hold that in certain towns two exhibs may be playing the same picture, one trying to keep the price up to 30c while the other deliberately slashes to 15c for that take-away trade. Until zoning and clearance committees have the right of way practices of this are legal.

SUTRO BATHS, FRISCO, TO BE MADE A PARK

San Francisco, Jan.

A class amusement zone ample space for shows and displays of every nature, is planned for the famous old Sutro Baths here by Adolph G. Sutro, Montgomery street stock broker, who now is holding the property.

Spot, just off the beach near Seal Rocks, has been going for years and still is a fair drawing card with a swimming pool and few concessions. Sutro, however, plans to sink close to a million dollars, if necessary, and is looking for concessionaires and attractions of every nature to get it going. Such events as auto, horse and aquatic shows are also planned, and to this end a massive grand-stand will be built indoors.

Figures on starting to work immediately.

PAVILION BURNS

Painesville, O., Jan. 15.

Fire destroyed the Madison on the Lake pavilion, near here, one of the best known summer dance spots in northeastern Ohio, with heavy loss. Origin of the blaze unknown. It will likely be replaced, owners said.

SHRINE SHOW

Galveston,

Eastern States Circus gaged by El Mina Shrine nual show here Feb.

ir Has a Balance

Dayton, O., Jan. 15.

Montgomery County Fair board reports that every premium and bill for last year has been paid, a note for $7,000, incurred several ago for track lighting, has been wiped out and a $3,290 balance in the till.

Board to hold the 1934 fair four days and nights beginning Labor Day.

Burlesque Placements

Chicago, Jan. 15.

Milt Schuster has placed Collette, Bobby Vail, Lea Shore and Virginia Jones at the Star and Garter here. Sent Holly Leslie and Calvin and Marguerite to the Gayety in Minneapolis.

Billy Scratch Wallace went to the Empress in Cincinnati. Molly Manor, Nornia, Henderson, Blyer and Horan went to the Gayety in Milwaukee. Carre Finnell to the Academy in Pittsburgh; Hazel DeVine into the Atlanta, in Atlanta, Ga.; Ruth Hamilton for the Garrick in St. Louis, and the Palace in Buffalo drew Andri Ann, the Dream Girl.

This is

ANNA STEN

She will dazzle the eyes of the most blase theatre-goer. She is not only beautiful . . . she is breathtaking."

LOUELLA PARSONS
Universal Service

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VARIETY

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SCREEN NAMES 70% STAGE

Mixed Black and White Orchestra In Class Sherry's on Park Ave.

Gene Edwards debuted a new idea at Sherry's on Park avenue, going beyond Paris in the matter of racial mingling of talent. Dance orchestra is 50-50 between white and Harlem personnel. Innovation is particularly radical against the ultra setting.

Theatrical agents present to view the launching of the black-and-white orchestra kept their fingers crossed.

Idea is to blend the native negro syncopations with the more restrained dance rhythms of the white folks' idea of jazzique. Special arrangements are intended to emphasize each aspect in the choruses. This isn't particularly well executed, however.

Plan has exploitive potentialities. With the black and white bandsmen are similar racial deferentiations in vocal specialties.

Among the other showmanly aspects is the sight of three maestros batoning the band. A colored leader, Benny Carter, directs the negro contingent. The white half of the band is maestroed by a sub-maestro, and Edwards (in tails) is in the middle directing the ensemble. Just why the three will be discussed and probably facetiously commented upon as 'just to make it harder.' But if they talk about it that serves its primary purpose no doubt.

It totals as a nervy try with 20 men in the band. With three white and three colored song and dance specialists, plus the three batoners, band personnel totals 29.

RUSSIA A MARKET FOR YANKEE MUSIC

In Pan Alley is also ogling Russia as a new market. The vodkaites are very hey-hey for the new jazz moderne which has come out of the U.S. in the past few years, and have been buying folios of ultra-modern jazzique.

Mexico likewise is giving more than passive attention to the same new school of t.p.a. output.

Gigolos in High

The Continental flavor is fast coming to New York, And also other big keys.

Along with the repopularized cocktail hour the most significant Continentalization of New York is the gigolo thing.

The gigs are becoming quite the accepted thing all over town. They're called 'professional dancing partners.' And the swankiest hostelries and the toniest niteries now employ from a half dozen to as many as a calling list of 300.

The cocktail hour is very bullish on femme trade.

Film Criticism

San Francisco, Jan. 22.

Couple of the dailies' critics were standing in a theatre lobby reading their rags when one of 'em started to pop a question from Ripley's b. l. o. n. series.

'What is the only thing in the world that you can taste, see, hear, feel and smell,' Tiger Thompson queried.

'The show I just reviewed inside,' came back Fred Johnson.

PRESS - RADIO RATIFICATION NEAR

Discussions between press and radio on the peace pact ceding the former faction regulatory powers over the broadcasting of news has reached the final ironing-out stage. All left now is the matter of clarifying definitions and setting a date for the protocol to go into effect. Indications are that the special bureau, through which the news associations have agreed to clear items for broadcasting purposes, will be organized and functioning by March 1 or 15.

After a three-hour hearing at the Biltmore hotel Monday (21) reps from the press and radio camps agreed to get together again on the definition angle this Thursday (25) at the same place. Those attending Monday's gathering were S. Friendly, N. Y. Sun; L. B. Palmer, American Newspaper Publishers Association; B. B. Parker and Karl Bickel, Scripps-Howard; Lloyd Stratton, Associated Press; Joseph V. Connelly, International News Service; John Shepard, Yankee network; Frank Mason, NBC, and William S. Paley and Paul White, CBS.

A.P.'s board of directors ratified the pact a week ago Wednesday (10).

Repeal and Commuting

New York Central R. R. may put on an extra late hour train to serve Westchester County after 1 a. m. as a result of pressure from show folks and other commuters who aren't preferring Westchester so much because of this.

Repeal and the later hours necessitated in hotels, niteries, etc., is making a later-than-1 a. m. train seem more imperative than before.

ONE-THIRD OF DIRECTORS, TOO

Majority of Those Now Getting Screen Credit Come from Legit—35% of Film Writers Also Are from Theatre

LIST OF NAMES

Hollywood, Jan. 22.

Hollywood is now 70% dependent on the stage for its film acting talent up in those brackets where performers get screen credit. While the film companies look only to the stage for about 20% of their story material, these days, 35% of the scenarists who work on all screen yarns, regardless of source, have had stage writing experience.

One third of the directors now under contract to the studios came to pictures via the stage and were either legit directors, playwrights or actors.

Since the advent of the talking picture Hollywood's dependence on stage talent has been growing year by year, to the point where rank outsiders and amateurs again stand only an occasional chance of breaking into the playing end because the drag on legit people has been such that the field has been left practically dry, thus completing the circle. But a girl's pretty face or a boy's physique isn't enough any more.

While Broadway supplies much of the prospective build-up talent many neophytes come from the little (amateur) theatres, stock companies and importations from

(Continued on page 23)

Female Impersonators Organize on Coast

San Francisco, Jan. 22.

Female Impersonators of America is a new bunch here. It's the first time on record that they've organized with a charter and a president.

It's the ducky little NRA code that's causing it all, President Jean Barrios gurgled as he led his brood into the State building this week. Barrios insisted that the Female Impersonators of America would stand, man to man, for everything President Roosevelt wants. In addition, they'll camp around until they get a few things for themselves, including restrictions on those booking agents and those too slim salaries, he declared.

Yea, Verily!

New definition of man:

'A guy who says there ain't any more showmen.'

No Walk-Out Actors in Dannemora Inmates' Show on Prison Stage

By HAPPY BENWAY

Dannemora, N. Y., Jan. 18.

The Clinton prison inmates put on their annual show Jan. 17-18 entitled, 'The Big Time Broadcast,' for the benefit of the public. From start to the final curtain the show went over with a bang.

No temperamental actors. Every artist had plenty of 'time' to do his 'bit.'

Bits, gags and songs were furnished by Danny Murphy and this reviewer of the N.Y.A. Sanatorium, Murphy helping to stage many of the blackouts. During rehearsals, Murphy asked one of the inmates if he knew or had ever seen Tom Howard's 'Hold Up' bit. The inmate answered: 'Know it, boy I'm now doing 30 years for doing it.'

Show was under the personal direction of Father Robert Booth, prison chaplain.

It opened smartly with a scene of Hollywood broadcasting station Jimmy Tompkins acting as m.c., using the mike to announce the acts as they appeared. The song birds of the troupe were Buddy McGuinness, Tommy Prescott and Tommy Hubert. With a chorus behind them they used up many encores. A solo dancer named DeLisle, who had a few days tutelago, stopped the show cold. Boy can hoof.

Two comedians, Farmer Woodruff and Jimmy Stapelton socked them for plenty with their blackouts.

(Continued on page 37)

Rehearsal High

Maude Adams takes the NBC record for marathon radio rehearsing. Second half of 'The Little Minister' which she did last Friday nite (19) had been rehearsed for 22 hours.

Troupe went over the lines with the actress for long stretches three different days with the rehearsals Wednesday and Thursday lasting until 2 a.m. Star was the only one of the cast who worked without a script.

Miss Adams has dictatorial powers over her broadcasts.

PUBLIX OFFERS ROXY $10,000 WEEKLY

Rothafel (Roxy) may play some picture house time with his 'gang' at $10,000 per. A deal on that basis is in negotiation for a week's engagement at the Paramount, New York, and any further Publix time Rothafel would accept.

The former Radio City Music Hall managing director has been on radio for years, but has not specialized in stage appearances, though he has made them. He toured with his gang a couple of years ago.

Rothafel left for Florida Friday (19) intending to stay four weeks, but will cut it short if the stage bookings eventuate.

Mandels' New Act

After 13 years, during which their turn was, perhaps, the most imitated act in vaudeville, William and Joe Mandel have decided to do a new one.

They will break it in Jan. 27 at Reading. Comedy acrobats' new act has been copyrighted. They claim they have been rehearsing with it for six months.

Besides doing the same act for 13 years, the Mandels have had the same agent, Bernard Burke. They're scrapping the act, but Burke stays.

ECCLESIASTICAL BALLY

Newark, Jan. 22.

When Jack Stein of the Embassy, Orange, showed 'Cradle Song' he secured co-operation from the Catholic Diocese of Newark. Announcements were made at all masses and cards were shown in the churches.

Result was that picture smash[illegible] at it.

Here's How Il Duce Writes His Dramas; He Only Plots 'Em

Rome, Jan.

'Julius Caesar' play suggested and sketched out by Mussolini and developed and written by G. Forzano, also co-author with Il Duce of 'The Hundred Days,' will have its first performance at Salzberg during the festival early this summer.

The actors and technicians of the Burgtheatre of Vienna will act the play, which will be given in German before it is played in Italian. Werner Krauss is cast as Caesar.

How the collaboration between Mussolini and Forzano works out has never been made public, but it is understood that the Duce gets the central idea, drafts out a rough sketch of the play as he sees it but with all the main situations clearly outlined and some of the curtains actually written. Forzano then works the play over and fills in dialogue.

Final draft is the result of a further talk between the two collaborators.

Mussolini wrote plays, [illegible] one novel, before he became statesman, so that he's not a novice at it.

Acad Almost Down, but Not Out; Fights for Chance to Keep Alive

Hollywood, Jan.

Various committees have been appointed to devise ways and means to keep alive the Academy of Motion Picture Arts and Sciences.

The academy held a meeting last Tuesday (16) to ask the producers to accept corporate memberships in order to enhance the chances of the Acad to continue to function, but it appeared as though grapevine info seeped out during the early part of the meeting and a majority of the producers seemed to be against the idea, so consequently the hunch was never advanced to the group.

Plans had been formulated previous to the meeting to invite the producers into the corporate membership, with a lengthy paper prepared to convince them of benefits they would receive for the small assessment of $50 for each feature produced. This idea was eliminated quickly when a motion for extending corporate membership to companies was voted down.

It was figured if proper funds could be obtained through the producer support that sufficient revenue would be on hand for continuance of the technical research work, actors-producers relations and conciliation machinery as prescribed under the standard contract and the general administration work of the body.

It was pointed out that any move in the direction of corporate memberships at this time would kill all chance of reviving the body and slay the confidence of its members, since the Acad is supposed to be uncontrolled.

Committees

Those who addressed the meeting were outspoken in their feeling that the Acad had passed the crisis, and now had a good chance of continuing as a service organization.

Members of the ways and means committee named are: King Vidor, prexy; Irving Thalberg, J. L. Warner, C. B. DeMille, Lewis Stone, Dewitt Jennings, Frank Capra, Waldemar Young, John Nickolaus, John Cromwell and Carl Dreher. Finance committee to take care of existing obligations is comprised of William Sistrom, George Irving and Van Nest Polglase.

Special committee to work out the producers' method for carrying on the work of the actors-producers relation office includes Jennings, Sistrom and Stone. Nickolaus and Dreher were named to confer with producers on program for reviving the research work of the Acad technical bureau.

Besides Warner, other producers who attended the revival session were B. B. Kahane, Henry Herzbrun (for Paramount), Thalberg and Sistrom.

Donald Gledhill's salary was increased to $100 a week and he continues as acting executive secretary.

Financial Report

With current anticipated income $900 per month less than the cost of maintaining the skeletonized organization being maintained, financial report of the Academy of Motion Picture Arts and Sciences was submitted to the board of directors last week by William Sistrom, treasurer.

The Academy's bank balance, as of Dec. 1933, stood at $301 and there were a number of items outstanding on which organization's obligation is not established with sufficient clarity to justify passage for payment, even if funds were available to do so.

Sistrom's report stated monthly expenses of the Academy were running at an average of $1,700. The outlay for handling actors' grievances, the report points out, totals about $700 a month. This amount, according to the treasurer, is five times the total monthly income from dues paid by all members of the Actors branch.

Sistrom's report recommended that this service be either discontinued, or other means worked out to provide funds for the administration of the Actor-Producer Minimum Contract and Agreement. He suggested that the producers assume the cost, or that the standard contract be amended authorizing the producing company to withhold a small percentage of artist salaries which would go into a fund to defray the administration expenses of conciliation and adjustment. Other alternatives would be for the Producers Association to reimburse the Academy for entire administration expenses of the service. Sistrom recommended a commitee of actors and producers be appointed to work out a solution of the financing problem.

Referring to the technical research department, the treasurer's report showed it was costing $350 monthly to maintain this branch and suggested that some plan be devised whereby the companies would share the cost of maintenance in proportion to benefits the research department returned to the producing organizations. General expenses of the Academy are listed at $650 a month.

For the quarter ending Dec. 31 Sistrom's report disclosed that a total of $2,713 was paid in dues from 311 members. In the previous quarter $4,480 was received as dues from 525 members.

Award Banquet OK

Assured of being able to get sufficient funds to carry on, the Academy announced Friday (19) that the organization will hold its annual award banquet in March.

Steering committee, named earlier in the week, met with King Vidor, chairman, and declared all features of the Acad will be continued. Just how the group intends to muddle through the present financial depression was not disclosed.

Committee announced that a number of writers and actors, who resigned to join the guilds, are returning to the Acad fold.

Already Famous?

Hollywood,

Lou Holtz signed an autograph book for a girl fan. He remarked to Bert Hanlon who was standing nearby: 'Wonder why she picked me out.'

Hanlon shot back: 'Maybe she knows you from your tests.'

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Gary's 4 for Par?

Hollywood, Jan. 22.

Paramount and Gary Cooper are confabbing a four pix contract.

Calls for a guarantee plus percentage of the gross.

SAILINGS

Feb. 7 (San Francisco to Sydney) A. W. Bennett (Monterey).

Jan. 30 (London to New York), John W. Hicks, Jr. (Manhattan).

Jan. 24 (London to New York), Gladys Cooper, Raymond Massey, Adrienne Allen, Cyril Raymond, Derek Williams, Marjorie Fielding (Aquitania).

Jan. 20 (Paris to New York), Joe Schenck, Arthur Kelly (Europa).

Jan. 20 (New York to London) Frances Williams, Jack Ruskin (Champlain).

Jan. 20 (New York to London) Thomas Meighan (Bremen).

Jan. 20 (New York to Nassau) Capt. Billy Fawcett (Monarch of Bermuda).

Jan. 19 (New York to London), J. H. Seidelman, Jerome Kern, Tex Austin, Ernest Milton, Oscar Hammerstein (Olympic).

WILL MAHONEY

The Boston "American" said: "Each feat of Will Mahoney's is a signal for handclapping, loud and long. If Mahoney were alone on the program it would be well worth while, for Will Mahoney hasn't a peer in his line."

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ELLIOTT'S 2D CHINA LOCALE PIC FOR FOX

Hollywood, Jan. 22.

Clyde E. Elliott, who is finishing 'Devil Tiger,' which he filmed in Asia for Fox, will do another long-distance pic for the same company this time going to the Yangtse River, China, for his locale.

Plans are for a company to leave here in a couple of months. Picture's tentative title is 'Yellow Waters.'

Rosson, M-G Megger

Hollywood, 22.

Richard Rosson has been signed by Metro to direct Wallace Beery and Robert Montgomery in 'West Point of the Air.'

For the past four years Rosson has been assistant director on all pictures made by Howard Hawks, and recently had charge of one of the units of 'Viva Villa' in Mexico. He directed many silent pictures.

DE LEON'S DOUBLE-HEADER

Hollywood, Jan. 22.

Walter de Leon is adapting two stories at Paramount. Colabbing with Austin Parker and Sylvia Thalberg on 'Honor Bright' and with Edwin Justus Mayer on 'Here's My Heart.'

PIX AFTER STANLEY SMITH

Stanley Smith is rushing back from a European vacation on a cable offer from one of the major studios.

He gets into New York Thursday (25) on the Manhattan.

Ben Stoloff, Who's Directed for Big Leaguers and Indies, Plugs Latter

By CECELIA AGER

The difference between an indie producer and a major, in Ben Stoloff's opinion, is that the indie makes four good pictures a year, and the major makes four good pictures a year—and 48 bad ones.

Mr. Stoloff has been a director for the majors and a director for the indies, and he's a partner in Bryan Foy Productions right now. Comparing their methods of production, he explains that the indie producer specializes, he devotes more time to preparation, because he can't afford to be unprepared. The majors, on the other hand, go into production with a few pages of script, and wait for the writers to catch up. Not always, of course, but often.

Stoloff, who began his career in pictures 10 years ago as a prop boy, and has directed in bit parts today actors who used to be stars when he was setting stages, has yet to see a bad picture—in the making. 'While they're making them, they're always great,' he says. 'But something happens. Something happens after they've finished shooting. They're the best pictures ever made, while they're being made.' Mr. Stoloff has watched Hollywood at work for a long time, and has listened to it, too. It's a strange place with a unique psychology.

'You're not as good as your last picture—you're only as good as your last day's rushes. If one day's rushes are bad, perhaps you're sick and ought to go away immediately for a rest.'

But Mr. Stoloff's inclined to think that directors are a little overrated anyway. The ace director goes to bat with the best, the best writers, the best stars, the best technicians. He won't accept less—he doesn't have to. Yet with the conditions just the way he wants them, he's been known to come in with a bad picture too. While the average irector, who takes what he can get and has to like it, has been known to come in with a good picture, too.

Speaking now as an indie producer, Mr. Stoloff believes that the indies are in a great spot. They can move swiftly to hop on an idea that's hot news; they have no unwieldly machinery to set in motion. 'Elysia' was shot in five days. Stoloff's made some nice box office ones in two weeks.

The indie must hop on to novelties, he says. He's got to make exploitation pictures, otherwise he can't compete. With a limited bankroll, he sidesteps stories requiring a fancy background, and yet, come to think of it, Stoloff has never seen a fancy background put a picture over.

Story, that's the thing. Stars don't make pictures, pictures make stars, which proves, to Mr. Stoloff, that the story's more important than the star. So in his company, they're open to good writers who have a yen to make a picture themselves, who've got an idea they want to play around with. No, because a fellow can write doesn't mean he can make a picture, but when shooting begins, Foy and Stoloff are sitting there.

'The majors were indies at one time,' Stoloff recalls. 'Fox was practically an indie wher it made 'Over the Hill,' its greatest picture.'

Capra Directs Another Before Metro Loan-Out

Hollywood, Jan.

Frank Capra directs another pic at Columbia before swinging over to Metro on loan out to make 'Soviet' for Irving Thalberg.

Original agreement between Col and Metro called for the director to report to the Culver City studio upon completion of ' Happened One Day,' overland bus drama. Metro asked for delay as Wallace Beery, slated for top spot in 'Soviet,' gets a vacation after working in 'Viva Villa.'

RKO MULLING ALL-STAR 'MUSKETEERS' IN COLOR

Radio Pictures is talking about doing an all-color version of 'Three Musketeers', with Francis Lederer, Joel McCrea, Richard Dix and Irene Dunne. There is no copyright on the story.

'Musketeers' was last done over here for films by Douglas Fairbanks, Sr. More recently it was made as a talker by a French company.

Ida Lupino Femme Top With Arlen in 'Marines'

Hollywood, Jan. 22.

Ida Lupino is set for the lead in 'Come on Marines' at Paramount with Richard Arlen. Henry Hathaway directs.

Others cast are Leo Chalzel, Edmund Breese, Roscoe Karns, Virginia Hammond, Grace Badley, Claire Lou Sheridan and Gwenllian Gill. Letter two are' Search for Beauty' contest winners.

Katzman's Dozen

Hollywood, Jan. 22.

Sam Katzman leaves for New York today (Mon.) to set state right distribution on 12 independent features he plans to produce this year.

Katzman, in partnership with Al Alt, in Screencraft Productions, made six for Showmen's Pictures, state righter. Screencraft has dissolved.

AMITY PLANS 12 INDIES

Hollywood, Jan. 22.

Sam Effrus and Charles Hutchinson are preparing to start an indie program of 12 features to be released by Amity Distributing Corp. Hutchinson will direct.

Headquarters will probably be at Talisman studio.

Studios Mostly Place Unknowns On Loan Lists With Exception of U

Hollywood, 22.

Friendly spirit -operation hit the major studios last week when they submitted to the Producers' Association lists of their contract talent available for loan-out to rival studios. Upon seanning the list the spirit of co-operation dwindled as it developed that with the exception Universal, talent submitted was mostly unknowns or embryonic thespics who are as yet unfamaliar to marquees.

Paramount's list includes Judith Allen, Adrienne Ames, Charlotte Henry ('Alice'), Barbara Fritchie, Gertrude Michael, George Barbier, William Frawley, Randolph Scott, Sir Guy Standing and Kent Taylor.

Fox offered Jane Barnes, Beth Bryson, Rochelle Hudson, Mimi Jordon, Suzanne Kaaren, Blanca Vischer, Wini Shaw, June Vlasek and Norman Foster.

Metro's list includes Elizabeth Allen, Agnes Anderson, Muriel Evans, C. Henry Gordon, Joan Howard, Jay Lloyd, irley Ross and Martha Sleeper.

Radio names June Brewster, Tom Brown, Ada Cavell, Chick Chandler, Skeets Gallagher, William Gargan and Thelma White.

Warners will loan Philip Reed, Paul Kaye, Philip Faversham, Katheryn Sergava and Theodore Newton.

Twentieth Century proffers Sally Blane, Russ Brown, Paul Hervey, Arline Julge, Judith Wood and Fay Wray, and Reliance offers Marjorie Rambeau. Sam Goldwyn contributes Jane Hamilton, Bonnie Bannon, Barbara Pepper, Dolores Casey, May Lange, Lucille Ball and Virginia Keefer.

Universal came across with its entire contract list and one player not under contract. List consists of Gloria Stuart, June Knight, Leila Hyams, Neysa Nourse, Andy Devine, Slim Summerville, Zasu Pitts, Robert Allen, Roger Pryor, Boris Karloff and Wynne Gibson. In the case of Miss Gibson, studio has a two picture contract with her with no loan-out privilege.

Dressler and Robson Dueted for MG's 'Gram'

Hollywood, Jan. 22.

Metro is bracketing Marie Dressler and May Robson in 'Gram,' from a short story by Kathleen Norris.

Zelda Sears and Eve Greene are scripting.

Corinne in Lead

Hollywood, Jan. 22.

Corrine Griffith replaces Mary Astor as the lead opposite Otto Kruger in 'Crime Doctor' at Radio.

Judith Wood, borrowed from 20th Century, is replacing Wynne Gibson in the same pic.

ALICE WHITE WITH SCHNOZ

Hollywood, Jan. 22.

Alice White has been borrowed by Radio from Universal for the lead opposite Jimmie Durante in 'Strictly Dynamite.'

Only 3 Nudie Pix on the Market But Beaucoup Censor Worries

A wave of possible state and municipal censorship is forecast by the industry's trouble bureau which lays all blame at the door of nudism. There is agitation within the business at the same time that either the Hays Organization or the NRA act to suppress nudist pictures.

Introduction last week of a state censorship bill in Massachusetts, a state which until now has been content with officially previewing only Sunday showings, and activity for a similar measure in North Carolina, as well as independent action currently in at least a dozen cities, is traced to nudist pictures of which there are only three in circulation.

The nudist situation is regarded as one of the strangest with which industry watchers have ever contended. Right they have no machinery with which handle this problem.

First of all, while the Hays production code specifically prohibits nude poses, and while the advertising code is being so administered as to excise various limb displays in stills, nudist makers are able to escape all of this because they are non-Hayites. Hence exhibitors can do as they please in the matter of lobby displays.

Hays or the NRA

Therefore, official spokesmen declare, it is about time to get a ruling on all-industry morals, not just the Hays percentage, but from the NRA.

Here again a snag is struck. The code does not specify any set rules for morality in either production or advertising. The clause, regarded as ambiguous from the start, simply says that the industry shall pledge itself to maintain highest moral standards.

It was assumed in major circles, at first, that the clause was sufficient to make it understood the business would bow to the Hays writings. But independents have successfully held out against these and today are doing much as they please in the matter of morality.

With the few nudist pictures holding the industry up to a general attack, as is evidenced in more censor activity than has been witnessed in years, the morality issue is admitted coming to a definite head. It is even being suggested that as a test case of all-industry morality, nudist producers be cited to the NRA as violators of the code. Then, it is offered by a few of the spokesmen, if the snag isn't cleared the whole moral issue should be tightened as to official Governmental interpretation.

MG's 'Police' Remake

Hollywood, Jan. 22.

Dissatisfied with 'Mystery of the Dead Police,' Metro has the picture back for major retakes.

Monckton Hoffe, English playwright, recently added to the staff, draws the job of scripting the new scenes.

Ruth Donnelly Vacashs After Ending WB's 15th

Hollywood, Jan. 22.

Having completed her 15th picture at Warners, Ruth Donnelly gets a six week vacation from the studio and will spend it in New York. That number of pictures in a year is a near record.

Her last assi 'Merry Wives of Reno.'

Brisson in 'Vanities'

Hollywood, Jan.

Paramount has set Carl Brisson in 'Murder at the Vanities,' following which he is slated to solo star in 'Cosmetica.'

Brisson, Danish musical player signed by Paramount, will be groomed for a Chevalier buildup.

Hornblow's 'Happiness'

Hollywood, Jan. 22.

First assignment for Arthur Hornblow as a Paramount producer is 'Pursuit of Happiness.' Stephen Morehouse Avery adapts.

Richard Blumenthal has been made Hornblow's assistant.

Lavine Pardoned

Sacremento, Jan.

Gov. Rolph has signed a full pardon for Morris Lavine, of Los Angeles, who served a year in the county jail after his conviction on a charge of attempted extortion. The pardon announced some time ago was delayed because of Lavine's failure to pay a $5,000 fine which went with the sentence.

Since Lavine served his term, he has written two stories which have been purchased by Metro.

H'WOOD CHEST HITS 82% MARK

Hollywood, Jan.

Last week's total contributions to the Community Chest as reported by the Motion Picture Division, stood at $163,164.55. This amount represents 82% of the quota set in advance of the drive.

Columbia is way out in front in collections based on precentage of quota, with 111%. Percentage of other studios are Metro, 95; Samuel Goldwyn, 85; Warners, 81; Radio, 73; Fox, 68; Paramount, 66; Beetson division, 60; Twentieth Century, 60; United Artists, 48; agents, 30; Universal, 16.

Although the drive is tapering off, collections from the studios are still being recorded, and committee expects several thousand dollars more before closing the books.

TRACY-MG PATCH-UP DEEMED NOT UNLIKELY

Hollywood, Jan.

As Lee Tracy continues to run around loose, the belief mounts that he will return to Metro after 'Viva Villa' has been released and the possible press value of his Mexican escapade has asserted itself. Forgiveness, it is felt, will come then or eventually.

'Viva Villa' goes on release the last of February or in early March.

Cagney's Next for WB Goes Nautical

Hollywood, Jan. 22.

Next for James Cagney at Warners is to be an untitled sea story which Archie Mayo directs and Henry Blanke supervises.

Ben Markson is writing the yarn with Lou Edelman. Markson and Edelman spent several days at San Diego Naval Training Station picking up atmosphere.

Thayer Back at Par

Hollywood, Jan. 22.

Paramount brought Tiffany Thayer, novelist, to the coast two years ago, dropped him from the payroll after three months, during which time he didn't get an assignment.

Writer is back on the lot again to do the adaptation of the stage play, 'The Whippi ,' for Ida pino.

Dave Allen a Major

Hollywood, Jan.

Dave Allen, head of the Central Casting Bureau, has a commission as major in the California Lancers. Got it from Governor Rolph and will organize a cavalry troop from the men registered in Central.

That's supposed to be a half-notch higher than being a Kentucky colonel.

Mankiewicz Back at MG

Hollywood, Jan. 22.

Herman J. Mankiewicz, who left Metro's writing staff two months ago after a wordy battle on a story, is back.

He is scripting 'Timber Line,' the Gene Fowler story, for Walter Wanger.

Fete Gary Coopers

Hollywood, Jan. 22.

E. A. Cohen, Paramount production chief, tossed a party Saturday (20) at his home for Gary Cooper and the latter's bride.

Guest lists included most of Paramount's execs, stars, directors and department heads.

STANCE ON PIC TITLES MORE LIBERAL

Ministers in their sermons find frequent use for the words 'hell' and 'sex.' If such expressions are agreeable to the public eye on a bulletin board in front of a church, then the Hays Organization sees no reason why, if used as judiciously, they should not be okay on the marquee of a theatre.

The outlook on titles since the code, therefore is broadening, if anything, because when bare limbs meant little or nothing to Haysian disciples, 'hell' always caused every title reader to catch his breath.

The title group has a lot of rules but no distinct and individual code of its own. Its membership is headed by Albert Howson of Warners and Miss J. Kelly, Hays' secretary.

In order to ease matters the Hays group is ruling that titles registered shall be private property for one year from date of registration. After that, unless the creator files application for extension and gives fairly good cause, such titles become free property available to the first bidder.

The titleists are also endeavoring to afford the independent producer some protection.

The title department is figured to be a big money and time-saver to the major industry. Litigation is averted and a company can find out within a short time, thus saving on premature advertising, whether a comtemplated title is the property of another.

The title work continues to be conducted in the east, independent of production codists.

Melton's Fox Pact

Hollywood, Jan. 22.

Fox has given a term contract to Frank Melton.

He was the chap who climbed over a studio fence for a job and landed a hick part in 'State Fair,' and then when the studio wanted him again for 'Scandals' found him washing cars at a Hollywood gas station.

He is now on a three months' agreement so that studio can have him on hand when wanted.

SAILING FOR SUIT

Fanny Holtzmann to London Over Metro's 'Rasputi '

Fanny Holtzmann, American attorney for Princess Yousopuff, sails for London Feb. 14 in connection with the $2,000,000 libel suit against Metro over M-G's 'Rasputin and the Empress' picture.

Miss Holtzmann with Sir Patrick Hastings, are attorneys for the Grand Duke Alexander's only daughter, Princess Yousopuff, who takes exception to a rape scene in 'Rasputin.'

20th's 'Bad' Retakes

Hollywood, Jan. 22.

Twentieth Century will toss 'Born to Be Bad' back into production for retakes of all scenes in which Jackie Kelp appears.

Youngster, who will be replaced by Dickey Moore, turned in a satisfactory performance, but execs decided his physical appearance was not just right when they saw a rough cut of the pictures.

DEPENDS ON ROBINSON

Twentieth Century is interested in a story by Nat Ferber and Louis Sobol, of the N. Y. Evening Journal, providing Century can borrow Edward G. Robinson from Warners.

Yarn is titled 'The Mob's Mad'.

Eastern Story Depts. Explain Why Studios Rely on Plays, Etc., For Screen Yarns; Few Originals

Eastern story departments continue to fill production needs by buying plays, unpublished originals, etc., rather than rely on the large writing staffs at the studios for material. With fewer and fewer originals turned out by film-factory writers, the cubby-hole occupants out in Hollywood are being turned into a different kind of an army.

Up to 50 or more writers are being carried on the payrolls at the major studios largely for the purpose of adapting stuff purchased on the outside, preparing it, doing continuities, dialog, etc.

The cry for a larger number of originals by studio writers has actually resulted in a gradual decrease in such stories. Various reasons are advanced for this necessity to maintain a large staff of film plant scriveners to handle adaptations, continuities and dialog. At times, out of a total of 50 writers at a studio, less than five may be available, with all the others working on preparation purchased material.

The difficulties start with the purchase of original stories. Very often, it's explained, they lack the proper characterization and situations. Result is that the studio writers on such stories are faced with the large task of turning a 20-page original into 7,000 feet of film. Were more originals purchased, the greater would be the adapting and continuity job.

Plays appear to be more preferred than any other form of material suitable to the screen, partly because the plays have their own dialog but more because they have established themselves on the stage in most cases and by virtue of that mean something. The same is true of novels except that the dialog job at the studio there usually entails more work.

Why So Few Origs

A fair number of originals are developed in the east with the writers who either submit ideas or outline a story to the story eds, but they are harder to sell since the production executives who have the final say are easier impressed by works that have either been staged or published. This, in some proportion, explains the minimum of originals turned out by writers on film-factory payrolls.

Each studio yearly has a certain number of staff originals. The Mae West 'I'm No Angel' at Par falls in that category, one of the outstanding grossers this season.

Warner Bros., whose musicals excepting '42nd Street' are originals, seem to have been luckiest with yarns concocted at the studio. Several of their gangster pictures were origs.

The studios and the bulk of adapting work piled on the shoulders of their writing groups are not held to be entirely to blame for the small number of originals done on a weekly pay basis. Attitude of most of the staff scribes, openly admitted by many, is to go easy on turning in originals. They often feel that they should hold onto their pet brain children in the thought that they may clean with the stories if first done as a play or a novel.

Studios are said to have never gotten the best in their pencil-pushers when it came to doing originals, whether wanted or not, as a result.

Extras Do Fade

Hollywood, Jan. 22.

Extra mob did a fade last week with only 3,606 getting called by Central Casting. This is about 1,000 under the average week.

On Thursday (18) only 310 day check people were working. Biggest day was Jan. 13, when 786 had jobs.

CAL. AGT. PACT MEETING OKED

Los Angeles, Jan. 22.

Labor commish h been authorized by Frank C. McDonald, chief of the California State Labor Bureau, at San Francisco, to go ahead on meetings with theatrical and motion picture agents in an effort to draw up a new contract for usage between agents and their clients.

Intent is to do away with certain phases of contracts now used which have been attacked at various times in the past by both agents and clients. About 100 agents will be summoned to the meetings.

Confabs are independent of NRA.

DAMITA TO RE-CREATE 'SONS O' GUNS' IN PIX

Paris, Jan. 22.

United Artists has made a deal with London Films, one of its two British producing units, to make 'Sons o' Guns.' Lily Damita, who was in the cast of the musical when produced by Connolly and Swanstrom in New York, will handle the same role in the film and Jack Buchanan will get the part played by the late Jack Donahue. Production is to start pronto.

Deal was completed by Joe Schenck here.

United Artists bought the film rights to 'Sons O' Guns' some years ago, intending it for Al Jolson. Rowland and Brice also tried to make a deal for doing it in New York a couple months back, but it fell through.

Rogers Shelves 'Spender'; Bancroft in 'Green Gold'

Hollywood, Jan. 22.

Charles R. Rogers has discontinued preparations on 'World's Greatest Spender', based on the life of Diamond Jim Brady, and temporarily tossed the yarn on the shelf.

Producer holds a one-pic deal with George Bancroft, who was slated for the pic. Bancroft will be offered the top spot in 'Green Gold,' new novel by Rex Beach and Richard Carroll.

Goulding Flies East

Hollywood, Jan. 22.

Edmund Goulding left for New York by plane Saturday (20). He is called east by the serious illness of his wife, Marjorie Moss (Moss and Fontana).

He will be replaced on direction of 'Rip Tide' at Metro by Robert Z. Leonard.

'Sawdust' for Joe E.

Hollywood, Jan. 22.

Next for Joe E. Brown at Warners is 'Sawdust,' a circus yarn by Bert Kalmar, Harry Ruby and Tom Buckingham.

Brown has had a yearn to do a circus pic for several years.

COHEN BACK AT RADIO

Hollywood, Jan. 22.

Lester Cohen has gone back to Radio to work on his original, 'The Break of Hearts.'

Writer sold the yarn to Radio several months ago, and was trying to do an adaptation when he went off the payroll.

Horvath Sues WB

Los Angeles, 22.

Charging use of the title 'Captured' by Warners to designate a pic of war prisoners in a German concentration camp has rendered valueless his book of the same title, previously submitted to the studio, Ferdinand Huszi Horvath has brought suit for $25,000 against the studio.

Demands that further showing the pic be enjoined.

Dust 'Skinner's Suit'

Hollywood, Jan. 22.

Universal is dusting off 'Skinner's Dress Suit,' made as a silent with Reginald Denny and Laura La-Plante.

Talker

Pryor

ASC's Minimum Wage Contracts, For 5 Years; 10 Studios Sign

Hollywood, Jan.

merican Society of Cinematog- hers held its first general mem- bership meeting tonight (Monday) at the Hollywood Chamber of Commerce.

Officers disclosed details of five-year agreements covering minimum wage scales and working conditions for cameramen with Warners, Paramount, Radio, Fox, Metro, Columbia, 20th Century, Samuel Goldwyn, Hal Roach and Educational.

The contracts are uniform, but were signed separately with the companies instead of with the Producers' Association as central agency. Deals were closed following negotiations between ASC leaders and the producers covering the past several weeks.

Wage scales for the various classes of cameramen are on the same levels as in effect in the IATSE-producer pact under the basic studio agreement, which was kicked over when the IA called its general strike in the studios last July.

Disclosure of details of the new contracts to cover the cameramen at tonight's meeting was the first definite announcement of the pacts by the ASC. Negotiations have been conducted secretly, with only a few leaders of the independent cameramen's organization having knowledge of the proposed agreements.

In return for granting the cameamen minimum scales for the five-year period, producers are protected against hastily called strikes by the crankers. A provision in all contracts with the producers stipulates that a strike can only be called after favorable majority vote by cameramen working at the time in the particular studio.

Rogers Sets 4 Final Prods. of His 10 Par Pix

Hollywood, Jan. 22.

Having finished six of his 10 for Paramount, Charles R. Rogers has set the remaining four.

Quartet are 'Green Gold,' 'Central American fruit story, which will go in first with Gary Cooper likely in the lead and Harry Joe Brown directing; 'Canal Boy,' original by Forest Halsey and Clara Beranger for Dorothy Wilson and Douglass Montgomery; 'In Conference,' murder yarn, by Vera Caspary and Bruce Manning, and 'It's a Pleasure to Lose,' by Gene Towne and Graham Baker for George Raft.

Metro Develops New Broad-Band Recording

Hollywood, Jan. 22.

ing a wider range of re- is now possible with the two major recording Metro sound engineers new broad-ban - duction apparatus for ractical use on the stages.

Metro sound technicians have devised a system which carries a wider frequency range the regulation recording outfits now being used generally. Compan will ugurate its use in the recording of 'The Merry Widow,' figuring to get better reproduction of the music in that picture.

Nathanson on Par Theatre Comm. of 6

Second Publix operating associate to be chosen for the committee of six, among partners of the company, for interchange of information and home office contact, is N. L. Nathanson, head of Famous Players Canadian.

E. V. Richards s viously elected.

Freuler's 4 at 100G

to conclu ar- rangements, R. Freuler, Independent producer-distributor, is laying plans for four high cost pictures. Quartet to be distributed by Monarch, supplements the regular program of 12 features scheduled for this season.

INDIE PRODS.' COAST MASS MEETING

Hollywood, 22.

Hoping to build a national organization of independent producers and distributors, the Federation of Motion Picture Industry has called a meeting of all indie producers in Hollywood for tonight (Mon.) at Alexander Bros. studio. Meeting has been arranged by I. E. Chadwick, a v.p. of Federated, who returned from New York Wednesday (17).

The Hollywood indie producers have long been the weak link in hopes for a national indie group. Through present difficulties over the code and double billing now facing the group, Federated hopes to get the west coast lined up with eastern organizations.

The claimed rubber stamping of contracts by Chicago distributors to stop double billing there is one of the troublesome factors. The licensing of producers in Los Angeles, which requires the smallest indies to pay $400 per year, same as the majors, for a license is another thorn in the side of the indies they hope to eliminate.

Chief use for a strong organization, according to Chadwick, is to handle code matters.

Circular letter said: 'To be an Independent Producer does not mean to be one of a disorganized rabble.'

In the letter Chadwick says he was asked to call the meeting by Harry H. Thomas, president of Federated; W. Ray Johnston, chairman of the board, and Jacob Schechter, general counsel.

Only about 10 producers are active here in the local IMMPA.

STUART LEAVING PAR, MAY GO INDEPENDENT

Herschel Stuart and Paramount will part company in around three weeks. That's the indication as Par completes reorganization of its theatre end without designating any future post for Stuart. The new Publix setup, known as Famous Theatres, presently is executived by the old hands only. Stuart has been with Paramount around six months.

Stuart may engage in indie theatre operation aw from New York.

He was invited to join Par after he left RKO theatres, where he was general manager of theatre operation. Stuart's parting with Par is friendly.

Postpone MPTOA Conv.

Hollywo

Motion Picture Theatre Owners of America has called off its national convention scheduled in Hollywood for next month.

Unsettled conditions due to code matters caused the move. Meet is deferred until later in the year.

Horowitz Chi UA Mgr.

Chicago, Jan. 22.

Sam Horowitz new UA exchange manager here. Comes in from same job for UA in St. Louis.

Steve Montgomery comes in as country sales manager. Eddie Grossman, former UA manager, now has the Warner exchange locally.

Explaining Long Shows

Even though the shows may seem long, with the stage unit running about an hour, the Roxy, N. Y., management and Fanchon & Marco are convinced it's the proper policy for this house. It is explained that the reason the units are sent to 60 minutes, with the full show sometimes running over three hours, is that the house is catering to a less discriminating crowd which observation and grosses proved wants it that way.

Whereas at other Broadway deluxers as many as 500 people have been known to walk when the overture arrives after the first showing of the picture opening day, meaning they won't see the stage show, this never happens at the Roxy it is officially noted.

F-M doesn't believe in hour's stage show as a rule, but points to the Roxy being in the black, despite that the good pictures the house has had the past year could be counted on one hand. And this is the reason for believing that the Roxy patronage is attending on a basis of quantity and price.

MAJORS WATCH COACH SCHOOLS

Hollywood, Jan. 22.

All major studios are watching the workings of Metro's talent school which is getting the credit for the development of Mary Carlisle, Jean Parker, Earl Oxford, Irene Hervey and Robert Young. School is a one-man affair, operated by Oliver Hinsdell, who was brought to the studio from Dallas where he made a reputation with the Dallas Little Theatre and won several Belasco cup contests with his playlets.

Most notable accomplishment of Hinsdell has been the tutoring of Myrna Loy who credits him with her advancement in the past two years.

Other studios, after giving up the idea of talent development on the lot, are gradually swinging back to the idea again. Paramount is presenting one play monthly in the studio directed by Phyllis Lawton who is in charge of instructing the younger players. Group of embryos consist of Barbara Fritchie, Toby Wing, Buster Crabbe, Gail Patrick and the various winners of the 'Search for Beauty' contest.

Fox at present is without a schooling stable, but is planning one, Warners and Universal both school youngsters via the bit route in pictures. Hinsdell is against this and will not allow his charges to go into a picture unless they have had sufficient background in pictures and dramatic training to hold their own.

Success of the Metro venture has the other studios figuring on doing some copying if they can get personalities strong enough to head their talent school and can keep the youngsters out of pictures long enough to get idea as to what it's all about.

ONLY 2 FROM GOLDWYN IN '33-'34; 3 NEXT YEAR

Sam Goldwyn will contribute but two pictures to this season's (1933-'34) program as against his average of four yearly. The three new pictures he has in mind will all be for the '34-'35 releasing schedule including the next Eddie Cantor musical.

On April Goldwyn places 'Resurrection' under cameras with Anna Sten and Fredric March, Rouben Mamoulian directing. 'Barbary Coast,' also with Miss Sten will have Gary Cooper in it.

Garbo's 2-a-Day Testers

Extensive roadshowing of 'Queen Christina' is doubted in Metro quarters.

Three two-a-day engagements were testers, with no others set until it's seen what happens in Pittsburgh, where opened Jan. 15, and in Boston and Cleveland, where it premiered Saturday (20).

Exhibs Paid 75% of Corp. Income Tax Of $3,496,000 for Amusements in 1932

Washington,

Federal Government collected $3,496,000 in corporation income taxes from the amusement industry in 1932, with picture exhibitors kicking in 75% of the total, the Treasury Department revealed last week.

Depression in 1931 was so bad that more than half the amusement enterprises reported no taxable net income. Exhibitors were the only group who filed more reports showing profits than losses.

With a total of 8,802 returns from theatres, picture producers, circuses, race tracks and assorted amusements, Government totals the gross income of the industry for 1931 at $1,124,941,000, with the net at a mere $35,749,000. Only 3,061 returns showed net income subject to Government rake-off.

Collections were classified as follows: Legitimate theatres, $130,000; motion picture producers, $318,000; exhibitors, $2,638,000; miscellaneous enterprises, $410,000.

Accounting for 74% of the net income, as well as three-quarters of the tax, 1,167 exhibitors reported net income, while 1,147 houses reported deficits. Gross income of exhibitors was $484,652,000; net, $26,005,000.

Producers reported gross receipts of $441,948,000, but a net of only $2,698,000. Striking fact was the showing that gross receipts of producers, who wound up with a deficit 14 times as large as the aggregate revenue of the profit-takers—$412,252,000 against $29,696,000.

Net income reports were filed by 182 legit and vaude houses, 54 producers, 1,167 exhibitors, and 1,658 miscellaneous amusements; net losses were shown by 343 theatres, 145 producers, 1,148 exhibitors, and and 3,021 assorted units.

Kohn to Coast

Ralph A. Kohn is heading westward to look over Par's situation on the Coast and have some talks with Par coast officials about matters generally. Kohn started for Hollywood from Dallas, where he had been confabbing on a regional conference in association with Sam Dembow and Frank Freeman.

Freeman and Dembow are slated to come back to New York tomorrow (23).

RKO SETS PLAN FOR 17 PIX IN 3 MONTHS

Hollywood,

Six pix to go in within the next seven weeks, and 17 during the next three months are on the resumption schedule of Merian C. Cooper at Radio.

First batch comprises 'Finishing School,' with Ginger Rogers, Frances Dee, Billie Burke and Mitzi Green; 'Crime Doctor,' Wynne Gibson, Nils Asther and Ada Cavell; 'Family Man,' Clive Brook; 'Dance of Desire'; 'Strictly Dynamite,' Jimmy Durante; and 'Alien Corn,' Ann Harding.

Remainder of the slate includes 'Of Human Bondage,' 'Stingaree,' 'Fugitive from Glory,' 'Green Mansions,' 'Devil's Disciple,' Murder on the Blackboard, 'Frat Heads,' Wheeler and Woolsey, and 'Joan of Arc.'

Other trio not set yet.

FOX-HEARST SPLITTING NEWSREEL INTERESTS

With Fox and Hearst reported splitting their newsreel interests, and Fox allegedly ordered to economize, at least three concerns are bidding for the Embassy, N. Y., lease. A group outside the industry was reported in newsreel circles to stand the best chance. The intention is to keep the Broadway Emb as a newsreeler.

It was learned officially that Fox-Hearst quit the Embassy for more reasons than high rent. The house during its last few months had dipped its weekly gross as low as $3,000.

Following evacuation of the house Fox Movietone staged second economy in let-out of eight men, including Fats McManus star contact man and talking reporter. No executives were included.

Foxites hold formally that there will be no reorganization of the reel. Trueman Talley, editor, has not yet decided on a trip to Europe to look over the reel's outposts and possibly effect some changes.

Reports about Hearst and Fox dividing have bobbed up repeatedly in the past few years.

Fox is desirous of lopping off at least $2,000 weekly from the cost of the reel which may run to upwards of $40,000 weekly, presently.

Fox Movietone, will have a special financial overseer abroad, due to leave for Europe in about 10 days.

There is still a chance that Fox may get together with the landlords of the Embassy on Broadway for a continuance of the place as a newsreel theatre exclusively devoted to Fox Movietone matter and affiliated subjects. Rental of $2,100 weekly presently asked for has been nixed by Fox.

LYNCH'S FLA. VACASH

, A. Lynch, chairman of the reorganization committee of Publix, is in Florida on a vacation.

He will likely remain south for two or three weeks unless business recalls him to New York.

J. Hurt remains at the Par h.o. on reorganization advisory matters for Lynch. Nothing on the fire now that isn't of a routine nature.

WB'S COMEDY STOCK COMPANY PIC SERIES

Hollywood, Jan. 22.

'Havana Widows' and 'Convention City' has determined Warners to make about six features this season with the studio's comedy stock company all working in the cast. Yarns will be written that will include all of the players who have been in these two pictures.

Players are Joan Blondell, Guy Kibbee, Frank McHugh, Alan Jenkins, Hobart Cavanaugh, Hugh Herbert, Ruth Donnelly and Glenda Farrell. Studio considers all of them ace laugh bets. Maxwell Arnow, Warner's casting director, responsible for the casting of the players in the two pictures has been instructed by the studio to be on the lookout for additional comedy characters who can fit in with the mob now getting the comedy build-up. Helen Lowell, character woman, has been added to the group.

Current picture for the comedy mob is 'Merry Wives of Reno' patterned after 'Havana Widows,' a low cost picture which is doing top business in most spots.

John Zinn Succeeds Wm. Crawford at Fox

Hollywood, Jan. 22.

John Zinn, former biz manager at Universal, is now on the Fox payroll. He has been made assistant to John J. Gain replacing William Crawford, becomes N. Y. biz manager for the Fox outfit.

Ed. Muhl from Universal accounting department takes over the post vacated by Zinn.

Par Shifts 'Alice' Suit From State to U. S. Court

On application of Paramount, suit to discontinue release of 'Alice in Wonderland' on grounds that rights to the story are controlled by a Samuel Kantrowich, has been taken out of the Supreme court and into Federal jurisdiction. Picture has been on release natio ally since Xmas week.

Krantowich is applying for an i junction against further exhibition of 'Alice,' claiming it was made into film in 1914 by William M. Young, who illustrated it in animated form.

FILM PROBE 'IF' POPS UP

WARNERS' 1ST NET PROFIT SINCE '30

For the first time since Warners report a net operati rofit of $105,752.86 for the 13 weeks ended Nov. 25. That's around $5,000 more than was estimated for the quarter the annual company meeting in December.

The net operating loss for the corresponding period in 1932 was $1,746,761.95. Both figures are after all charges, includeing provision for federal taxes.

Net profit before amortization and depreciation and federal taxes was $2,588,619.06. This amount includes, however, $655,262.54 realized from retirement of optional 6% convertible debentures and bonds of subsidiary companies, after deducting federal taxes.

Company's financial statement shows assets of $15,141,463.07, including $2,462,586.53 in cash. Liabilities are listed as $12,506,165.38.

During the quarter ending Nov. 25, 1933, current assets of the company increased $1,132,305.65, while current liabilities increased $37,725.03.

Behind-the-Mike Cycle of Stories Due Any Minute

Hollywood, Jan. 22.

A behind-the-mike radio yarn cycle, headed by Warner's 'Hot Air' and Monogram's 'Loudspeaker,' now looms.

Scenting a new mine of story and production possibilities in the atmosphere of big-time radio and its personalities, scenarists are rejoicing at escape from the confinement of backstage and night club locales hitherto the only settings that could be worked into the average yarn where plot got an even break.

With Warners building 'Hot Air' around Dick Powell, Radio again is looking over its twice shelved 'Radio City' yarn and Paramount and Fox, both having contract lists loaded with radio and musical talent, scanning all available yarns with radio angles.

Wyler, Krakeur, Wexley Form Indie Prod. Co.

Robert Wyler, former Universal director, has completed formation of a new indie pic company to produce in the east. Wyler Productions' board will include Murray W. Garson, Richard Kr John Wexley.

Wexley is the legit playwright and director. Krakeur was once Columbia story editor. Garsson, an old-timer i ics, was most recently in Hollywood as investigator for the U. S. Department of Commerce.

Wyler leaves for Europe toward the end of the month to pick up story material and the comwill start on his retur with three months.

U. Into R.C. March 1

Universal may not move physically into Radio City headquarters until the first of March.

Fully a month will be occupied in laying out offices and erecting partitions on the three floors which the company will occupy in the RKO bldg.

'COPPERFIELD' ALL-STARRER

Hollywood, Jan. 22.

David O. Selznick and George Cukor teaming up again on 'David Copperfield' at Metro.

Will use Jackie Cooper and cast of stock contract names as a super-production for fall release.

Record $35,200 Ad Budget On 'Nana' Into Music Hall

A record advertising budget, by far the highest ever spent on the advance and first week's run of any picture in the history of the industry, has been approved for 'Nana,' booked in Radio City Music Hall, N. Y. Feb. 1. It entails a total cost of $35,200. Previous high was $28,000, spent on 'Little Women' in advance of opening and to cover the first week of its 21-day stay.

The large budget on 'Nana,' first starrer for Anna Sten, runs high partly for the reason that it entails a 10-day advance campaign on the opening as against the average ad attack of a week or less.

Around $12,000 is borne by the Music Hall, the balance between Sam Goldwyn and United Artists.

B&K Sells Ace House for One Show at $5,000

Chicago, Jan. 22.

Balaban & Katz sold the final show at the Chicago last Thursday (18) to the American Can Co., for a private party. House got $5,000 for the deal with B.&K. closing the box office at 6 p.m. to make certain the house would be clear of patrons by the time the final show started.

Closing of the box office caused plenty of turnaways, and question is what the American Can deal meant in the matter of good-will to the house.

Show was 'Going Hollywood' (M-G) and Will Mahoney heading the stage end.

Music Hall's Month In Advance Picture Bookings by a Comm.

One of the first moves at the Music Hall since the resignation of S. L. Rothafel comes in the booking of pictures a month in advance, in order to allow for earlier formulation of plans for advertising, exploitation, etc.

Following 'I Am Suzanne', current, are 'As Husbands Go' (Fox), Jan. 25; 'Nana' (Goldwyn-UA), Feb. 1, with 'Carolina' (Fox) tentative to follow.

Some pictures are said to have gotten away from the Hall because of the revious system, among them 'I Was a Spy' and 'By Candlelight', both of which went to the old Roxy.

PROPOSED FRANKLIN, YATES PIC DEAL COLD

Indications are that Herbert Yates has withdrawn from the proposed plan of entering into a combination with Harold B. Franklin on film production and distribution. Yates is the head of Consolidated Film Labs.

The Franklin , far as known, revolved about acquiring control of Monogram Pictures together with that outfit's distribution system known as First Division. First Division is presently owned by Harry H. Thomas.

Under the proposed deal, Franklin was to have put up a substantial amount of his own funds. How much isn't known.

Monogram since hooking up wth Thomas has come to the front as an independent company.

Franklin is back again scouting the little theatre circuit. The one hitch in these plans, according to accounts, is that original calculations on cost of construction has risen from around $40,000 per house to $65,000, and that likely locations figured to be acquirred reasonably are likewise up.

CONGRESSIONAL O. O. MAY BE OUT

Films Already Under 3 Federal Investigations — Not Unlikely Congress' Probe Unnecessary

MATTER OF 4 WKS.

If filmdom can slip through the next four weeks without serious upset, leaders of both sides are confident the Congressional investigation may likely be postponed another year. But the 'if' this time is conceded a big one. Considerably important in the trend of things is the manner in which the Code Authority conducts itself and the progress it makes during that time. Spokesmen for both sides figure, as well, that the NRA will actually have the final word; that Washington, specifically, will most likely abide by the judgment of Division Administrator Rosenblatt. The whole situation from the industry's slant is a veritable bedlam of angles.

Much significance is attached to Rosenblatt's Hollywood visit, especially the fact that it has been reduced to little more than a flying trip since he will be east again early in February. Majors figure that if he finds it necessary to extend the quiz he will either leave it in the hands of appointees or else adjourn it until he has a chance to return. His presence in New York is needed to give field machinery, no phase of which has yet been set up, the final okay. Sixty-four neutral persons will act as Government observers on as many boards throughout the country.

Pertinent to the Congressional investigation is the fact that Rosenblatt, by then armed with the Hollywood information and the status of the Code Authority during his absence, is slated to digest the Sirovich proposal, among others.

Banks, Trade, NRA

Certain of the major spokesmen maintain that the industry currently is under three Federal investigations and that there is little occasion for a fourth. They include the bank quiz and the Federal Trade Commission interrogation of all industries as two of these, with the NRA itself as the third. Presence of Department of Justice agents, they hold, is the usual forerunner of an investigation of this sort. Speaking for the business generally, with the exception of a few exhibitor cases which arose during the code inception in Washington, itself, last fall, they claim there is no agent activity in evidence.

William Farnsworth, deputy under Rosenblatt, will sit with the Authority group during Rosenblatt's absence, as a regular alternate. The Code Authority will enter its first crisis while Rosenblatt is on the Coast. This has to do ith field appointments, some 400 of which will be in the Authority's own hands when they meet today (23) in New York. This will be one of the first material moves which the C. A. has made. Some of the codists see in the selections plenty of bickering behind the Authority's closed doors and lots of opportunities to stall.

To expedite matters Secretary John C. Flinn has arranged an index system whereby field committees will be provided with the signatures of all industry employers in their respective jurisdictions who have signed the code. Boards will have recourse to them when complaints are filed. If the card isn't found for the complainant his case will not be recognized.

BOTH LAEMMLES EAST

Hollywood, Jan. 22.

Carl Laemmle accompanies Carl, Jr., to New York next Saturday for two weeks' sojourn.

Will return when his so oes to Europe.

Some U. Eastern Prod. Under Junior Laemmle?

'There is no deal at all now. But, anything may happen,' is the way i which official spokesmen for Universal meet the company Lab have entered into a roduction agreement whereby a series of features under the 'All-Star' brand will be produced at the lograph studio, N. Y.

The answer also takes in queries about the future status of Carl Laemmle, Jr. Reports this respect in New York are that Senior has definitely taken over uction reins on the west coast and that upon his return from Europe Junior is scheduled for another berth, robably in charge of the eastern production.

Blumey Trying To Interest Col. In Poli-NE Chain

Reported that A. iumenthal is attempting to interest the Cohn brothers, Jack and Harry, owners of Columbia Pictures, becoming theatre operators through the addition of the Poli-New England circuit. Blumey only recently acquired an operating interest in Poli through N. L. Nathanson, Canadian theatre impresario.

Originally Blumey was to have Loew support in the Poli thing but Loew's didn't hook on with him.

Blumey's personal financial investment in the reorganized Poli chain, of which he is president, is variously placed at anything from $1 to $100,000. Remainder of the money, around $400,000, presumably came from Nathanson, with an additional $35,000 from S. Z. Poli himself who owns most of the bonds on the circuit.

Allied Members on Own as to Industry Code Signatures

Chicago, Jan. 22.

Allied members in this territory, and throughout the country, are seeking in vain for some advice from their central board as to what they should do about the NRA industry code. To sign or not to sign, that's the stickler—and the presidents and operating committees refuse to answer the question for them.

Allied officers flatly refuse to accept the responsibility for fear of national consequences, one way or the other. If they advise one way they might offend the government authorities, if another way the members might squawk. Particularly since the terrific fight Allied put up against th code, as drawn up, is a matter of record.

STALLINGS ANIMATING HIS 'WORLD WAR' BOOK

Laurence Stallings is compiling an heretofore unexhibited newsreel history of 'The First World War' for Fox. He is combing Fox Movietone, Hearst Metrotone and other vaults for some horror stuff and war celluloid in general not previously shown.

Simon & Schuster's 'First World War' is a photographic history edited by Stallings, upon which this film idea apparently is based.

Fox-Hearst has already sold it to Germany with some Nazi editing intended to feature Germany as a peace-loving country. That means deletions from the original Stallings-Fox version as recently planned.

SHOWMAN PAUL MOSS NEW N. Y. LIC. COMM'R

Paul Moss, New York's new Commissioner Licenses, appointed last week Mayor LaGuardia, promised there will be no graft in connection with the issuing of atre permits, in a statement made upon taking office. A brother of B. S. Moss and himself a showman, Moss succeeds idney S. Levine, who had held over for a couple of weeks from the O'Brien regime.

Mayor LaGuardia concurred in the no-graft promise. 'The significance of the appointment of Mr. Moss,' he said, 'is that there will be no more shakedowns of theatres. A theatre is either O. K. or it isn't, as to whether it conforms to the building, fire or health codes. Theatre people tell me that they have been under terrific pressure of late. I told them that is all past.'

Moss entered New York City politics prominently last fall as business manager of the Fusion party which carried the city elections. He was associated with his brother in the B. S. Moss circuit, which was sold to RKO, and interested in legit as a producer. With his brother and William Fox he built the Washington theatre on Washington Heights.

Moss was also an original board member of the Theatre Guild in its Grand street days, also a producer of some Broadway legits, including 'Subway Express' 'Processional.'

MAY BE NO ROXY R-C SUCCESSOR

Growing impression at Radio City appears to be that the committee of six requires no seventh person in the form of a successor to Roxy to operate the Music Hall. With Herman Whitman managing the front of the house and Gus Eyssell upstairs, next to the Rockefeller representatives in charge of general administrative, operating matters may rest that way.

The stage production end is in complete charge of Leon Leonidoff, with Erno Rapee over the musical division.

Meanwhile Major Leslie E. Thompson and Max Reinhardt, German impresario, are names that have come up.

The elaborate office Rothafel occupied at the Music Hall is being used for meetings by the committee of six, numbering three RKO and three Rockefeller tives.

For is all-around experience as a Publix de luxe operator including film buying, unit staging and music, Milt Feld's name has also been brought up. Feld is now associated with Harry Katz and Dave Chatkin in the operation of six theatres in Ohio and Indiana.

Elliott Roosevelt At $1,000 as Jr. Exec. At Metro, Possibility

Hollywood, Jan. 22.

Metro is reported to be in negotiations with Elliott Roosevelt for a junior executive position.

Roosevelt, who is now aviation editor—for the Los Angeles Examiner, holding out for $1,000 a week.

KY. COL. NO. 728

Chicago, Jan. 22.

L. M. Rubens, president of the Publix Great ates and commissioner of police in Illinois, is now a Kentucky colonel also.

Heated Court Argument Over $208,000 Legal Fee Causes Judge to Withdraw

When William Bondy refused to rule on the matreceivers' and ' fees in connection with the Paramount-Publix receivership, he handed the P-P legal battery an unexpected setback. Only the routine formality of having Judge Bondy's signature was necessary for something like $208,000 to go to the lawyers, et al. This was the amount stated to have been recommended in the report filed by Referee Henry K. Davis, who had sliced it from the ori inal $296,000 asked for.

Judge Bondy's declination to sit on the matter came after an hour of blazing verbiage from a triumvirate of objecting counsel which included Attorneys Samuel Zirn, Saul Rogers and Victor House. They represent opposing bondholders and creditors in the P-P situation.

In withdrawing from the issue on allowances, Judge Bondy referred the matter to Federal Judge Knox, senior justice of the Federal District Court. In commenting on his own action, Judge Bondy very pointedly remarked that his withdrawal was a reflection on the Bar and not on the Court. He declared very definitely that there are some people whose minds are so constituted that these cannnot understand how a Judge can act honestly in a matter in which they may be concerned.

On the face of things, Judge Bondy's withdrawal from the specific matter of receivership fee allowances looks like a victory for the objecting creditors. However, Judge Bondy's withdrawal is only for the matter of allowances in the issue in question. This issue does not involve the bankruptcy situation of P-P.

The hearing started smoothly enough, Samuel Zirn taking his usual priority of position among objecting counsel by making the first speech in opposition to the allowances. He immediately requested Judge Bondy to withdraw from the case. His argument was general. The precipitating point, however, happened later during Saul Rogers' address to the Court.

Calls Rogers 'Ri iculous'

Rogers opened, grinning broadly, but, when Judge Bondy interrupted the lawyer to tell Rogers one of his statements was ridiculous, it brought the color to Rogers' face. He resented it and finished by objecting to the Court's remarks.

Attorney Elihu Root, Jr., rose later for a two-minute speech to state that in his long career at the bar he had been very often told by judges that he was wrong on many matters.

Anyway, and apparently to head off another long speech by Attorney Samuel Zirn, Judge Bondy withdrew from the issue.

7 Disneys for 25c

Washington, Jan. 21.

Local Loew office Saturday (20) announced seven Walt Disney cartoons at Palace at 9:30 a. m. at 25c, and house was to be cleared before start of regular show. Packed Palace, which holds 2,200, and overflowed down street to Columbia. Total patronage ran around 3,500 persons of which at least 40% were adults.

Program includes four Mickey Mouse and three Silly Symphonys. 'Three Little Pigs' got star billing.

Syracuse, Jan. 22.

Loew's State next Saturday morning will experiment with a special children's matinee at 25c as against the usual dime tariff for kids during run-of-the-mill programs. First line-up consists wholly of cartoon reels, 10 in all, topped by 'Three Little Pigs'.

First attempt here to build a juvenile patronage with cartoons. Other theatres which have attempted special children's bills stressed westerns and action melodramas.

'Fantomas' in U. S.

DuWorld Pictures has taken over American distribution rights for 'Fantomas', independently made abroad by Paul Fejos.

It's a thriller.

M. P. Club's Plans

New policies to govern the operation of the Motion Picture Club, which decided to remain in its Bond building, N. Y., headquarters rather than move, will be discussed and formally adopted at a meeting called for tomorrow (Wednesday) by Lee A. Ochs, president. All members are urged to attend.

Recently when planning to move to a spot in West 46th street, it was proposed to limit membership to 100 persons.

Al Greason, Senior Of Variety's Staff, Dies of Nephritis

Alfred Rushton Greason, 53, one of the pioneer members of the staff of VARIETY, and next to Sime the oldest in point of service, died in New York Jan. 21, of nephritis, following a brief illness. His widow survives him.

He joined the staff of VARIETY on its second or third issue in 1905. His first few reviews were signed 'Coke' but shortly changed to 'Rush,' a name he made noted wherever the theatre is known.

Rush came over from the Morning Telegraph, where Sime had made his acquaintance during the latter's brief tenure as vaudeville critic there. Like Sime he held in contempt the then prevailing policy of the Telegraph which made immune from adverse criticism any actor who was good for an ad. He gladly quit the Telegraph to go to work for VARIETY.

As a critical writer he was singularly unmindful of his work, and one of the first incidents to attract Sime's attention happened a few weeks after his arrival. A friend dropped in to discuss a comment he had made, and Rush had to look up a copy of the issue in questioh. He had forgotten completely what he had written. Some years later Sime recalled the incident in a semi-editorial on criticism. It was not that he was careless of his work. He could catch the same act months later and recall it clearly, but he did not hug his writings to his breast.

Rush rapidly developed as a reviewer, getting Sime's angle and writing in much the same vein. He studiously sought to acquaint himself with the mechanics of his profession and few possessed a clearer understanding of show business in all its phases.

In the early years VARIETY confined itself largely to that phase of entertainments from which the paper took its title, but when the growth of the paper indicated expansion, *Rush* was as much at home writing dramatic criticism, and his peculiar detachment from his work gave him a singularly clear viewpoint from which to regard his subject.

At no time did the theatre business ever intrigue him as it does most of its critics. He was frankly bored by it. Some years later when the old Clipper was taken over, *Rush* was assigned to travel with the Barnum show for a few weeks. He was bored by that also and one night he rolled out of his bunk at a stop and took the next train back to New York, arriving with the explanation he couldn't stand the dreary sameness. And yet he brought into the office a complete knowledge of circus routine and a keen grip on its problems.

Later on he became interested in Wall Street and when the picture business passed to the control of the bankers and bale after bale of picture stock was dumped on the market, he set up in VARIETY a weekly analysis that soon became the outstanding authority on amusement stocks.

Al was not continuously a member of VARIETY's staff, but he always came back and always found a welcome. For a time he returned to the Telegraph and on another occasion went to the New York American. For two years he was on the desk of the Journal of Commerce.

His interest in the theatre was academic rather than personal. He did not affect to look down upon the business. It was merely that he was so mentally constituted that he did not develop great enthusiasms. His only real engrossment was golf and he eagerly consulted a barometer above his desk to discover in advance what the weather was apt to be on his days off. He kept a driver in the office and in those off moments in late evening, while he was waiting for the others to come in with copy, it was his hobby to set up a waste basket at one end of the office and make practice shots.

Few critics of the theatre or pictures of the current day possess the fund of knowledge that was *Rush's*.

Services will be held in Riverside Memorial Chapel at 12:30 today (Tuesday).

1st Runs on Broadway

(Subject to Change)

Paramount — 'Four Frightened People' (Par).
Capitol—'Women in His Life' (Metro).
Strand—'Massacre' (FN) (2d wk).
Rialto—'The Ghoul' (U).
Roxy—'Beloved' (U).
Musi Hall—'As Husbands Go' (Fox).
Rivoli—'Gallant Lady' (UA) (2d wk).
Hollywood — 'Fashions 1934' (WB) (2d wk).
Criterion—'Girls in Uniform' (Ind) (24).

Week Feb.

Paramount — 'All of Me' (Par).
Capitol — 'You Everything' (Metro).
Strand—'Hi, Nellie' (WB).
Rialto—'Double Tiger' (Fox).
Roxy—'Sleepers East' (Fox).
Music Hall—'Nana' (UA).
Rivoli—'Gallant Lady' (UA) (3d wk).
Hollywood — 'Fashions 1934' (WB) (3d wk).
Criterion—'Girls in Uniform' (Ind) (2d wk).

$2 Pictures

'Queen Christina' (Metro) (Astor) (5th wk).

PAR PLANS TO TAKE BACK B'KLYN HOUSE

Paramount is planning to reclaim operation of its Brooklyn Paramount, ending the partnership arrangement which has existed since last August with Mort Shea. Since the new season, Shea has had complete control of the de luxer, with Bill Raynor in charge of the house.

House, if going back to Par, goes under the direction of Boris Morros, who operates the Broadway Par. Early in February is the proposed takeover. Par had a one-year's contract with Shea. Latter is reported stating he wouldn't be sore if Par wants to take the house off his hands, Arrangement called for a 50-50 split of the profits, if any.

With redemption of the theatre by Par, stage shows would probably be built in New York by Morros, although no official notice has gone to Fanchon & Marco. Latter has a one year's contract, made direct with Shea, to furnish the stage units for the Brooklyn de luxer.

Presumption is that if Shea goes out, F&M units go with him.

Shea is a Publix partner over around 15 Ohio and Pennsylvania houses, with operation vested wholly in Shea.

Ottawa's Showman-Mayor Clicks on Tax Cut Plan

Ottawa, Jan. 22.

Mayor Paddy Nolan of Ottawa is in office for life. Holding down the mayoralty for less than three weeks, Nolan has announced a reduction in the general tax rate for this year.

Nolan is Ottawa's most substantial theatre owner with the Avalon, Rexy and Columbia under his wing.

SEEKS 51G ON 'ALICE'

Pasadena, Jan. 22.

Bard's theatre is suing All Star Features Distributors, Inc., for $51,330 on charges that the latter ran out on a contract to license the house to run 'Alice in Wonderland' for four days prior to Christmas.

'Alice' in question is not the recent Paramount production, but an older film directed and produced by Bud Pollard for Unique release, with Ruth Gilbert playing 'Alice.'

32c on the $ for P. E.

Speedier Adjudication of the Bankrupt Than First Seen

Creditors of Publix Enterprises, in bankruptcy since Jan. 26, a year ago, will receive an estimated 32c on the dollar, according to a computation of trustees that is as near accurate as it could be at this time. The figure is based on cash received and due the PE trustees, plus a speedier adjudication of the bankrupt than envisioned and a bill for administration expenses that will be lower than expected.

The 32c settlement on the dollar takes into consideration disallowance of $3,557,377 in future rent claims filed against P.E., which it is confidently hoped can be stricken from the list of liabilities to be liquidated.

Question of these claims will remain status quo until the U. S. Supreme court in March decides whether future rents under long-term leases are provable or not.

This was not taken into account a couple of months ago when it looked certain that the creditors of PE would not get as much as 30c on every dollar owed them by the bankrupt estate. Since that time, coincident with purchase of the PE assets by Famous Theatres, outside creditor claims have been bought up here and there with the result that creditors now mostly number subsidiaries of Paramount itself.

Administration expenses of the trustee, Irving Trust Co., attorneys, auditors, etc., have not been computed as yet, but it will be considerably under $500,000, with no closer estimate than this made. This for over one year would compare markedly with the $295,000 asked for by Par under its equity receivership, which lasted less than two months.

Exploiteers Shifts

Bob Gillham, accompanied by Bill Pine from the Par Coast studio, arrives in New York Thursday (25), first stopping off in Kansas City to visit Gillham's folks.

Pine comes east to succeed John C. Flinn. He will alternate between the east and west on exploitation.

Gabe Yorke, who changes spots with Arch Reeve in a coastal interchange by Fox, left New York Friday (19). Ralph Stitt has stepped into the Fox h.o. on press books and exploitation.

Par-RKO Product Deal Forces Center Back To Split Wks at 40c

After trying to evolve some new policy for the RKO Center in Radio City, decision is to go back to split weeks, admission to remain 40c. This occurs on top of the ultimatum of Paramount that RKO pick up waiting product under the Par franchise, and results in immediate absorption of four Par pictures on a half week basis each at the Center.

'Sitting Pretty,' set for the Center two days in advance of the opening Saturday (20), will be followed by 'White Woman' tomorrow (Wednesday); 'Design for Living,' Jan. 26 and 'Take a Chance' Jan. 31.

Since before Christmas RKO has been operating the Center on a pop run basis, picking product for house that had a chance of playing one and two weeks or more, including 'Little Women' and 'Flying Down to Rio.'

Incorporations

NEW YORK

Albany, N.

S. T. L. Productions, Inc.; pictures, vaudeville, etc.; capital stock, 1,000 shares, no par value; Hal Sicsily, 103 West 55th street; Galem Bogue and Daniel R. Topping, 485 Madison avenue, all of New York.

Herald Continuous Projector Corp., New York; motion picture mechanisms, etc.; capital stock, 200 shares, no par value; H. D. Klein, 415 East 23rd street, Brooklyn; S. Roden, 1666 Vyse avenue, Bronx, and S. Smiley, 1758 Union street, Brooklyn.

Visual Instruction Supply Corp.; motion picture apparatus, etc.; capital stock, 100 shares, no par value; Harry I. Rosen, Harold Finkle and Beatrice Gold, all of 274 Madison avenue, New York.

Cross Bay-Sunrise Speedway Corp.; promote boxing and wrestling matches; capital stock, $60,500—4,100 shares, 2,000 pfd. $25—2,100 com. $5; Dominick Massa, 130 Milford street, Brooklyn; Mark Jacob, 19 West 34th street, New York, and Priscilla Hotz, 217 Highland Place, Brooklyn.

Fishbein Plays Agency, Inc.; pictures, plays, shows, etc.; capital stock, $5,000; Morris Fishbein and Sarah Fishbein, both of 762 East Third street, Brooklyn, and Anna H. Seeling, 705 West 171st street, New York.

Bondel Theatrical Enterprise, Inc.; theatrical productions, vaudeville, etc.; capital stock, 100 shares, no par value; Lucille Delmar, 1564 Broadway, New York; Francis D. Gulliver, 52 East 68th street, New York, and Erma E. Bonney, 105 West 55th street, New York.

Century Operating Corp.; pictures, vaudeville, etc.; capital stock, 10 shares, no par value; Robt. F. Wilson, Jr., Jas. B. Field and John I. Dugan, all of 1501 Broadway, New York.

Cinema Sound Research, Inc.; pictures; capital stock, 100 shares, no par value; Thos. J. McManus, Leland P. Stallknecht and John P. Gilmartin, all of 1460 Broadway, New York.

Walchell Productions, Inc, Manhattan; pictures, vaudeville, etc.; capital stock, 200 shares, no par value; Richard Wallace, 8170 Laurel View Drive, Hollywood, Cal.; Thos. Mitchell, Scarsborough-on-Hudson, N. Y., and Jess Smith, 551 Fifth avenue, New York.

DeLuxe Amusement Corp., Troy; pictures, vaudeville, etc.; capital stock, 200 shares, no par value; Isidore Frank and Arthur Rosenthal, both of 100 State street, Albany, and Benjamin Vener, 78 State street, Albany.

Otto Link & Co., Inc., Manhattan; musical instruments; capital stock, 200 shares, no par value; Adele B. Link and Charles R. Muller, both of 2729 166th Street, Flushing, and Vincent DePaul Murray, 132-17 Maple avenue, Flushing.

Newpen Amusement Corp.; pictures, vaude, etc.; capital stock, 200 shares, no par value; Harry Eisenberg, Lenh Tannenbaum and Jos. Allentuck, all of 521 Fifth avenue, New York.

Individual Picture Distributors, Inc.; pictures, vaudeville, etc.; capital stock, 100 shares, no par value; Gertrude Hierskowitz, 551 Fifth avenue, New York, and Marguerite L. Sparko and Mary Emma Curtiss, both of 11 West 42nd street, New York.

Radio PHnting Corp.; printing and publishing business; capital stock, 200 shares, no par value; Jacob Solot, Mordecai Tell and Emma Adler, all of 1457 Broadway, New York.

. emory Production Co., Inc.; pictures, vaudeville, etc.; capital stock, 100 shares, no par value; Seymour Martinson, Benjamin Metviner and Nathan Vidaver, all of 25 West 43rd sreet, New York.

CLASSIFICATION OF SHARES

Central New York Broadcasting Corp.

DISSOLUTIONS

Bonrico Amusement Corp.; filed by Julian T. Bergoffen, 1301 Surf avenue, Brooklyn.

CHANGE OF CAPITAL

Orchard Beach Amusements, Inc., New York; 2,000 shares—1,000 pfd. $100 and 1,000 com. no par value, increased to 6,000 shares—1,000 pfd. $100 and 5,000 com. no par value; filed by Bikur and Herts, 10 East 40th street, New York.

OKLAHOMA

Oklahoma City

Gem Theater Muskogee Inc. Shawnee, Okla.; Capital $5,000. Incorporators, A. B. Momand, C. E. Momand and A. B. Momand, all of Shawnee.

Idlehour ridge Club of Tulsa, Tulsa, Okla. Capital none. Incorporators, Ben F. Meiberger, W. W. Clark and O. S. Booth, all of Tulsa.

State Theaters Pawhuska, Inc., Shawnee, Okla. Capital, $5,000. Incorporators, A. B. Momand, C. E. Momand and A. S. Momand, all of Shawnee.

Creditors of Publix Enterprises, in bankruptcy since Jan. 26, a year ago, will receive an estimated 32c on the dollar, according to a computation of trustees that is as near accurate as it could be at this time. The figure is based on cash received and due the PE trustees, plus a speedier adjudication of the bankrupt than envisioned and a bill for administration expenses that will be lower than expected.

The 32c settlement on the dollar takes into consideration disallowance of $3,557,377 in future rent claims filed against P.E., which it is confidently hoped can be stricken from the list of liabilities to be liquidated.

Question of these claims will remain status quo until the U. S. Supreme court in March decides whether future rents under long-term leases are provable or not.

This was not taken into account a couple of months ago when it looked certain that the creditors of PE would not get as much as 30c on every dollar owed them by the bankrupt estate. Since that time, coincident with purchase of the PE assets by Famous Theatres, outside creditor claims have been bought up here and there with the result that creditors now mostly number subsidiaries of Paramount itself.

Administration expenses of the trustee, Irving Trust Co., attorneys, auditors, etc., have not been computed as yet, but it will be considerably under $500,000, with no closer estimate than this made. This for over one year would compare markedly with the $295,000 asked for by Par under its equity receivership, which lasted less than two months.

Omaha, Jan. 22.

Assets of the bankrupt Publix-Nebraska Theatre Corp. in the form of fixtures and supplies were taken over by the recently formed Tri-State Theatres Corp. Blank organization, for $14,000. Receiver J. W. Denman, Des Moines, also announced that a meeting was held wherein creditors agreed to take 20% on the dollar in payment of the remaining debts.

The lease of the former Publix-Nebraska company on the World and State theatres was repudiated and a new deal arranged between Ralph D. Goldberg, chief stockholder in the realty company which owns the houses and recently taken in as city manager by Tri-State group, and A. H. Blank, which gives later operating control of the houses.

N. Y. to L. A.

Gabe Yorke.
Earl Carroll.
Harry Weber.
Lionel Atwill.
Ralph A. Kohn.

L. A. to N. Y.

Mitchell Leisen.
Edgar Selwyn.
Robert Gillham.
Eddie Manni
Dale Van Every.
Sylvia Sidney.
Sam Katzman.
Ruth Donnelly.
Colleen Moore.
Edmund Goulding.
Jack Hayes.
Sidney Fox.
Carl Laemmle.
Carl Laemmle, Jr.

Code Question Box

This Question Box is essentially for theatre owners, but individuals or organizations in any phase of the film business may avail themselves of its use. There is no charge.

VARIETY will answer queries by publication, ill not publish name or address of the interrogator. Anonymous letters will be ignored. Identification is essential before further consideration.

VARIETY will try to interpret and answer to submitted problems during the time the industry is waiting on the Code Authority, via both major and independent codists.

It will be appreciated if letters are made as brief as possible and typewritten. But above all state the question clearly. Address communications to Code Editor. VARIETY, 154 West 46th St., N. Y.

(Q) the word 'affiliated' relating to exhibitors mean only such theatres as Fox, Loew, RKO, Warner, Publix, where the ucer name is openly advertised?

(A) No.

(Q) Can theatres such as Skouras, Shea, Schine, Fay and Comerford be classed as 'affiliated' even though it is generally believed that the major distributors have some kind of financial interest in them?

(A) They cannot. This issue was partly fought out during the code's inception in Washington when all such theatres were ruled for the classification of 'affiliated.' As the code is interpreted by some of the code specialists a theatre is 'affiliated' if owned by a producer and leased to an exhibitor providing the deal is percentage. If, however, such lease is based on flat rental and the exhibitor is the lessee in the legal sense of the word, then that house's status with the industry during the term of the lease is 'unaffiliated.'

(Q) On page 249 of the official print of the code (Part 2, B) it mentions that disputes may be settled by one arbitrator on each side while on page 255 (VIII, 2, A) it states that there must be two arbitrators for each side. LCan you explain this seeming ambiguity?

(A) Among independent codists there is some hesitancy in answering this question. In major circles, however, it is quickly dispatched. On arbitration of contract disputes parties to the action can exercise the alternative of having one or two arbitrators. The code clearly provides for arbitration of union disputes which comes under a different category.

(Q) The Code states that where an exhibitor has a selective contract for less than 85% of a company's product the exhibitor must reject each picture in writing (up to the number which may be rejected) 'within 21 days after its date of availability in the exchange center wherein is located the exhibitor's theatre. Just what is the meaning of the phrase 'date of availability in the exchange territory?' For example, one branch manager has written me that the phrase means 'National Release Date.' If that is true why doesn't the code say so?

(A) Independent codists answer this by saying that 'date of availability' means the release date of a picture in a particular zone. It does not mean 'National Release date.'

(Q) My contract is a second run contract. In this particular case the exchange is always late in selling their first run account, so that it is usually March before the first run pictures released are played by the first run account. Must I select in August the pictures that I cannot use before the following April? And if I must select them what information have I about the picture? The outlying exchanges frequently have no print, no advertising, no press book on the date of national release. Sometimes the exchanges have never heard of a picture after it has been nationally released.

(A) You do not have to make any selection until after the picture is in its first run in your zone. If by that time the exchange has no exploitation material you can preview it yourself at the first run. This is according to the viewpoint of veteran codists who had considerable to do with the forming of the code.

Grievance Boards and Shorts

(Q) What is the significance of a distributor being limited to selling only two reels of shorts with every feature?

(A) It is aimed at a practice which exhibitors allege has developed into an abuse, in many instances. The abuse, they claim, is that a distributor refuses to license features to an exhibitor unless the exhibitor agrees to buy all the shorts released by that distributor which, accordingly, may result the exhibitor overbuying on shorts. The current complaints on this subject are principally from exhibitors who use double features and do not require so many short subjects or any. The code represents a compromise between exhibitors and distributors. The difficulty in covering it is that no one can tell, even major code specialists admit, where persuasion ends and coercion begins. The code tries to correct the matter without destroying the established custom of marketing features and shorts together, by prohibiting a distributor from unreasonably overloading an exhibitor with short subjects.

(Q) I have several contracts with distributors, signed, one a few months ago and one about a year ago. These contracts I do not wish to fulfill for several reasons, such as having sold the theatres and also misrepresentations as to availability. What I want to know is: Can distributors bring these contracts up before a grievance board? If they can it means suicide for me to sign the code, for the simple reason that it looks to me, from the names suggested for the boards, that it is another case of Film Boards owned body and soul by the distributors.

(A) Grievance boards have nothing to do with arbitration pertaining to contracts of this character. If your contracts contain an arbitration clause the code provides they must besubmitted to arbitration in your locality.

(Q) I take the position that these Grievance Boards can rule on all contracts on which there may be an argument, provided the contract is signed after the date upon which I sign the code, but against that point comes out the fact that distributors are forced to give us a 10% cancellation on features. Does this mean in return for the 10% cancellation these boards are given the power to rule on these contracts?

(A) Again, the answer is that, the Grievance Boards, according to best code authorities, have nothing to do with film contracts.

SOUNDMEN CHARGE CODE VIOLATIONS

Hollywood, Jan. 22.

Opening a new angle of attack on the major companies, soundmen, through International Sound Technicians, local 695, IATSE, led charges with the L. A. Regional Labor Board, alleging that the studios which are members of the Producers Association are violating labor provisions of the industry code in employment of sound technicians.

The complaint was drawn and filed by the union as representative of the craft under the code through recent vote of soundmen. It charges that the producing companies are not living up to the pact in that sound crews, outside of mixers and recorders, are not essential to a production unit and should not be worked over a total of 40 hours weekly, as provided in the code set-up. The local also alleges that the producers are not co-operating in spreading employment among soundmen, and ask for a ruling making it mandatory for producers to replace all sound workers except recorders and mixers, after 40 hours of work in any one week.

Companies and individuals named in the complaint include Paramount, Columbia, Universal, Hal Roach, Metro, Fox, Warners, Radio, Educational, United Artists and Pat Casey. The latter is labor representative for the Hays organization.

More Code

Further news on code matters will be found on page 19.

Rosy Points to Squawks Now Settled Under Code

Washington, Jan. 22.

Unfair trade practice complaints under the film code have been ironed out in 43 cases, while 33 labor disputes in the exhibition field have been settled quietly.

Dispute over labor conditions in Dubinsky houses in St. Joseph, Mo., has been turned over to the St. Louis regional labor board, Divisional Administrator Rosenblatt revealed, and three labor squabbles are in the hands of arbitrators. National Labor Board has indefinitely postponed the hearing between Loew's State, New Orleans, and its employees. New Orleans row has been shelved at request of disputing parties which say they are confident they will reach an understanding.

PIX WILL TELL NRA A 32-HOUR WEEK IS O.K.

lim leaders are anticipating a surprise move when some 120 Code Authorities of all industries appear in one group before General Hugh S. Johnson in Washington early next month. They are certain that the NRA will tell 1,000 high priests of codedom that 'now is the time to re-regulate salaries and hours.'

With this in mind, picture codists doubtlessly will have their answer to any proposition from the Government regarding fewer hours and more pay.

In reliable sources it is predicted that filmdom will accede to a 32-hour week if all other industries agree to the same.

From the picture perspective it is held that while the change will involve necessarily greater overhead to the business it will also open up new revenue to the industry with the marked reduction in unemployment which will follow the move.

P. A.'s Pass Buck Back To Theatres' Heads On Prize Contests

The first needle in the film code's haystack—a question for which even code specialists have no answer—has finally revealed itself to the press agents of the business as that one on contests. After a strenuous third session, with no more luck in the hunt than during the first two, J. J. McCarthy's laddies decided to pass the hunt on to their elders, the circuit heads.

This means that the clause is back where it started from, as Col. Ed Schiller of Loew's first raised the issue. The press agents are as desirous of uniformity, so they are going to abide by whatever decision is reached by the theatre men.

C. A. MEETS AT ASTOR

Code Authority meets today (23) in the Hotel Astor, N. Y.

Regular quarters in Radio City will not be ready for another week.

Rosenblatt on the Coast, Will Give Special Eye to H'wood Chiseling But Enforcement Will Be Local

Hollywood, 22.

Sol A. Rosenblatt, interviewed at Albuquerque, red that he and his assistant, Maurice Legendre, will make a thorough investigation of all chiseling charges that have been lodged against any one in the industry, but refused to name who the charges were made against, by whom they were filed.

Rosenblatt also refused to tell what action he will take in the event he finds the charges to be true, simply saying, 'They will be handled in the usual way.'

He says he will meet with the producers in Hollywood and make his findings public there at the conclusion of his stay which will last about 10 days. Says he will also meet with soundmen and camera representatives, but will not allow himself to be injected into their quarrels nor will he become a party to the sundry Guilds' Academy fracases.

Rosenblatt says he will not leave anyone behind him in Hollywood as his representative, and that Hollywood affairs will be handled by local reps, who are now on the ground.

He was disinclined to discuss the extra situation, simply stating that it would be looked into.

The code, he says, has proved itself 100% successful, and with the exception of revisions agreed upon in Washington last fall, it will be carried out as it now stands. In the same breath, however, he stated that the code has not had a chance to work itself out.

He denied knowing anything about producers' refusal to fill out NRA questionnaires and insisted that the code, as written, is sufficient to take care of the industry.

He reiterated the statement he has made no engagements, social or otherwise, on the coast.

Mrs. Rosenblatt, Ben Berinstein, president of the Southern California Exhibitors' and several unnamed exhibs were on the train with him.

The Rosenblatt party was to arrive in Pasadena Monday night (22) and go directly to the Beverly Wilshire Hotel, where Rosenblatt will make his headquarters while here.

Not as Much Opposish To Trade Boards' Secs

While opposition against the naming of Film Board of Trade representatives as paid secretaries for code committees throughout the country is developing, the same is not as great as was expected in major parts.

Certain indie exhib chieftains who even a few weeks ago said they would 'fight to the last' against such appointments, now are softening to the point where they concede many of the committees will probably have former trade board people as secretaries.

These appointments, like all of the others, are up to the Code Authority. It shapes up right now that in many cases the authority will be virtually unanimous on certain of the present trade board secretaries for these jobs.

INDIES KICK ON SOUND PROBLEM

Hollywood, Jan. 22.

Independent producers claim they will attempt to get their contracts with Local 695 of the IATSE abrogated through the code on the theory that under the union agreement they are forced to pay up to $185 a week for sound technicians, while majors can hire members of this craft for around $8.50 a day, under the IBEW agreement.

Indies point out that this makes for unfair competition in direct opposition to the spirit of the NRA pact. Their complaint will be laid before Divisional Administrator Sol A. Rosenblatt when he reaches here.

Peculiar angle the indies' squawk on the unfair competition wail is that the same argument is being used by the IATSE soundmen to get a boost from the majors.

Most of the indies have a closed shop agreement with IA, while the majors following the IA strike last summer now recognize only IBEW and its scale of $7 for six hours work.

With indie producers seeking to get a wage reduction on the unfair competition angle and the IA trying to get a boost from the majors by the same argument it leaves Rosenblatt again in the middle.

Grubbs Resigns

Hollywood, Jan. 22.

C. W. Grubbs, NRA compliance director in California, returns to Washington as director of the Bureau of Domestic Commerce.

Succeeded by Charles Cunningham, deputy director.

INDIES STAY ON FENCE AS TO MORAL MATTERS

Admitting that they 'just wanted to keep Hays guessing,' spokesmen for indie producers see where they will soon be submitting their ad copy to J. J. McCarthy the same as the majors. But, they aver, production is another matter.

The indies are not in sympathy with the majors' ambition to make the industry's screen morals so good that states will abolish censor boards. They say, boastfully, that they have a production code that is higher than Hays'. This code, they maintain, is present state and municipal censorship.

The indies' and the Hays' advertising mill will doubtlessly be settled this week at a general session of the Federation of the Motion Picture Industry. Even with an okay for McCarthy's rubber stamps, doubt is expressed whether the indies will live up to advertising rulings. Some already are frank enough to state that if the Hays group rejects copy that they, the indies, consider okay they will use it anyway.

This is held up as an illustration of what may be expected from the indie ranks until the Code Authority, or the NRA, slaps down morals for all.

On Ethics

Washington, Jan. 22.

Film ethics, in relation to the NRA code, will be discussed by Rosenblatt at a meeting of the National Board of Review at the Pennsylvania hotel, New York, Feb. 9.

Film code boss will likely explain why more stringent restrictions against sexy pictures were not written into the pact and outline how NRA expects to stimulate producers to clean up a bit.

Govt. Pressure If Any Delay on Questionnaires, First One Comes Back

Washington,

Any organized movement to withhold salary info called for in NRA questionnaires will be met by exercise of combined powers of the Government and the code authority, NRA indicated last week.

First questionnaire to be returned came in in record time and was in Rosenblatt's hands 96 hours after the blanks went into the mail. It came from a small chain exhib.

Refusal to return questionnaires at the present stage may be construed as a code violation, although the pact does not require members of the industry to supply statistics and other facts to the NRA direct. Power to collect information required to facilitate code enforcement is reserved the code authority so that any organized bolt will be followed by a demand from the police outfit that information be submitted. Federal Trade Commission and Internal Revenue Bureau are also likely to be turned loose if there is any challenge to the Government in this matter.

Much of the dope requested already is in Government possession, through Trade Commission and Revenue Bureau efforts. A cross-check of income tax returns is contemplated to make sure employers have made a complete confession.

L.A. 1st Runs Can't Hold Steady Gait, 'ALL of Me' Best Currently at $14,000

Los Angeles,

First run houses just cannot hold up to a steady money getting gait. Most plausible reason is, of course, the screen fare. This week the new pictures are just flim with customers seeming to sense that fact.

'All of Me,' at the Paramount, looks the current week's leader on around $14,000. Chinese is in its fifth and final week with 'Little Women' and will hit around $13,000. 'As Husbands Go,' at State, not so hot with same for the two Warners housing 'Big Shakedown,' which ill not touch over $9,500 in the combined take. 'Let's Fall in Love' off to neat start at the RKO and will hit around the $7,000 mark.

Estimates for This Week

Chinese (Grauman) (2,028; 55-$1.65)—'Little Women' (Radio) and stage show (5th week). For the home stretch this one will hit around $13,000. Last week, fourth stanza, surprisingly good at $16,500.

Criterion (Tally) (1,800; 25-40)—'Angkor' (Merrick). Rather weak sister here and may run a total of $2,000 which is loss. Last week 'The Road to Ruin' (W. Kent) plenty floppo at $1,400.

Downtown (WB) (1,800; 25-35-40-55)—'Big Shakedown' (FN). Off to start of less than $600 for opening day may trot to $4,200. Last week 'Convention City' (WB) best attraction house has had in long stretch showed plenty profit on stanza at $11,700.

Hollywood (WB) (2,756; 25-35-40-55)—'Big Shakedown' (FN). Plenty weak with preview thrown in for first time Friday nite to help out may hit around $5,000. Last week 'Convention City' (WB) a life saver for house winding up with around $12,800.

Los Angeles (Wm. Fox) (2,800; 15-35)—'Horse Play' (U) and 'Woman's Man' (Mono), split. Rather weak double combination will hit about $3,800. Last week 'Under Secret Orders' (Progressive) and 'You Made Me Love You' (Majestic) did slough business of $3,500.

Mirror (Lazarus-Vinnicof) (1,034; 25-40)—'Roman Scandals' (UA) (2 week). Getting odds and ends of trade missed previous week and will tune in at around $2,200. Last week, first stanza came home with around $4,500 which is very big for ths house.

Pantages (Pan) (2,700; 25-35-40)—'Should Ladies Behave' (MG) and stage show. Neither stage or screen fare mean a thing and house will be lucky to hit $4,500. Last week 'By Candlelight' (U) had a hard road to travel and at the final count hit $4,400.

Paramount (Partmar) (3,595; 25-40)—'All of Me' (Par) and stage show. With Harry Rose topping the stage, balance of an inexpensive all-around bill house will cash nicely with $14,000. Last week 'The Last Round Up' (Par) and Mills Brothers heading stage show came home with a big $18,600.

RKO (2,950; 25-40)—'Let's Fall in Love' (Col). Started off at nice clip and will tune off with around $7,000. Last week 'Counsellor at Law' (U) did exceptionally well in hitting just over the $6,000 mark.

State (Loew-Fox) (2,024; 25-40)—'As Husbands Go' (Fox). Trade a bit of a let-down from previous week. Picture does not lend itself to attracting trade on its title so house will have to do best it can with a take of around $11,000. Last week 'Dinner at Eight' (MG) on eight-day stretch hit the finishing tape with $16,300, very good.

United Artists (Grauman) (2,100; 25-35-40-55)—'I'm No Angel' (Par) (3d week). Staying four days for final week and will come home with around $4,500. Last week, second stanza just fair with $8,000.

Lincoln on the Upbeat, 'Take a Chance,' $2,100

Lincoln, Jan. 22.

Biz has done a nip-up here since the new year started and patrons are coming forth. Crowds are more plentiful on the streets at matinee time as well as nights. The squawk about the higher adm. houses has stopped.

Quality of pics in town this week is better than for a long stretch. New York squawked when it found 'Flying Down to Rio' was slated for a two-bit top at the Lincoln. 'Dinner at 8' rates the de-luxer price of 40c. Bob Livingston, LTC mgr., grabbed up Bobby Merkle, youthful mind reader, for a p. a. at the Orph and will use him to warm the house for Cecil and Sally the following week. Everything is very rosy down theatre row.

Estimates for This Week

Colonial (LTC) (750; 10-15)—'Day of Reckoning' (MG). Looks off key for here, fair $950. Last week 'Captured' (WB) and 'Lone Cowboy' (MG) oke week, $1,000.

Lincoln (LTC) (1,600; 10-15-25)—'Flying Down to Rio' (RKO). At these prices will play to marvelous crowds. Gross of $3,400 expected, good. Last week 'Sons of the Desert (MG) nicely to $2,900.

Orpheum (LTC) (1,300; 10-15-25)—'Take a Chance' (Par) with Bobby Merkle making a personal appearance. Oke at $2,100. Last week 'Prize fighter and the Lady' (MG) first and second run of 'Horsefeathers (Par) last half took all right $1,800.

Rialto (Bard) (1,000; 10-15-20)—'Skyway' (Mono) and 'Lady for a Day' (Col). Dualled for fair $1,000. Last week 'Road to Ruin' (Cap) boosted the house considerable but was veering off badly at the week end, $2,200 oke.

State (Monroe) (500; 10-15-25)—'Man's Castle' (Col). With overpowering competish, expect $1,000. Last week Straightaway' (Col) and Before Midnight' (Col) dualled paid the bills with $750.

Stuart (LTC) (1,900; 10-25-40)—'Dinner at 8' (MG). Should do excellently with a midnight preview Friday (19) to start it off. Expect $3,600 for an oke-e-doe run. Last week 'Her Sweetheart' (MG) evened off with a nice $3,600.

Roxy, Seattle, Books 'Round-Up' to Bolster 'Let's Fall in Love'

Seattle, Jan. 22.

What may presage another price war in Seattle became effective this week at the Paramount theatre, where new policy provides six vaude acts, single feature, shorts, stage band and organ at old time standard admish prices of 10-20-30, with the dime being for the kids, and the 20 cents matinees and balcony at all times, there being 1,500 balcony seats at that low figure nightly.

This is radical and even desperate test to make the Paramount jell. Everything else has been tried. Now a good, big show at record low prices is on tap. Vaude does not rate big time, but it's the standard stuff now to be had, consisting of Levy time, booked out of L. A. Jules Buffano is back on the stage, with his band, this being his third time back to this house, which he opened a few years ago. Don Isham presides at the Wurlitzer. The acts work in front of the band, which is well back on the stage. Harry Woodin, manager, and Morrie Nimmer, assistant, are handling this Evergreen house.

Estimates for This Week

Blue Mouse (Hamrick) (950; 25-35)—'Invisible Man' (U). Trying hard to sell this one, expected $4,000 is good. Last week, 'Advise to the Lovelorn' (UA), nobody interested, weak at $2,300.

Coliseum (Evergreen) (1,800; 15-25)—'Blonde Bombshell' (MG), and 'Tillie and Gus' (Par), dual, hitting fair $3,000. Last week, 'I'm No Angel' (Par), and 'Headline Shooter' (RKO), a natural, big at $5,100.

Fifth Avenue (Evergreen) (2,400; 25-40)—'Dinner at Eight' (Par). Playing up the stars and pop prices. Headed for sporty $13,000. Last week, 'Havana Widows' (Par) with Anson Weeks band having the pull, kept building and surprised with socko $12,500; great.

Liberty (J-vH) (1,900; 10-25)—'You Made Me Love You' (Maj), and 'The Fighting Code' (Col), dual, around $4,000. Last week, 'Cross Country Cruise' (U), and '16 Fathoms Deep' (Mono), dual, big $4,400.

Music Box (Hamrick) (900; 25-35)—'House on 56th St.' (WB). Second week, looks like $2,500. Last week, same film, good at $4,800.

Orpheum (Oldknow) (2,700; 25-35)—'His Double Life' (Par), with Lillian Gish and Roland Young, and 'Big Shakedown' (FN), with special exploitation anticipated $4,000, fair. Last week 'Convention City' (FN), and 'Miss Fane's Baby Is Stolen' (Par), dual, shows profit at good $4,800. Held up to the end.

Paramount (Evergreen) (3,106; 20-30)—'Fugitive Lovers' (MG). Playing up Robert Montgomery, Jules Buffano 12-piece band on stage, Don Isham, organist, and six vaude acts, with Florence Mayo, 'Pansy the Horse,' headlining; other acts on opening bill: 3 Step Sons, Vai Setz, Vitaphone Four, Rita and Rubens Trio, and George and Jack Dormonde. Expected to gross around $7,000, very big here. Last week, 'Should Ladies Behave' (MG) and 'Orient Express' (Fox), dual, slow at $2,500.

Roxy (J-vH) (2,300; 25-35)—'Let's Fall in Love' (Col). House added 'Last Roundup' (Par) to strengthen this weekling; $4,000 in sight. Last week, 'Beloved' (U) alone got $3,100.

NEWARK NIFTY

'Ri Strong for $16,000—'8 Girls With 'Shuffle' Tab, $14,000

Newark, Jan. 22.

Loew's is illustrating this week how they can stay away. Last week 'Dinner at Eight' packed them in but 'Fugitive Lovers,' despite a good ballyhoo is taking nothing. They are going to Proctor's where 'Flying Down to Rio' with S.R.O. opening is headed for $16,000 or better. 'Eight Girls in a Boat' at the Newark greatly helped by 'Shuffle Along' on the stage should do a nice $14,000. 'Little Women' direct from two week at Proctor's should pull the Terminal close to a nice $4,500.

Estimates for Thi Week

ranford (WB) (2,966; 15-65)—'Easy to Love' (WB) and 'Bomba, Mail' (U). Not likely to be in the competition this week but will be okay with about $8,500. Last week 'Convention City' (FN) and 'Madame Spy' (U) good enough with $10,800.

Capitol (WB) (1,200; 15-25-35-50)—'House on 56th Street' (WB) and 'Take a Chance' (Par). Should be okay but not hot with about $4,300. Last week 'Dancing Lady' (MG) and 'Broken Dreams' (FD), $4,500.

Loew's State (2,780; 15-75)—'Fugitive Lovers' and vode. Opening like a dud and will be going to make a bad $10,000. Last week 'Dinner at Eight' (MG) splendid at $21,000.

Newark (Par-Adams) (2,248; 15-99)—'Eight Girls in a Boat' (Par) and 'Shuffle Along' (tab). Colored unit gets credit for strong opening which presages an okay $14,000. Last week 'Girl Without a Room' (Par) fair at $12,000.

Proctor's (RKO) (2,300; 25-35-40-60-75-85)—'Flying Down to Rio' (RKO) and vode. Swell on weekend and may beat a good $16,000. Last week second of 'Little Women' (RKO) good at nearly $14,000.

Terminal (Skouras) (1,900; 15-25-35-40) — 'Little Women' (RKO). Taking eight days to return to Saturday opening. With extra advertising continued and not shown in suburbs and residentials yet drawing plenty and should be good at $4,500. Last week 'Sleepers East (Fox) and 'Son of Kong' (RKO) on six days fine at $4,800.

All-Mickey Mouse Show Drew 1,800 K. C. Kids; 'Convention City,' 17G's

Kansas City, Jan. 22.

Amusements got a perfect weather break over the week end, real spring temperature, and the customers were out in numbers. Mainstreet is back again with a stage show, Morton Downey and 'Melody and Madness' added to the picture, 'Convention City,' and the house is going strong.

Midland with its 25-cent policy is also in the running with 'Fugtive Lovers.' Saturday morning this house gave a special kid show, 'Walt Disney's Cartoonland Revue,' including 'Three Little Pigs,' 'Old King Cole,' 'Babes in the Woods,' 'Lullaby Land,' 'Trader Mickey,' 'Touchdown Mickey' and 'Mickey's Nightmare.' Regular 25-cent price prevailed and over 1,800 admissions were registered.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-40-60)—'Convention City' (FN) and 'Melody and Madness' revue with Morton Downey. Opened strong and held up great over the week end. Should get $17,000, very big. Last week 'Counsellor at Law' (U) drew good reviews and turned in $6,000.

Midland (Loew) (4,000; 25)—'Fugitive Lovers' (MG). Got away to a good start Saturday and is expected to show close to $12,500, fair. Last week 'Roman Scandals' (UA), $20,000, big.

Newman (Par) (1,800; 25-40)—'All of Me' (Par). Opened Thursday, replacing 'Eight Girls in a Boat,' which was not going so hot. Looks like $9,000 for eight days, fair. Last week 'Eight Girls in a Boat' (Par), six days, $6,000.

Uptown (Fox) (2,040)—'Good Bye Again' (FN). Long list of 'names' helped and is expected to draw $3,600. Last week 'I Am Suzanne' (Fox) around $3,500.

'Nellie' and 'Advice' Buck Each Other in New Haven

New Haven, Jan. 22.

Booking coincidence has 'Hi Nellie' and its twin sister, 'Advice to Lovelorn,' playing next door to each other, with 'Nellie' looking to cop top money.

Indications all around point to slump over last week's total business, with no reason apparent unless they're just holding off till last half.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'All of Me' (Par). Second feature originally booked, but yanked after one look, leaving 'Me' to stand on its own. Rather light fare, with moderate $5,2000 indicated, but should show a profit. Last week 'Miss Fane's Baby' (Par) and 'The Chief' (MG), left a bad taste in the mouth with a heart-breaking $3,100.

Poli's (Poli) (3,040; 35-50)—'Gallant Lady' (WA) and 'Before Midnight' (Col). Around $8,800 will leave everybody happy. Last week 'Flying Down to Rio' (RKO), as a single, rushed 'em in and out to tune of handsome $11,000.

Roger Sherman (WB) (2,200; 35-50)—'Hi Nellie' (WB) and 'Candlelight' (U). Muni draw, aided by oke second feature, should reach $5,000, not bad. Last week 'Massacre' (WB) and 'Meanest Gal in Town' (RKO), second Barthelmess film in a row to take a licking. Pretty sad at $3,800.

College (Poli) (1,565; 25-40)—'Advice to Lovelorn' (UA) and 'Sigma Chi' (Mono). Fair start, but will probably peter last half. Headed for satisfactory $4,500, however. Last week 'Mr. Skitch' (Fox) and 'Broken Dreams' (Mono) shattered house record at $5,700. Rogers was the big draw, but heavy word-of-mouth on kid star of 'Dreams' put on finishing touch to box office assault.

Boston Full of Clicks

Pickford in Person $50,000 — 'Christina' $16,000—'Suzanne,' $13,000

Boston, Jan. 22.

Whole town's theatre-minded thanks to the oodles of before-and-after publicity busting all records for space-crashing hereabouts. All houses benefiting. It was the peak of the struggle that came after Ed Smith at Met took the Charlie Koerner challenge for bigger and better shows.

Estimates for This Week

Majestic (Shuberts) (1,600; $1.65 top)—'Queen Christina' (MG) given one of splurgiest ballyhoos and premieres Rialto has had. First week should be socko for $16,000, capacity.

Keith's (RKO) (4,000; 25-35-50)—'I Am Suzanne' (Fox) given swell press agenting and likely to come under wire at plenty nice $13,500. Last week 'Man's Castle' (Col) around $11,000.

Boston (RKO) (4,000; 35-50-65)—'As Husbands Go' (Fox) and Doris Kenyon topping stage bill. Advance crashed every paper, every department, even society columns with pictures of the film lady entertaining local bluebloods. Seemingly geared for $25,000. Last week 'Let's Fall in Love' (Col) and Bert Lahr on stage started slow but built up to very profitable $21,000.

Orpheum (Loew's) (3,000; 30-40-50)—'Roman Scandals' (UA) and vaude; peak biz over quite a long period; jammed most of the time. Prospect is $17,500, hey-hey. Last week 'Dinner at Eight' (MG) and vaude, finished to velvety $14,000.

State (Loew's) (3,000; 30-40-50)—'Gallant Lady' (UA). Best film in town doing grand biz for this spot which has for the most part been slumpish due to product averaging poor. Fred Roche for producers spread a notable ballyhoo in and out of town, and very first day saw finest audiences spot has seen in months. Flim got applause which is rare event in Boston. May reach $14,000. Last week 'Fugitive Lovers' (MG) better than so-so, for $11,500.

Met (M&P) (4,330; 30-40-50-65)—'All of Me' (Par) and Mary Pickford. Saturday intake broke all records for this spot. Mary Pickford doing six shows a day. Ovation at one show lasted minutes; looks like $50,000. 'Miss Fane's Baby Is Stolen' (Par) and Cab Calloway show on stage last week got $34,500, excellent.

Paramount (M&P) (1,800; 35-45-55)—'Convention City' (WB) and 'His Double Life' (Par release), giving spot one of best doubles it has had around $11,500. Last week 'Eight Girls in a Boat' (Par) and 'Olsen's Big Moment' (Fox) proved but a fair combine at $8,000.

Goldwyn 'Scandals' Smacko, $19,000; Cincy No Like Kidnap Theme, $4,000

Cincinnati,

Mazda midway's main magnet currently is 'Roman Scandals,' hich is creating a b. o. holiday for the Albee. This attraction was accorded lotsa plugging in the dailies via enlarged ads and a 12-day 'what is Cantor saying?' contest in the Times-Star, $30 being the top award of $104 in cash prizes. Another special publicity campaign was conducted on 'Miss Fane's Baby Is Stolen,' but with sorry results. Biz at other major spots is a bit better than average, 'By Candlelight' in particular upping the Lyric take over last week for a more favorable mark.

Ripley's 'Believe It or Not' Odditorium is in a downtown storeroom for 10 days and attracting profitable trade at 44c. with 16c. for juves.

Sale of liquor by the glass started officially in Ohio Thursday (18) and thus far has been a boom for the ace hotels, which repealed their nite club couverts in favor of a fairly stiff list of charges for wines and whiskies. Outlying cafes have also discarded table tariffs.

The Cox closed Saturday (20) after nine weeks of Oberfelder dramatic shows at $1 top, leaving Cincy sans legit until week of Feb. 11, when the Shubert offers 'Let 'Em Eat Cake.' Latter theatre reopens Thursday (25) for screening of 'Forgotten Men.'

Estimates for This Week

Albee (RKO) (3,300; 35-44)—'Roman Scandals' (UA). Cantoring to $19,000, belly laughs aplenty. Last week, 'Gallant Lady' (UA) held steadily for a dandy $12,500.

Palace (RKO) (2,600; 35-44)—'I Am Suzanne' (Fox), and Gus Van topping vaude. Puppet novelty tops story of pix. Looks like a fair $11,500. Last week, 'Fugitive Lovers' (MG) and Dave Apollon headlining, $12,000.

Capitol (RKO) (2,000; 35-44)—'Miss Fane's Baby Is Stolen' (Par). Kidnapping theme below the belt, despite heavy exploitation. Starting biz indicates $4,000, sad. Last week, 'Going Hollywood' (MG), $8,000, okay.

Keith's (Libson) (1,500; 30-40)—'Hi, Nellie' (WB). Paul Muni, sales angle, and Glenda Farrell and Ned Sparks make best of plot to soothe hot drama rooters. Bidding for $5,200, nice. Last week, 'Convention City' (WB), $6,800, swell.

Lyric (RKO) (1,394; 35-44)—'By Candlelight' (U). Miss Landi the canopy splurge. Comedy-romance trade in line for $5,500, not bad. Last week, 'Advice to Lovelorn' (UA), $4,000, mild.

Grand (RKO) (1,025; 25-30)—'Flying Down to Rio' (RKO). Second run, in for full week, propelling $2,500, all right. Last week, 'Ace of Aces' (RKO), initial showing, and 'Son of a Sailor' (WB), a return, split, $1,800.

Family (RKO) (1,000; 15-25)—'Frontier Marshal' (Fox), and 'Love Adventure' (Fox), split. George O'Brien an ace draw at this house and spreading $2,000, better than usual. Last week, 'Smoky', (Fox), and 'Hold the Press' (Col), divided, $1,800.

Strand (Ind) (1,200; 25-35)—'He Couldn't Take It' (Mon), and five acts of vode, headed by Jimmie Hess and the Four Spices. Close to the average $2,800. Last week, 'Curtain at 8' (Maj), and Fowler-Walsh-La Zarr revue fronting five-act bill, $2,400.

B'KLYN SPOTTY

'Fane Baby' at Par Only $18,000—'Rio,' 17G; Fox, $16,000

rooklyn, Jan. 22.

Old man gloom seems to be disappearing. Somewhat of a lift at some downtown box offices.

Albee is fair with 'Flying Down to Rio' and Fox big with 'I was a Spy.'

Estimates for is Week

Paramount (Shea) (4,000; 25-35-50-65)—'Miss Fane's Baby Is Stolen' (Par) and stage show with Johnny Marvin, Lester Cole (local lad with fair following) and Johnny Burke. Pic got okay notices; around $18,000, so-so. Last week '8 Girls in oat' (Par), $13,000, brodie.

Fox (F&M) (4,000; 25-35-50—'I Was a Spy' (Fox) and stage show. Heavy drafts here, $16,000. Last week 'By Candlelight' (Fox), $14,000, good.

Albee (RKO) (3,500; 25-35-50)—'Flying Down to Rio' (RKO) and vaude. Maybe $17,000. Last week 'If I Were King' (RKO), $15,000, mild.

Loew's Metropolitan (Loew) 2,400; 25-35-50) — 'Eskimo' (MG) and vaude. Benny Lavis revue on stage. Looks like $21,000, okc. Last week 'Fugitive Lovers' (MG), $23,000.

Strand (WB) (2,000; 25-35-50)—'Easy to Love' (WB). Fair $9,000. Last week 'Convention City' (WB), $8,000, weak.

Richman Not Aiding Chicago on $31,000 Prospect; 'Gallant Lady' Best at $19,000; 'Husbands' OK 13G

Chicago, Jan. 22.

Business slumping in the loop currently due, to some extent, to the strong array of neighborhood films. Pictures in the nabes in the past few days have been such winners as 'I'm No Angel,' 'Dancing Lady' and 'Invisible Man' all of which have zoomed those registers to the detriment of the loop acers.

Harry Richman, at the Chicago, is running into dark red ink. Richman is in for $6,600 on a very expensive show. Remembering the gross that Richman enjoyed with 'College Humor' a few months ago B&K is this week realizing that it was the picture and not Richman alone that accounted for the former gross. Richman played the previous engagement on a percentage. But both sides were smart this week and wouldn't go for another percentage deal. Press department was given orders to play up Richman rather than 'Fugitive Lovers,' film feature.

On the brighter side is the excellent pace of 'Gallant Lady' at the United Artists. Opened in midweek and started away briskly. Will touch $19,000, which means that the ticker will stay perhaps three weeks to consistent profit. Other fair weather note is at the McVicker's where 'As Husbands Go' shows promise of delivering one of the best weeks this house has seen in several fortnights.

Palace is on the way down currently, neither the stage 'Greenwich Village Follies' or the flicker 'Let's Fall in Love' giving any indication of strength. House started off at a pace below that of previous sessions and may land in the crim son this week.

Estimates for This Week

Palace (B&K) (3,900; 35-45-75) —'Fugitive Lovers' (MG) and vaude. Harry Richman, as stage headliner, not a draw this week. Picture got plenty of good notices but houses heading for poor $31,000 from every indication. Last week the final show sellout to the American Can company for $5,000 saved the box-office record, holding up 'Going Hollywood' (MG) to fine $40,800.

McVickers (B&K) (2,284; 25-35) —'As Husbands Go' (Fox). Flicker showing the best strength seen in some time and a pip for the matinee ladies in the shopping centre. Baxter exhibiting box-office potency. Looks like $13,000, far on the happy side of the books. Last week 'By Candlelight' (U) drew the carriage trade on rave press notices to $10,400, good.

Oriental (B&K) (3,200; 40-50-60) —'Dinner at Eight' (MG). Will make it a three-week stay. On its opening week for the pop run earned fine $23,900 for starting session and looks capable of keeping pace to $15,000 currently. 'Eskimo' (MG) being primed to follow.

Palace (RKO) (2,583; 40-65-83) —'Let's Fall in Love' (Col) and 'Greenwich Village Follies' on stage. Show is getting a general report of weakness and so not holding up the picture. House started off slowly and looks down several grand. Maybe $18,000, very flabby. Last week 'If I were Free' (RKO) managed good $20,400.

Roosevelt (B&K) (1,500; 25-35)—'Bedside' (WB). No strength in evidence and looks like another short stay at approximate $6,000, nsg. Last week 'Sons of the Desert' (MG) held by laughs to fair $7,700.

State Lake (Jones) (2,700; 20-30-40)—'Worst Woman in Paris' (Fox) and vaude. House going along to good pace and looks like fine $17,000 currently. Last week good $14,900 for 'Master of Men' (Col).

United Artists (B&K-UA) (1,700; 35-65)—'Gallant Lady' (UA). Pride run flicker of the loop. Maintaining terrific pace from opening and headed for swell $19,000. Reports are raves all around. Last week 'Roman Scandals' (UA) finished good three-week stay at $12,600.

B&K's Odd Sluffo

Chicago, Jan. 22.

K. rejected Universal's 'Counsellor-at-Law' for its ace west side and north side houses, Marbro and Uptown, presumably because it played the RKO Palace down town, where it touched a high figure. Flicker will get its fir. l&K. nabe date at the Southtow

The Marbro and Uptown sections are loaded with Jewish population.

urfin's Radio Chore

Hollywod, Jan. 22.

ne Murfin is adapting and dia- ing 'Green Mansions' for radio.

'56th St.' $4,500, 'Dinner' In 3d Week, Port. NSG

Portland, Ore., Jan.

Dinner at Eight' (MG) almost monopolized the burg's at Parker's United for two weeks and holding a third. 'Flying Down to Rio' proved short winded at the Music Box b.o., holding the line for a big first week then fell off heavily on the second lap. Not worth three. Parker made a surprise bonanza out of 'Havana Widows' by exploitation splurging it as 'Gold Diggers in Havana'. Figure his campaign under that title was worth an extra two grand.

Some flesh opposish these days. Scottish musical comedy company roadshowed six days at the Playhouse to a nice biz at pop prices. The waterfront American replaced 'The Drunkard' with 'Jesse James'. Free beer and pretzels and melderdramy getting them in at $1 even. The Capitol, downtown grind, went nudist with Dr. Hobart Glassey and nine nature lovers from Elysia, seeking to prove in person that no nudes is good nudes. Swell stuff for the b.o.

Also ran dept.: 'Lady Killer' unde- par at the Oriental. 'Fane's Baby' (Par) just fairish at the Paramount, new FWC house. 'I'm No Angel' not so much in its fourth week at the Liberty. 'Myrt and Marge' failed to keep up the b.o. standerd at the Broadway; the burg never goes for radio names in pix.

Grade A at the b.o.: 'House on 56th St.' and 'Right to Romance', both at the Music Box.

Estimates for This Week

Broadway (Parker) (2,000; 25-40). 'Myrt and Marge' (U). Rather sluggishly for fair $3,000. Last week 'Havana Widows' (FN) clicked for results after strong exploitation campaign; good $5,400.

United Artists (Parker) (1,000; 25-40). 'Dinner at Eight' (MG). (3d wk). Still getting the biz, okay, $2,600; second, $5,200; first big, $9,400.

Paramount (FWC) (3,000; 25-40). 'Miss Fane's Baby' (Par) and 'Smoky' (Fox). Combo bill just holding its head above water. Not very good at $4,400. Last week 'As Husbands Go' (Fox) and 'Girl Without Room' (Par) fairly at $8,000.

Music Box (Hamrick) (1,400; 25-35). 'House on 56th St.' (WB). Getting attention and good enough for around $4,500. Last week 'Right to Romance' (RKO), $4,200.

Oriental (Hamrick) (2,500; 25-35). 'After Tonight' (RKO) and 'Horseplay' (U). Combo bill holding up to about average biz for this house at $2,500. Last week 'Lady Killer' (WB) below par at $3,200.

TACOMA'S DUALS

Town Likes Laurel & Hardy's Full-Length Comedy

Tacoma, Jan. 22.

Roxy using Laurel and Hardy in 'Sons of the Desert' for full week, while rest of first runs are splitting. Blue Mouse has duals for each change and is sticking to quantity at low prices. No panic in town this week, with takings mild, but steady.

Estimates for This Week

Music Box (Hamrick) (1,400; 25-35)—'Henry the 8th' (UA) and 'Way to Love' (Par) split, in program that shapes ace high, indicated $3,000. Last week 'Counsellor at Law' (U) and 'The World Changes' (WB) split, $2,500.

Roxy (J-vH) (1,300; -35)—'Sons of the Desert' (MG) exploited for its laughs, and looks like $3,500, good. Last week, 'Dancing Lady' (MG) okay at $2,600.

lue ouse (Hamrick) (650; 15-25)—'After Tonight' (RKO) and 'Big Executive' (Par); first half. 'If I Were Free' (RKO) and 'Hell and Highwater' (Par) last half of week, for grand total of $1,600, average. Last week 'Golden Harvest' (Par) and 'Ladies Must Love' (U); dual first half, then 'Havana Widows' (FN) last half, for week's gross around $1,500.

MAE'S SISTER $16,000, ST. L.

St. Louis, Jan. 22.

Box offices are hitting it off at a pretty even keel this week. All of them will be in the money at least a little except the Fox, which is in a second stage-showless week of poor business. But, of course, expenses are down, what with no orchestra and fewer stage hands, so the loss will not be so great.

Ambassador will get a pretty good profit with the many starred 'Convention City' and Mae West's sister, Beverly, on the stage. Loews is doing nicely enough, with Metro's 'Eskimo.'

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55)—'Convention City' (WB) and Beverly West, Mae's sister, on stage. Big $19,000. Last week 'Eight Girls in a Boat' (Par) got $15,000.

Fox (Fox) (5,000; 20-25-35)—'His Double Life' (Par) and 'Sleepers East' (Fox). Poor at $7,000. Last week 'The Morning After' (Fox) and 'Frontier Marshal' (Fox) around $7,000, also.

Loew's State (Loews) (3,000; 25-35-55)—'Eskimo Wife Traders' (MG). Around $12,000. Last week 'Roman Scandals' (UA), $20,000.

Missouri (Skouras) (3,500; 25-40) —'Miss Fane's Baby Is Stolen' (Par) and 'Bedside' (WB), $9,000. Last week 'House on 56th Street' (WB) and 'World Gone Mad' (Majestic), $11,000.

St. Louis (F. & M.) (4,000; 25-40) —'Meanest Gal in Town' (U) and 'Before Midnight' (Col), $13,000. Last week 'Let's Fall in Love' (Col) and 'Fog' (RKO). Same figure.

Strong Notices, Philly Biz Indiff

'Gallant' Good, 14½G—'Hi Nellie' $12,000 —'Sleepers East' $15,000 at Fox

Philadelphia, Jan. 22.

Film trade, which has been hitting on all cylinders ever since Christmas, promises to ease off considerably this week in the downtown houses. Best bet appears to be the Earle, with the Earl Carroll 'Vanities' show on the stage the draw. Although this same edition played at the same house last spring, Ray Bolger wasn't in it, and plenty other changes have been made.

Stanley has Paul Muni's 'Hi Nellie' now, but changes Wednesday to 'Fashions of 1934.' Muni film is disappointing despite good notices. $12,000 will be a generous estimate.

Estimates for This Week

Idine (1,300; 40-55-65)—'Gallant Lady' (UA). Called best Ann Harding pix in some time, and may hit fine $14,500. Last week, 'Roman Scandals' (UA) got $5,000 in final four days, making run just two days short of a month.

Arcadia (600; 25-40-50)—'Alice in Wonderland' (Par). A hit here in second showing after being total flop at Stanley. Will get $3,800. 'Women in His Life' (MG) tomorrow (Tuesday).

Boyd (2,400; 40-55-65)—'Design for Living' (Par). Opened Saturday and looks quite sturdy, though way under 'Little Women' (RKO), which got $16,500 in final nine days, giving it three and a half weeks in all.

Earle (2,000; 40-55-65) — 'Man's Castle' (Col) and vaude. Picture so-so. Earl Carroll' Vanities' big attraction. Maybe $30,000. Last week, 'Bombay Mail' (U) and Eddie Cantor as stage headliner. Got $33,000.

Fox (3,000; 30-40-65) — 'Sleepers East' (Fox) and stage show. Nothing very hot indicated. Lucky if it hits $15,000. Last week, 'Orient Express' (Fox) and stage show, shaded that with $15,500.

Karlton (1,000; 30- -50) — 'Beloved' (U). Won't get over $3,100, if that. Last week, 'By Candlelight' (U). In second week got a gratifying $3,200 to follow its first week's unusual $5,500.

Keith's (2,000; 25-35-40)—'I Was a Spy' (Fox) and vaude. Doesn't look like more than $6,200. Last week 'Mr. Skitch' (Fox) and vaude, $7,900.

Stanley (3,700; 40-55-65) — 'Hi Nellie' (WB). Muni picture praised but not much trade. $12,000 generous. 'Flying Down to Rio' (RKO) disappointed with about the same figure.

Stanton (1,700; 30-40-55)—'Massacre' (FN). Barthelmess picture rates around $7,200. Last week, 'Convention City' (WB), $7,500, which is the house's recent groove.

Some Nice B'way Grosses; 'Suzanne' Looks 75G or Better; 'Gallant Lady' $40,000; Cantor with 'Fane Baby' 55G

After a week all around than had been looked for, led by the dip of the Music Hall to a crimson $55,000, a new batch of attractions, from all indications, will more than make up for that decline. While a few houses are not going to town with banners flying, on the whole the level of business indicated for this week will be agreeably above average.

The Music Hall reclaims itself with 'I Am Suzanne,' which is building what looks like $75,000 or better on the week. House is bringing in 'Nana,' an outside buy from Sam Goldwyn-UA on Feb. 1, with a fortnight's run looked for. The largest advertising budget ever set on advance and first week's run of a picture marks the advent of 'Nana.' It's for $35,200.

The best grossing of the town is occurring at the Paramount which has Eddie Cantor on the stage in a $15,000 unit and 'Miss Fane's Baby Is Stolen' on its Simplexes. Combination of the two should take the house easily into a $55,000 stake, a pretty rich strike for this house. Boris Morros would like to hold the whole show over but is committed on bookings for Friday (26) which preclude that. Cantor's picture, 'Roman Scandals' at the Rivoli closed a four weeks' engagement.

Warner Bros. march to attention this week, both the Hollywood and Strand getting good box office representation. 'Massacre' is strong enough at the Strand on an indicated $22,500 to be held over. 'Hi, Nellie' is next for this house, and with the holdover of the Barthelmess picture comes in Feb. 1.

'Fashions of 1934,' which was given an ostentatious premiere Thursday night (18), is also doing well. It will end its first week at about $21,000, good profit in view of the overhead. Looks like three or four weeks.

'Gallant Lady' is attracting the women strongly to the Rivoli. Probabilities are for a first week of $40,000, which may mean three weeks if UA isn't too anxious to get other product into the house. The long waiting list, with 'Moulin Rouge' next to step up, forced out 'Roman Scandals' when it was still making a good profit and could have remained for two more weeks. It got $17,400 on its fourth week.

Roxy and Rialto are both just fair, former with 'Cross Country Cruise' and a possible $22,000 in sight, latter with 'Let's Fall in Love,' which should eke out profit on a chance to get $11,000. House upped its ad budget $2,000.

The Capitol, which has been trying to punch up its ads on 'Eskimo' by the sub-title, 'Wife Traders,' isn't getting its share of business, but maybe $85,000. Picture failed to get anywhere on a short two-a-day run at the Astor down the street.

Mayfair is doing much better with '16 Fathoms Deep,' with a typical Walter Reade lobby ballyhoo than with 'Myrt and Marge,' yanked after two and a half days. It's the first time any picture failed to stay longer than that. 'Fathoms' may get $12,000 or so, good.

Both vaude houses, State and Palace, about average. Of the two, the State looks better, with Cab Calloway on its stage; maybe close to $20,000. Pal should top its average with 'Design for Living' on a chance to better $14,000.

Estimates for This Week

Astor (1,012; $1.10-$1.65-$2.20)—'Christina' (MG) (4th week). Garbo holding up. About 75% of capacity.

Capitol (5,400; 35-75-85-$1.10)—'Eskimo' (MG) and stage show. As at the Astor on its $2 run failing to excite curiosity despite efforts of ads to arouse it. May top $35,000 but looks doubtful. Last week 'Fugitive Lovers' (MG) just under $40,000, also a disappointment.

Hollywood (1,553; 35-55-75-85)—'Fashions of 1934' (WB). Off to a snappy start that suggests $21,000. 'Disraeli' (WB) which lounged here as a reissue was asleep at the switch, only $5,900.

Mayfair (2,260; 5-55-65) — '16 Fathoms Deep' (Mono). Came in Thursday (18) and paced for a possible $12,000; good. Picture shoved out 'Myrt and Marge' (U) which got only two and a half days, $1,300.

Palace (1,700; 35-40-55-75)—'Design For Living' (Par) an vaude. Getting a little more for this house than usual, perhaps over $14,000. Last week 'If I Were Free' (RKO) no dice, $10,000.

Paramount (3,664; 35- 5-75)—'Miss Fane's Baby Is Stolen' (Par) and stage show with Eddie Cantor. Draw by stage and screen spelling big money, with $55,000 looking a cinch. Could hold but isn't, due to future bookings. Last week 'Eight Girls In a Boat' (Par) fell off a little, ending at $38,000.

Radio City usic Hall (5,945; 40-60-85-99-$1.65) — 'I Am Suzanne' (Fox) and stage show, Jesse Lasky musical pointing its way to $75,000 or better, fairly good. Francis Lederer, in his first picture, 'Man of Two Worlds' (RKO), was hit bad, with $55,000 the sad result.

Rialto (2,000; 35-40-65) — 'Let's Fall in Love' (Col). No big pull; should end with somewhere around $11,000, a little profit. Last week 'Sons of Desert' (MG), $14,000, good.

ivoli (2,200; 40-55-75-85)—'Gallant Lady' (UA). Took hold Saturday (20) and with an unexpected firmness. Two ticket machines should register $40,000 or close to it the first week if holding up. Cantor's 'Roman Scandals' (UA) finished strong, rolling up $17,400 on its fourth week.

RKO Center (3,525; -40)— 'Sitting Pretty' (Par) four days and 'White Woman' (Par), three days. Back to a split week policy but 'Pretty' not starting the week off good. About $11,000 indicated. Second week of 'Flying Down to Rio' (RKO) almost as good as the first, $14,000.

Roxy (6,200; 25-35-55-65)—'Cross Country Cruise' (U) and stage show. Receiving a fair play, perhaps $22,000. 'I Was a Spy' (Fox), a British-made, proved very strong, $30,000.

Strand (2,900; 35-55-75-85)—'Massacre' (WB). Will hold on the strength an indicated $22,500 the first seven days. 'Easy to Love' (WB) is ahead, fell down, $10,200.

State (2,000; 35-55-75) — 'Lady Killer' (WB) and vaude. Cab Calloway's on the stage to help house to a chance for $20,000, Jimmy Cagney in celluloid providing the rest. Last week 'Dinner At Eight' (MG) over $16,000.

'8 GIRLS' PLUS BUDDY ROGERS, $22,500, WASH.

Washington, Jan. 22.

Nothing outstanding in town this week and nobody is breaking any records. Holdover of 'Roman Scandals' is best bet with repeat of 'Dinner at Eight' standing second best.

Fox is leading the two vaude houses with Buddy Rogers on stage. In addition to getting usual Rogers' fans the unit is smooth and word of mouth is insuring a build. Picture, 'Eight Girls in a Boat' isn't much draw despite angle of local beauty winner.

Ken Murray cancelled Earle this week leaving Fifi Dorsay to carry star billing alone. Capt. Proske's tiger act also on bill sending patrons out raving.

Estimates for This Week

Fox (Loew) (3,434; 15-25-35-60)—'Eight Girls in a Boat' (Par) and vaude. Buddy Rogers on stage is accounting for the business. Nice revue is building by word of mouth. Week should hit $22,500. Last week, 'As Husbands Go' (Fox) ballyed as second 'When Ladies Meet' and got o. k. $22,000, with no help from stage.

Earle (WB) (2,424; 25-35-40-50-60)—'Four Frightened People' (Par) and vaude. Fifi Dorsay heading stage with Capt. Proske's Royal Bengal Tigers stealing show. Maybe satisfactory $18,500. Last week, 'Hi, Nellie!' (WB) plus Wheeler and Woolsey on stage led town with big $22,000.

Keith's (RKO) (1,850; 15-25-35-50-60)—'If I Were Free' (RKO). Nice but not sensational; $9,000. Last week, 'Meanest Gal in Town' (RKO) only fair $5,500.

Rialto (U) (1,853; 15-25-35-40-50) —'King for a Night' (U). Maybe fair $4,500. Last week, 'By Candlelight' (U) held up to o. k. $6,500 following nice press reception.

Palace (Loew) (2,363; 15-25-35-50-60)—'Roman Scandals' (UA). Second week should hold up nicely with $10,000. Last week big $21,000.

Met (WB) (1,583; 15-25-35-40-50-60)—'Girl Without a Room' (Par). Maybe fair $5,000, but no more. Opened in midweek which helped. Last week, 'Cradle Song' (Par) plus class trade pulled the week through with o. k. $5,500.

Columbia (Loew) (1,263; 15-25-35-40)—'Dinner at Eight' (MG). Back for repeat after four weeks previous. Cheaper prices are sending it along to big $5,000. Last week, 'Silk Express' (WB) had no names and despite pleasing entertainment only grossed fair $2,800.

Despite Frisco's Auto Show, Biz OK; 'Going H'wood' 21G, Par, 16G

San Francisco, Jan. 22.

With more attention centered on the new season's gasoline burners than in previous years, the week's spotlight is directed on the '34 Auto Show at the ivic auditorium. Opened Saturday night (20) and runs for a week with NBC's Gilmore Circus, popular radio feature on the Coast, the entertainment come-on matinees and nights. Quite apparent that total attendance will far surpass that of recent years, and that's plenty for the film houses to contend with. An easy attendance guess would be 50,000 on the week, but may hit a lot higher.

Best chance for a satisfactory week goes to the Warfield, which has 'Going Hollywood,' House's okay stage shows, despite top admissions of Frisco, are a help, and it's quite definite that the shows won't get tossed out in three weeks, despite six week's notice was posted 21 days ago.

Paramount's two major features 40c is apparently a click, and house is doing a consistently good biz, including on this week's 'House on 56th Street' and 'Should Ladies Behave.' Par is cutting into the Orpheum, which also has two pix from same distributors, but gets its choice after the Warfield and Paramount are through. Since Par went into duals Orph has dropped somewhat, including on the current 'Bombay Mail' and 'His Double Life.' Saturday midnight show with an NBC act, Marshall's Mavericks, meant a few extra dollars, and such features may become an established policy.

'Roman Scandals,' in its fifth and final week at United Artists, gross holding surprisingly well, despite the length of the run.

Herman Cohen, UA operator, who also runs the Strand, has an indie made and distributed firm, 'Beast of Borneo,' there with Borneo Joe, monk of the film, billed as 'Baby LeRoy of the Jungle' in the lobby. Getting a novelty trade.

Golden Gate doing okay with Blackstone, the magician, on stage and flock of accompanying stunts, etc. and 'Meanest Gal in Town' holding the screen.

Fox running at a normal pace with 'Master of Men,' 'Police Car 17,' 10 vaude acts, lowest prices in the burg and heavy plugging.

Estimates for This Week

Fox (Leo) (5,000; 25-35)—'Master of Men' (Col) and 'Police Car 17' (Maj), split, with 10 vaude acts. Jack Holt in the former a pretty good draw and Fox's bargain offers a magnet to probably $11,000. Last week ran up to swelegant $13,500 with 'Horse Play' (U) and 'Fury of Jungle' (Col), split, with Henry Santrey's band on stage.

Golden Gate (RKO) (2,844; 25-35-40)—'Meanest Gal' (RKO) and stage show with Blackstone, magician. Novelty exploitation helping to maintain average pace of $12,500, even with last week's $12,500 on 'Man's Castle' (Col) and presentation.

Orpheum (F&M) (2,400; 25-40)—'Bombay Mail' (U) and 'His Double Life' (Par) split. Not bad at $6,000, but a drop from recent weeks since Par started a similar but stronger policy. 'Women in His Life' (MG) and 'Rafter Romance' (Par) pulled $6,500 last week.

Paramount (F-WC) (2,400; 25-35-40)—'56th Street' (WB) and 'Should Ladies Behave' (MG), split. Smashing pace of $16,000 as compared to good $14,000 on last week's 'Fugitive Lovers' (MG) and '8 Girls in a Boat' (Par).

Strand (Cohen) (900; 25-40)—'Beast of Bornco' (Lawycr). Jungle stuff and playing to good $2,000. Second, last week of 'Road to Ruin' (Prin) got $1,000.

United Artists (1,400; 25-35-40)—'Roman Scandals' (5th-final week). Cantor a consistent and lengthy draw and $6,500, good closing figure. Fourth week pulled $8,000.

Warfield (F-WC) (2,700; 35-45-65)—'Going Hollywood' (MG) and stage show. Crosby and Marlon Davies, drawing fans and daily paper readers alike and over $21,000 is a swell take. Last week Cagney in 'Lady Killer' (WB) drew $18,500, despite damp weather for several days. Next week it's 'Dinner at Eight' (MG) after a roadshow date, with Anson 'Weeks' band on stage after having smashed a record here a few months ago.

3 in B'ham Plenty Oke

Birmingham, Jan. 22.

Three pretty good lineups this week and business is sober. 'Sitting Pretty', 'Hoopla' and 'Meet the Baron' the leading flickers.

Estimates for This Week

Alabama (Wilby) (2,800; 30-35-40). 'Sitting Pretty' (Par). Certain to get $8,500. Last week 'Dancing Lady' (MG), great, $10,000.

Ritz (Wilby) (1,600; 25-30). 'Hoopla' (Fox), a better than usual week, $2,500. Last week 'Ann Vickers' (RKO), $1,800.

Empire (ETAC) (1,100; 25). 'Arizona to Broadway (Fox). It can be had for around $1,500. Last week 'Captured' (WB) a no-go $1,000.

Strand (Wilby) (800; 25). 'Meet the Baron' (MG). Backed by some tall publicity, equal to the Baron, a good week in line for this house which can use several good weeks, $1,800. Last week, 'Jimmy and Sally' (Fox) and 'His Double Life' (Par), mild $1,100.

OLSEN-JOHNSON SEND 'GAL' TO WOW 20G, COL.

Columbus, Jan. 22.

The Palace comes back into the front line this week through the personal appearance of Olsen & Johnson, always favs here, in their new 'Take a Chance' show on the stage. Should do tremendously after mighty strong opening and ballyhoo as there never was before. Ted Lewis did the same sort of thing at the Ohio last week, but Palace may better the Lewis figure, which was plenty.

Estimates for This Week

Palace (RKO) (3,074; 25-60)—'Meanest Gal in Town' (RKO) and Olsen and Johnson on stage. Off like a house afire and may hit $20,000 with half a weather break. Last week 'Counsellor at Law' (RKO) none too hot with light $6,900.

Ohio (Loew-UA) (25-40)—'Eight Girls in a Boat' (MG). Off light and will hardly build to better than $8,000. Last week 'Woman in His Life' (MG) backed by Ted Lewis on stage, who caused all the standees, did tremendous $18,600, at 25-60 scale.

Broad (Loew-UA) (25-40)—'Gallant Lady' (UA). Looks like neat $8,000, plenty good this house. Last week 'Fugitive Lovers' (MG) might have done better than its even $7,000.

Grand (Neth) (1,100; 25-40)—'Lady Killer' (WB). Sweet $6,000 highly probable. Last week 'Convention City' (WB) just topped the $5,000 mark, also better than good.

Majestic (RKO) (1,100; 25-35)—'Son of Kong' (RKO). Anything possible on this one but hardly looks like better than $2,500, fair. Last week 'Flying Down to Rio' (RKO) in its second week after a week at the Palace slightly better at $2,800.

'Roman Scandals' Tops Indianapolis, $13,000; 'I Am Suzanne' $3,200

Indianapolis, Jan. 22.

epeal seems to have the natives in the habit of 'going places' and as a result the downtown theatres are continuing to show signs of some activity. Biz is far from being normal, but it is steadily making headway.

Loew's Palace has perked up in the past few weeks and Eddie Cantor's 'Roman Scandals' leads the box office rush this week with a sifty $13,000. The house, after much pro-ing and con-ing, decided to maintain its advanced price scale on the Cantor pic after having increased the tariff the previous week for its first stage attraction in six years—'Century of Progress' revue. Next Friday Ted Lewis comes to the theatre and the stage show decided to keep prices up.

Lyric, which felt the stage show competition at the Palace last week, bounced back above normal with vigor this week with a knockout vaudeville bill and 'Cross Country Cruise' on the screen garnering a swell $7,800. This theatre is staying away from big name stage acts, but it is pegging away every week with an audience-pleasing bill of standard acts with consistent results at the box office wicket. Indeed, flesh seems to be regaining popularity locally in a big way with scores of night clubs featuring vaudeville acts and floor shows.

Estimates is Week

Apollo (Fourth Ave.) (1,100; 20-25-40)—'I Am Suzanne' (Fox). Will do $3,200 which is scanty, but out of the red. Last week 'Frontier Marshal' (Fox) was very thin at $2,800.

Circle (Katz-Feld) (2,600; 25-40)—'All of Me' (Par). Opened on Friday, two days earlier than usual, and is headed for a fairly good figure of $6,400. Last week 'Let's Fall in Love' (Col) lasted only five days for a poor $1,900.

Indiana (Katz-Feld) (3,100; 20-25-40)—'Son of Kong' (RKO) and 'Bedside' (FN), split week, is very dull at $4,300. Last week 'House on 56th Street' (WB) and 'Havana Widows' (FN) split week, was worse with only $3,800.

Lyric (Olson) (2,000; 20-25-40)—'Cross Country Cruise' (U) and vaude. Good stage bill seems to be responsible for a very good gross of $7,400. Last week 'Bombay Mail' (U) and vaude stayed just above par with a satisfactory $6,200 in the face of strong stage competition at the Palace.

Palace (Loew's) (2,800; 25-35-55)—'Roman Scandals' (UA). They like to laugh in this town, and Cantor has what it takes according to the swell $13,000 pace he's setting this week. Last week 'Fugitive Lovers' (MG) and 'Century of Progress' stage show hit a good $12,100 with the latter getting all the credit.

MONT'L'S GOOD FARE SHOULD OFFSET ZERO

Montreal, Jan. 22.

Flock of good pix currently should result in favorable grosses but old man winter is again strutting his stuff in this town, with sub-zero week-end weather, which will crimp attendances. Loew's announces continuation of vaude, more or less in revue form, and generally appeals to Montrealers to keep it going at least for a time.

When a really popular star and picture is shown weather makes little difference.

His Majesty's is dark, which will help the main stems. Palace, with 'Invisible Man,' and a Stanley Lupino second picture, ought to maintain gross around $10,000. Capitol has the pick of the bunch in 'Design for Living,' with stars all of them liked here, and can reach as high as $12,000. Loew's has Ben Blue and Will Rogers' 'Mr. Skitch,' that should give better-than-average at $11,500. Princess after three hectic weeks of 'Roman Scandals,' switches into 'Lady is Willing' and 'Fog,' for which a fair guess is $8,000.

Imperial is out of pix currently and Cinema de Paris is showing 'Fanny.'

Nabes have been doing better of late.

Estimates for This Week

His Majesty's (Ind) (1,600; 50-$2). Dark. Last week, 'Robinson Crusoe' pantomime did nicely despite severe weather at $7,500.

Palace (FP) (2,700; 60)—Invisible Man' (U) and 'You Made Me Love You' (Emp). This should be good for $10,000. Last week, 'Only Yesterday' (U) and 'Love, Honor and Oh, Baby' (U), grossed $9,500.

Capitol (FP) (2,700; 60)—'Design for Living' (Par). Best in town, ought to boost gross to $12,000. Last week, 'Dancing Lady' (MG) did well at $11,500.

Loew's (FP) (3,200; 65)—'Mr. Skitch' (Fox) and vaude. Above-average program that should top $11,000. Last week, 'Should Ladies Behave' (MG) and Lita Grey Chaplin in person, with sketch, brought 'em in, $10,000.

Princess (CT) (1,900; 50) 'Lady is Willing' (Col) and 'Fog' (Col). Mild $8,000. Last week (third) of 'Roman Scandals' (UA) and 'Master of Men' (Col), $7,500.

Imperial (France - Film) (1,600; 25-75). No pix. Last week, French operetta company, $2,500.

Cinema de Paris (France-Film) (600; 50) 'Fanny' (French). Usual $1,800. Last week, 'Il Etait Une Fois' (French), $1,600.

BUFFALO SO-SO

Cantor Pic on H. O.—Lafayette Back to Straight Pix

Buffalo, : 22.

Business mostly so-so currently. Cantor's 'Scandals' at Great Lakes and 'Hot Chocolates' unit at Hipp bettered expectations last week, but takings moderate otherwise.

Lafayette returns to film policy this week after four-week vaudfilm flop.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'All of Me' (Par) and stage show. Nice pace with indications pointing over $15,000. Last week 'Going Hollywood' (MG) and stage show. Fell below estimates for $14,000.

Hipp (Shea) (2,400; 25-40)—Fugitive Lovers' (MG) and vaude. Indications look around average $10,000. Last week 'Blood Money' (UA) and 'Hot Chocolates' unit did nicely despite indifferent picture, $11,500.

Great Lakes (Shea) (3,400; 25-40)—'Roman Scandals' (UA) (2nd week). Hold over; should get around $7,500, nice. Last week 'Roman Scandals' (UA). First week a strong $13,000.

Century (Shea) (3,400; 25)—'Lady Killer' (WB) and Olsen's Big Moment' (Fox). Holding up to preceding figures for probable $6,000. Last week 'World Changes' (FN) and 'Girl Without a Room' (Par) satisfactory at $6,200.

Lafayette (Ind.) (3,400; 25)—'Shadows of Sing Sing' (Col) and 'Sweetheart of Sigma Chi' (Stand). Five day week due to resumption of double feature policy looks over $5,000, not bad. Last week 'Above the Clouds' (Col) and vaude, final week of vaudfilm policy, nosedived to $7,100.

'Repeal Helps, but Not Films

'Christina' Weak as Road Show—'Hi, Nellie' Title Hurts

ittsburgh, Jan. 22.

Three downtown state liquor stores opened one day last week and in 12 hours 15,000 round dollars were resting in the cash registers. Night clubs are finally getting out of the red and the late spots look like the good old times. Restaurants are mopping up, so much so it's almost necessary to make reservations for luncheon and dinner. Repeal seems to have turned the trick, for everybody but the theatres.

All of which would seem to indicate that return to liquor hasn't been up to now the expected boon to movie entertainment showmen thought it would be. At any rate, trade continues to fluctuate between the bad and indifferent and boys don't know just where to place the finger. In some quarters, it's attributed to repeal and there are hopes that when the initial alcoholic flush wears away, more dough will be available for the film lads.

This week's typical. With attractions boasting both class and names, business started off in depressing fashion, indicated no more than an ordinary week when takings were expected to jump quite noticeably. It's a toss-up betwech 'Hi Nellie' at the Stanley and 'Gallant Lady' at the Penn for town leadership, although even that's going to be an empty honor. 'Lady' will probably have the edge due to its femme appeal, maybe $10,500, although that's not so hot, while 'Nellie's' title figured against it and will need all of Muni's draft to catch $9,500.

Estimates for This Week

Davis (WB) (1,700; 25-35)—'Big Shakedown' (WB). Weak sister with little or no marquee draft. Nothing doing at $2,400, if that. Last week, 'Little Women' (RKO) on downtown second-run suffered because picture was at same time spotted at several nabe sites and did under $3,000, bit of a disappointment.

Fulton (Shea-Hyde) (1,750; 15-25-35)—'Olsen's Big Moment' (Fox). Just a filler, in for four days to get it off the shelf. Brief session looks like $2,000 or so, most of that coming opening day. Last week 'Berkeley Square' (Fox) held eight days to $8,800, great.

Nixon (Erlanger) (2,100; 55-83-$1.10-$1.65)—'Queen Christina' (MG). Garbo apparently no road-show draw here. All the breaks in the world but still able to get only $4,500, terribly weak, in first week. Stays over simply because house doesn't have anything until 29th.

Penn (Loew's-UA) (3,300; 25-35-50)—'Gallant Lady' (UA). Ann Harding another who has slipped from local b. o. grace of late and despite furious appeal to femme trade 'Lady' will be lucky to crack $10,500. Last week, 'Roman Scandals' (UA) above 'Kid from Spain' takings and impressive at $19,000.

Pitt (Schaffer) (1,600; 15-25-40)—'East of 5th Avenue' (Col), and 'Spices of 1934' unit. Looks like $8,000. Last week, 'Shuffle Along' tab and 'I Was a Spy' (Fox) about the same.

Warner (WB) (3,600; 25-35-50)—'Hi, Nellie' (WB). Rave notices for this one but no biz. Not more than $9,500 in sight, and that's n. s. h. Last week, 'Counsellor-at-Law' (U) another highly-praised film to be passed up. Only $8,400.

Warner (WB) (2,000; 25-35-50)—'Massacre' (WB). Figured as an ordinary programmer at first, home office went overboard on campaign at last minute following picture's reception in New York. Too late, however, to help opening much and it'll be tough overcoming local apathy to Barthelmess. Word-of-mouth should help, but even with this, $5,000 isn't very strong. Last week 'Man's Castle' in the doldrums at $3,800.

Providence Back to Vaude Heavily; 'Miss Fane's Baby' Title Confuses

more emphasis on stage shows. With the return of the RKO Albee to ' entertainment this week four stands in town spotting stage fare. Albee has 'The New Yorkers,' and bids fair to lead the town with at least $12,000 in prospect. Slow in getting started, but there's a swell build-up in view.

Loew's State, the biggest vaude in town, is doing oke, but the gross will not be so forte as it has been in the last few weeks. iz should be nip and tuck with the Albee. Fay's, the third vaude house in town, is depending upon 'Frolics of 1934' to keep around average.

Straight picture houses are, of course, feeling strong combo opposish. 'Miss Fane's Baby Is Stolen,' at the Paramount, is disappointing. This is another case of a deceiving title that has the natives guessing whether it's comedy whatnot. Bound to be off.

'I Am Suzanne,' at Majestic, is trifle better, but week is not likely to show any great sendoff. The RKO Victory opened yesterday (21) with 'Forgotten Men' at tilted scales; takings look nice if opening pace is any criterion.

Opposish, at the Modern, not so hot with Georgia Sothern, but last week Ann Corio took plenty away from the straight picture houses, and vaudeville stands, too.

Estimates for This Week

Fay's (2,000; 15-25-40)—'Frontier Marshal' (Fox) and vaudeville with musical revue, 'Antics of 1934' headlining. Good all around bill, just the type that will appeal to the patrons of the old-time vaude stand. Present pace indicates that takings should be well over $6,800; nice. Last week 'Big Shakedown' (WB) was also nice fodder for the natives at $7,100.

Loew's State (3,200; 15-25-40)—'Gallant Lady' (UA) and vaude, with Enrica and Novello headlining. Nice advance ballyhoo on pix. Stage show bit above average and should hold things up nicely despite plenty of opposish. Shouldn't be lower than $13,000, oke. Last week 'Fugitive Lovers' (MG) had its criss-cross of opinions, but managed to hold u fairly well at $12,700.

Majestic (Fay) (2,200; 15-25-40)—'I Am Suzanne' (Fox) and 'Madame Spy'; nicely balanced bill. Tri better than the other acts, but not big enough. Looks like $6,500 at the most. Last week 'Convention City' (WB) and 'Solitaire Man' (MG) was hot stuff with the rabble at $7,800.

Paramount (Indie) (2,200; 15-25-40)—'Miss Fane's Baby Is Stolen' (Par) and 'He Couldn't Take It' (Mono); here is another case of where the title is just a lot of hooey, confusing the natives and retarding business plenty. Although house went out of its way to sell pix as melodrama and the cricks painted it as stark drama, the fans are not tumbling, and as a consequence biz will be low at $5,200; unusual, as house has been doing rather well lately. Last week 'White Woman' (Par) and 'Girl Without a Room' (Par) was off, too, at $5,500.

RKO Albee (2,500; 15-25-50)—'Man's Castle' (Col) and 'The New Yorkers' on stage. Swell stage show started badly, with film holding little pull. House has been on and off stage shows. Still looks like nice $12,000. Last week 'Horse Play' (U) and 'Criminal at Large' (Helber) as regular 40 cents top price was very bad at less than $2,000 for four-day run.

RKO Victory (1,600; 10-25-35)—'Forgotten Men'; tipened (21) for week's run; looks like at least $3,500 on strength of opening and the swell advance ballyhoo. Last week 'After Tonight' (RKO) and 'King of the Wild Horses' was oke at $1,100 on split week.

BAER WALLOPS BALTO AT $17,500, 'GHOUL' OK

Baltimore, Jan. 22.

A general let-down in the product on tap this week. The Century will hit an indisputable gravy trail due to Max Baer's p. a. stint with a town-toppling $17,500, and the Little, midget loop arty, is cutting a swath ith a British importation, 'The Ghoul.' Boris Karloff, top name, boasts a rep hercabouts.

Estimates for This Week

Century (Loew-UA) (3,200; 25-35-40-55-66)—'Women in His Life' (M-G) and Max Baer on stage. Pic no factor but Baer in on thundering publicity and has pleased with his act. Should seen a sweet-'n'-hot $17,500. Last week 'Fugitive Lovers' (MG) and Buddy Rogers' unit, with the latter primarily accountable, danced off with neat $18,700.

Hippodrome (Rappaport)

(Continued on page 30)

French Still Squawking at Nazi Film Pact; Fear German Flood

Paris, Jan.

ig squeal continues from French producers that Germans are shoving them off the map by making French pictures with French stars

Berlin cheaper than the French can produce here. Squawk is stimulated an announcement in trade press by UFA that will throw 20 pix on the market here in quick succession, while the French output is lighter than ever before.

Players such as Marie Bell, Pierre Blanchard, Armand Bernard, Meg Lemonnier, all French draws, are on the UFA list. Theoretically, for unrestricted distribution here, a film must be French made, but Germans get around this in part by having a Frenchman listed as production supervisor.

Exchange agreemen also makes it possible for Germans to send a film into France for everyone they make in France. So they make a short in France for $5,000 or $6,000 to use, or throw away, in Germany, and in exchange send France a full length feature picture, the local boys contend.

French also complain that the German industry is subsidized, whereas their own government talks all the time about giving them special bank aid but actually does nothing. Big French producers now are very quiet, partly for lack of funds. Actors are wary of contracts, because several of them—Victor Boucher, for example—have made films for which they can't collect salaries.

Local exhibitors still kicking at bad business. Grosses now are 30 percent below last year, which is better than 50 percent below, as they reported a couple of weeks ago.

CZECH ATTENDANCE OFF WITH U. S. FILMS OUT

Prague, Jan. 13.

Official statistics show a decided reduction of the attendance in the Czechoslovak picture houses for the year 1933, the reduction the larger cities being about 30% and of 50% in smaller places, as compared to the year 1932.

The unequal proportion of reduction of attendance between the larger and smaller localities is due to the fact that in the large cities on an average of only one picture house exists for 3,000 inhabitants, while in smaller cities and villages there is a theatre for every 1,000 to 2,000 inhabitants.

Lack of American films, which walked out of the country a bit over a year ago as a tax protest and which still don't come in, is the answer.

A new United Artist branch has been formed in Prague and has asked the ministry of the interior for a license for the distribution of films and sale of film accessories. Headed by Theatre Owner Oscar Kosek, and Dr. Nettl, lawyer.

The golden medals given by the Prague journal Film Kurier for the best films of the year 1933 were awarded to the domestic Czech film, 'Eaten Up Store,' directed by Marc Fric, and to the German 'Beggar's Opera' (WB), megged by G. W. Pabst.

"Katherina," Ufa film in the Czech language, is now being made in Barrandov studio, under direction of Vladimir Slavinsky and E. A. Londen. Based on comedy of Eugen Holly, Bratislava journalist with music by Josef Kumock.

Par's Clark-Out

William Clark, managing director of Paramount in Australia, is out. He was recalled to the New York office some weeks ago without explanation.

John Kennebeck will get the assignment to replace Clark when reorganization plans are completed. He has been in Australia for some years as exploitation chief.

'Voltaire' Breaks London Record; Barred in France

London,

Voltaire,' at Regal, where it is scheduled for four weeks, has broken the house record.

Warners rushed the picture to France, to give it a pre-release at the Apollo, a Warner release house, but were requested by the government there to hold picture back.

Government is afraid film, which deals with the corrupt practises of the French government in the 18th century, will stimulate the uneasy feelings of the French population now on edge due to the Stavisky scandal, which reveals corruption in high places similar to the Voltaire period.

French Distribs Tie In With S. S. Line for U. S. Mart

French producers now getting a weekly free trade show of modern French films in New York without having to pay shipping charges, duty or in any other way encountering expense, via a tieup with the French Line. Two of the showings have already been held and one is scheduled weekly as long as the pictures last.

Steamship line is given the films for exhibition to passengers during the journey without having to pay for rental. Remuneration comes while the line's ships are in New York in that a trade show is arranged each time for these films, with possible buyers, newspapermen and others invited. Ship carries the film back but the representative of the French filmers then continues negotiations. If a sale is made the film is shipped over through regular channels.

French filmers thus avoid paying shipping costs or duty on films that may or may not sell. French Line is a willing host, even to dishing up some drinks and sandwiches for the New York filmites, figuring it's good publicity besides good business. It brings the New York pic mob out to see the films more solidly than would be true in regular projection room showings.

Cosmo Films of Paris, distribs, made the deal with the French Line and John Taperneaux, new to film biz, is following the thing up on the New York end.

U. S. MADE INDIE PIC IN 2 OR 3 TONGUES

Sari Fedak, former wife of Ferenc Molnar, Hungarian playwright, left last week for Hollywood to start negotiations for an indie film to be made in this country starring her. Idea is to make it pretty much an all-Magyar effort, with Paul Lukas possible to handle the lead opposite Miss Fedak, if Paramount loan can be arranged.

Money for the film was raised by a syndicate of Hungarians in New York, $50,000 of it understood on hand in cash with more ready when and if needed.

Idea is to make a film in English and Hungarian versions, with a third version in German possible.

Foreign O. O.'s

John W. Hicks, Jr., head of Paramount's foreign department, sails for Europe Jan. 30 to o.o. the Continental offices. He'll be there about six weeks or so.

J. H. Seidelman, Columbia's foreign boss, sailed Friday (19). He goes to London first to head a convention of all the British staff, then to the Continent for general survey purposes.

Mexico Trims WB Film, Deemed Anti-German

Mexico City, Jan. 18.

Objections by Germans to certain sequences in 'Captured' (WB) on the ground that they slight Hitlerland reminded the state department of a law that Mexico must not stand for pictures offending her or any friendly nation.

Department ordered local WB office to cut the criticized sequences before okaying distribution for local nabe circuit.

'Captured' played a first run house here without any kicks, but complaints from Teutons rolled in during showings in the provinces. Germans wanted the whole picture banned, but department yielded only on cutting some scenes.

SCHENCK-KELLY HEADIN' HOME, PLANS SET

W. Kelly and Joseph M. Schenck sailed for New York Saturday (19) after completing a thorough reorganization of United Artists abroad. That included strengthening and enlarging of staffs in all the European spots, except Germany, to take care of increased product. Also the financial reorganization of London Films and British & Dominion Films, Ltd., all the product of which companies goes to U. A. for world release.

Last week Schenck and Kelly made a quickie tour of Europe, stopping off in Vienna, Budapest and other spots to give final okay to offices opened up by Kelly six and eight months ago. All offices on the continent will work out of Paris, it has been decided, with Jack Koerpel in charge.

Night before sailing Schenck and Kelly were in Paris for the world premiere of 'Catherine the Great' (London Films) at the Miracles Theatre.

Germany is absent from U. A. plans. No office there or representation of any sort. Some films will be dubbed into German for Central European consumption and if native agents want to buy them outright okay, but no distribution plans on the part of the company itself. Most of the German dubs will be made in Paris, with some possibly done in Vienna, for political and economic purposes.

Production in Paris, which had been mulled for some time, is definitely out. Company has decided that it can't make French films as cheaply as can the French, so it won't bother. When the French indies make okay pics the company will be interested in distribution rights.

Kelly has been abroad for over a year working on the various tangents of the foreign expansion thing and figures he's now ready to go home and see the folks.

Status of U. S. Films for Germany; New Anti-Dual Bill Worrisome

Washington, Jan.

It will be possible within weeks to correctly gauge th man film situation for the first time, accordin R. Canty, United States film commissioner in Central There is still considerable question about the American status in that country, as well as possible American prospects for film biz, he indicates.

'The economic situation is still bad,' Canty says, 'but governmental plans to relieve oppressed exhibitors from their many burdens, which in turn must provide them with greater purchasing means, should bear fruit and permit of careful analysis very soon.

'Perhaps it will be seen at that time that American distribution costs are disproportionately high and must be lowered by some new system of distribution in order to show profits in Germany; or perhaps it will be recognized that the release of a certain number of domestic features is necessary to keep American exchanges in business.'

The new German anti-double feature bill, Canty indicates, is another possible headache for Americans which has to be watched for a while.

'Heretofore,' he says, 'American exchanges sold many of their English language film with superimposed titles in German for second features. It is a practical certainty that the end of the double feature exhibitions will mean the finish of these versions except in Berlin first runs and possibly a few other Berlin houses for the reason that they will not stand up competitively in single-feature programs. Exhibitors in the German provinces, where English is not understood very much, will hardly book them unless the market is dried of German talkers, which does not seem likely.'

UA Needs Another Paris Cinema; Films Piling Up

22.

'Catherine the Great' (London Films) had its world premiere here Friday night (19) at the Miracles with Douglas Fairbanks, Joseph M. Schenck, Arthur W. Kelly, Douglas Fairbanks, Jr., and a lot of notables attending. Pretty much of a Hollywood opening, with all the trimmings, including government representatives and a Garde National at the door.

Film as originally scheduled for the Lord Byron, where 'Henry the Eighth' got its world premiere five months ago, but the earlier picture is still holding on.

Meantime U. A. is piling up pictures here and needs two houses to help clear the path. On the schedule for the Lord Byron, to follow 'Henry' are 'Masquerader,' 'The Bowery' and 'Roman Scandals,' which are to come in in that order, though one or two may be shunted to the Miracles to make room for newer product as it comes along.

Boyd, Marshall Wanted by A&B, New British Co.

London, Jan. 13.

A. & B. Film Productions, Limited, newly formed concern which has Carl Brisson under contract for one picture to which they intend to hold him, are lining up talent for 'Black Shirt', Bruce Graham's best seller for 1933. Chester Morris deal fell through, as actor wants too much money, and would have difficulty getting release from Universal.

Herbert Marshall thought of, with Bill Boyd not unlikely. Shooting scheduled for March 4, at Nettlefold studios, with L. Cahn to meg. Florence Desmond might be brought back from Hollywood for femme lead if Fox will grant temporary release. Harry Roy's Mayfair hotel band and Maurice Winnick band from Ciro's club also under consideration.

G-T Stock Situation

General Theatres Corporation, the subsidiary of Gaumont-British which handles the variety theatres, headed by the Palladium, has $10,000,000 outstanding of 6½% of first mortgage debenture stock and over

(Continued on page 54)

Pommer Out of Hospital, But Fox-Europa Quiet

Paris, Jan. 18.

Eric Pommer is out of the hospital, but Fox-Europa, which he heads, is not producing for the moment. 'Lilliom' and 'Un a Vole Un Homme' ('Man Stolen'), unit's first two pix, are finished, and next venture is not fully decided on, due to uncertain state of market and Pommer's health.

Understood that Pommer outfit will probably get going again along in March at the Paramount Joinville studio. Several stories are in shape for possible shooting.

Pommer is not yet back on the job, and won't start looking things over for a couple of weeks at least.

Lyons Back to U. S.

Moscow, Jan. 22.

Eugene Lyons, for six years United Press correspondent in Moscow, is returning to the U. S. For the last four years he has also covered Russian show business for VARIETY.

He will reach New York late in February, laden with Soviet plays, novels and original screen material by leading writers to which he has obtained exclusive rights. Among these are Alexei Tolstoy's 'Peter the Great' and 'Darling'; Bulgakov's 'Days of the Turbins'; Faiko's 'Man With a Portfolio'; Bill-Bielotzerkovsky's 'Moon on the Left'; Volnova's 'Semi-Precious Stones'; Katayev's 'A Million Tortures.'

Once Is Enough, Sez Levy

Paris, Jan.

Charles Levy, French Croesus and backer of Comptoir Cinematographic-Francaise for its production of 'King Pausole,' is sore because of announcement from London that he is to finance a picture to be made by Alexander Korda.

Levy says he made no arrangement with Ko a, and that he isn't going back any more films anyway. His big sugar interests

Metro Ogles Melbourne House; Fuller Decries Tie-In Story

ICK

Sydney, Dec. 27.

It now looks certain that MGM will take over a Melbourne theatre, probably the Auditorium, and thus break into theatre management in Australia rather than build a house of its own.

Metro seeks theatre control to break into opposition against General Theatres in Melbourne. Paramount has been operating its own theatre in Melbourne for years, and will continue. G. T. attempted to buy the Par house, but the deal fell through at the very last moment.

The Auditorium has been operating for some time under a British policy and, if deal goes through, will switch over to M-G special attractions. Failing to secure this house, organization will build.

Fullers emphatically denies that it is selling a portion of its theatre interests to M-G.

Both Sir Ben Fuller and W. J. Douglas, his g. m., admited they had been approached by certain officials of M-G on a buy-in project, but

(Continued on page 54)

AFU EXEC ARRESTED IN CURRENCY FRAUD

In connection with the disclosure of a severe violation of the strict currency regulations in this country, a member of the board of the AFU, Ernst Wilhelm Leborius, was arrested today charged with having assisted in bringing close to a million reichsmarks ($360,000) out of the country without a permit. The chief inculpant, a Swiss banker, seems to have gained the frontier in time to escape arrest.

In a statement to the press the AFU points out that the pending investigations have nothing to do with transactions of the company but merely concern the private business of Leborius. The suspension of Leborius will not affect the activities of the AFU.

FLASH!
"I AM SUZANNE" DOES BIGGEST
SATURDAY AND SUNDAY BUSINESS
AT RADIO CITY MUSIC HALL
OF ANY FOX PICTURE SINCE
"CAVALCADE" - - - - - - -
• And "Cavalcade" holds the Radio City Music Hall attendance record
FOX
I Am Suzanne!
with
LILIAN HARVEY
GENE RAYMOND
LESLIE BANKS
Podrecca's Piccoli Marionettes. Story and screen play by Edwin Justus Mayer and Rowland V. Lee. Directed by Rowland V. Lee.
JESSE L. LASKY Production

Talking Shorts

ISHAM JONES Orch
With Gypsy Nina, The Boylans
Variety
10 Mins.
Hollywood, N.
Vitaphone No. 1639

Nicely produced short to relieve the monotony of straight dansapation, although that's not intended to reflect on Isham Jones' tiptop dance music. But with him are the dancing Boylans and Gypsy Nina, who, like Jones, is a CBS radio artist.

Roy Mack, who irected, has nicely blended the various components, opening with Jones' own composition, 'Why Can't This Night Go On Forever,' irising-in to the Toyland Club where the Boylans and Nina enter. Latter accordion-vocalizes 'Siboney.' The entire personnel is in comic opera toyland costumes in keeping with the setting.

The 'Rachmaninoff' finale introduces some nice library processing stuff and it all ends on the upbeat, which can't be said for all band shorts. Furthermore the band personnel is nicely pan-shotted and well presented cinematographically. *Abel.*

'ISN'T THAT AWFUL?'
Easy Aces (Comedy)
10 Mins.
Hollywood, N. Y.
Vitaphone

Another in the series by the Easy Aces of radio rep. Goodman Ace authored this short as he does his ether scripts. He and Jane Ace are the principles. Charlie Williams from coast flickers is identified in a stooge bit, but unbilled. Roy Mack directed.

Idea is good and while well executed it might have been milked even a bit further. Jane Ace is one of those radio addicts. She sets her time by half past Amos 'n' Andy. When the grocer observes that Eddie Cantor's radio program is good, that reminds her to buy some coffee; Graham McNamee is the prompter to order some Graham crackers; Fred Allen inspires to mayonnaise; Phil Baker reminds her she needs some ham; but she also likes The Goldbergs on the radio, so that reminds her to cancel the ham, etc.

It's a satire on the radio merchandizing thing and probably in best taste that radio commercial-sponsored artists like the Aces should do it. While a satirical rib on the ether salesmanship it's also a valuable inferred bally for the appeal of the mike method of merchandizing.

Goodman Ace through all this is very much annoyed and decides to teach her a lesson. He seats himself before the radio and in turn tries this and that cigar, cigaret, toothpaste, etc., and gets himself pretty sick. Finally he tries a medication product, announced as sponsored by Cleano's Crime Stories. The tag is a Chic Sale crack which may or may not be fancied in general. It's the sole let-down in an otherwise tiptop short. *Abel.*

BING CROSBY
'Just An Echo'
Musical Sketch
22 Mins.
Paramount, N. Y.
Paramount

Crooner Bing Crosby, now also Actor Crosby, is cast this time as a forestry trooper with a yen for vocal calisthenics and pretty girls, in particular the niece of his superior who arrives at camp for a vacation. In between the light romantic plot development, Crosby croons a couple numbers, with 'Just An Echo' the tune featured. Lacks the punch of a trip hammer but agreeable shorts diversion for all.

Background is the outdoors of some spot in the west that looks like a forest preserve with campers around. Bing is on horseback part of the time riding around the mountains, among other things stopping people from smoking cigs, the how he first meets up with the girl; a type who screens none too well. Later, when a dance is given for her by her Captain papa, Bing is called upon to render a pop croon special.

When his attentions to the leading lady are stubbornly restrained, the girl goes to jump into the lake under heat of conceit, and does, Bing follows for the rescue. The two end up on horseback, Bing closing things up with more of 'Just An Echo.' Two girls supporting are Mary Kornman and Alice Ardell, mistress and maid respectively.

Arvid E. Gillstrom is the producer and director. *Char.*

Ruverol Scripts at MG

Hollywood, Jan. 22.

Aurania Ruverol, author of the play 'Growing Pains,' is at Metro as a scenario writer.

She is scripting an original for Hunt, Stromberg production.

GALLANT LADY

Twentieth Century production and United Artists release. Stars Ann Harding. Features Otto Kruger and Clive Brook. Associate producers, William Goetz and Raymond Griffith. Directed by Gregory La Cava. From original by Gilbert Emery and Douglas Doty. Adaptation, Sam Mintz; photography, Pev Marley. At Rivoli, N. Y., for run starting Jan. 20. Running time, 81 mins.

Sally	Ann Harding
Dan	Clive Brook
Philip Lawrence	Otto Kruger
Mario	Tullio Carminati
Deedy	Dickie Moore
Maria	Janet Beecher
Cynthia	Betty Lawford

Human lm document which sketches its way sharply through the life of a woman who loses her son but regains him years later by the expediency of a second marriage. Appeal is to the women in particular, but shorn of any singular predilections of fan element it's a picture which commands entertainment of all. Attendance prospects are preponderately bright. Maybe not the best picture of the year, but among the candidates for that rating.

For Ann Harding the story of 'Gallant Lady,' with its sympathetic interest and situations, affords opportunities that have not been hers of late. She shines in her modest manner of performance as the mother who is torn from a father-less baby.

As the story commences to unfurl, and for sometime thereafter, it is equivocal whether or not the mother becomes such out of wedlock or whether the father, killed in an attempted trans-oceanic flight, was her husband. While the latter is inferred the scenario could have made it less doubtful.

Miss Harding has competent support including Clive Brook, Otto Kruger, Tullio Carminati, little Dickie Moore and Janet Beecher. Without such a cast she might have had a trying time endeavoring to reach the punch attained.

A good guesser might suspect what's going to happen after seeing the first reel or so, yet there remains sufficient plot development and turn of situation to maintain the suspense. Even up to the last 500 feet or so, the guesser may have his doubts. Picture is that way through its 81 minutes, teasing its audience just enough to make it diverting and relishing.

Miss Harding does a broken-hearted mother-to-be who is befriended by a stranger, a down-and-outer returned from a prison sentence. Between the two a restrained admiration builds up which is never permitted to express itself very definitely in a romantic manner. After accidentally meeting her boy, now seven or eight years old, in Paris, Miss Harding weaves her way into his affection and eventually marries the father who adopted him. This occurs about the time when another foster-mother is in prospect. It's all handled deftly by both story and direction.

Tullio Carminati a pseudo-comedy character as a love-sick count who follows Miss Harding around but eventually swings his attentions to another. He sings a couple of numbers in addition. They don't jar the picture or sidetrack the story.

Brook, always reliable, and Kruger, are both there. Making Brook an outcast is a little out of his line but not an unreasonable character in his hands, harking back to one of the early Bancroft pictures. As the kid Dickie Moore stirs the necessary this and that. *Char.*

Miniature Reviews

'Gallant Lady' (UA). One of Ann Harding's best. Strong mother interest and has all that's needed for the other side of the fence.

'Fashions of 1934' (FN). Lavish girl-and-clothes musical not overboard on music. Ably cast and sumptuously produced with heavy s. a. and sartorial appcal. Certain pull all types of audiences.

assacre' (FN). Richard Barthelmess as a modern Indian, saving his people from white persecution. Plot tepid to provoke much interest at this date.

Country Crui (U). Another in the overland bus cycle. Might be liked in lesser houses.

'I Am Suzanne' (Fox). Third for Lilian Harvey, and a big improvement. Puppet show fantasy. Lasky-produced.

'Let's Fall Love' (Col). Unpretentious and pleasant musical with a new girl, Ann Sothern. No chorus, no legs, no undressing for a change. Moderately geared for moderate income.

'Miss Fane's Baby is Stolen' (Par). Kidnap yarn with Alice Brady, Dorothea Wieck and Baby LeRoy in cast. Boxoffice as well as entertainment.

yrt and Marge' (U). icture starring radio team of same name holds some Al Boasberg-Ted Healy hokum comedy that partly covers up clumsiness of the production. Okay for nabes, and small towns where Myrt and Marge have air following.

FASHIONS OF 1934

(MUSICAL)

First National production and release. Stars William Powell. Features Bette Davis, Frank McHugh and Verree Teasdale. Directed by William Dieterle. Adaptation by Gene Markey and Kathryn Scola; screen play, F. Hugh Herbert and Carl Erickson, from original by Harry Collins and Warren Duff. Numbers created and directed by Busby Berkeley; songs, Sammy Fain and Irving Kahal; gowns, Orry-Kelly; camera, William Rees; music director, Leo Forbstein. At Hollywood, N. Y., week Jan. 18. Running time, 80 mins.

Sherwood Nash	William Powell
Lynn	Bette Davis
Snap	Frank McHugh
The Duchess	Verree Teasdale
Baroque	Reginald Owen
Duryea	Henry O'Neill
Jimmy	Phillip Reed
Joe Ward	Hugh Herbert
Harry	Gordon Westcott
Glenda	Dorothy Burgess
Glass	Etienne Girardot
Feldman	William Burress
Caponelli	George Humbert

ions of 1934' may be a bit far-fetched and inconsistent, being predicated on a false premise, but it's a boxoffice picture. It has color, flash, dash, class, girls and plenty of clothes.

It's certainly one of the most saleable pictures extant. All sorts of exploitation angles and good copy in every respect, starting with the title. The femme appeal is obvious from the billing, so that takes care of the boys also.

Story has to do with the bootlegging of exclusive Paris models. Action starts in the U.S. but quickly shifts to the French capital where the slick, racketeering Powell transfers his ingenuity and buncombe to coincide with the ultra ateliers of the French fashion founts. He soon has the couturiers of both Continents nerts with his theatrical methods, aided and abetted not a little by the fortuitous circumstance of having remembered the Duchess way back when she was just Hoboken Mamie. With the Duchess (Verree Teasdale) as the fulcrum of a key situation, he stymies the topnotch French male dressmaker, Baroque (Reginald Owen), who is interested in the pseudo-Russian duchess.

The negative retrospective aspects are many. For one thing Powell (who is starred) is a wrong guy, despite all his affability which alone sustains his sympathetic appeal. Just why and how Bette Davis enters the picture never quite rings true. But there she is and she must be accepted. Frank McHugh is Powell's stooge.

In the Paris locale Miss Teasdale comes into prominence as does Reginald Owen who is convincing as Baroque, the champ couturier. Hugh Herbert also has his moments as the big feather and ostrich man from California.

In the lavish musical cycle, and according to the standards set by WB with '42nd Street,' 'Gold Diggers' and 'Footlight Parade,' 'Fashions' doesn't top any of these, but WB has wisely refrained from aspiring to such pretentions and yet it is pretentious enough in the one big sock opportunity.

That's the wow feather scene wherein Busby Berkeley has combined a pageant of ostrich plumes to include a Hall of Human Harps, a Web of Dreams, and Venus and her Galley Slaves. These capitalized phrases are culled from the program. It's merely an elaboration and buildup of every aspect of the feather number. Herein Berkeley again repeats the prismatic formations, dissolves, overhead shots and other of the now established school of B.B. cinematerps. Seemingly Berkeley now commands the position of demanding certain latitude to get over his ideas, and Warners has been generous in according him full co-operation.

Wisely there isn't an overplus of music. 'Broken Melody' is the one big number, reprised for the ostrich feather production, with the blonde lookers camera-angled from every stance. The idea has been to promulgate the plot foremost although the sundry deficiencies are obvious.

The expert playing does much to bolster script shortcomings, notably Powell. McHugh's comedy opportunities are milked. Miss Teasdale looks the Duchess and Miss Davis' assortment of hair-dresses are a bit bewildering, and a couple of 'em not so flattering. Philip Reed, as the kid composer, impresses as a comer.

All other technical details are ultra from the costume and scenic investiture and the gorgeous girls to Dieterle's tiptop direction, which does much to move things along fast, as does Berkeley's number-staging. *Abel.*

MASSACRE

First National production and release. Stars Richard Barthelmess. Directed by Alan Crosland. Features Ann Dvorak, Dudley Digges, Claire Dodd. Adapted by Ralph Block and Sheridan Gibney from story by Robert Gessner and Block. George Barnes, photog. At Strand, N. Y., week Jan. 17. Running time, 70 mins.

Joe Thunder Horse	Richard Barthelmess
Lydia	Ann Dvorak
Quissenberry	Dudley Digges
Norma	Claire Dodd
Dickinson	Henry O'Neill
Dawson	Robert Barrat
Dr. Turner	Arthur Hohl
Shanks	Sidney Toler
Sam	Clarence Muse
Grandy	William V. Mong
Jennie	Agnes Narcha

Persecution of the redskin under the white administrators of Indian affairs in the southwest is the not-so-timely subject of 'Massacre.' Film attempts to modernize a tepid subject by setting the action at the time of the last Chicago World's Fair. Richard Barthelmess stars as an Indian with roadway playboy ideas, and upon his shoulders restz the assignment of drawing about all 'Massacre' will get. Not likely to be much despite the all-around technical excellence of the production and the sincerity behind the theme.

Barthelmess is yes and no in the role of Joe Thunder Horse, an educated Sioux, who has been away from the reservation so long he doesn't know the difference between a papoose and a tomahawk. Worst of all, when surrounded by other big chiefs whc are Indians on the up and up, he doesn't look an Indian any more than Jimmy Durante looks like a Chinaman. Only the energetic playing of the role as handled by Barthelmess saves it from complete incredibility.

Story is very complicated nd rambles off on too many tacks. It starts with Joe as the star of a wild west show at the Fair, and a redskin Don Juan with the local society girls. One girl (Claire Dodd) in particular goes for him, and in their last scene together they fade out in an embrace on a couch.

Joe's father, a big chief, who hasn't seen the boy for years, is dying and sends for him. Upon arriving Joe learns of the cruelty of the white reservation heads and proceeds to correct the conditions through a friend in Washington. Along the way are fires, riots, a killing, a chase and an attack on the Indian's young sister by one of the white villains.

Another Hollywood Indian, Ann Dvorak, is opposite Barthelmess as a native girl, also educated, who stenogs in the government office and tips the hero about the chiseling. They clinch in the midst of a classic outdoor scenic at the finish.

Story requirements confine most of the camera stuff to flatlands of the Indian reservation, but even these are pictorially interesting. Much care evidently was taken in the detail end, for the picture shows it.

A capable cast of standard character people in support with Dudley Digges the head vil and Clarence Muse in for comedy. *Bige.*

Cross Country Cruise

Universal production and release. Stars Lew Ayres and features June Knight, Alice White and Alan Dinehart. Directed by Eddie Buzzell. Stanley Rauh, story; Elmer Harris, screen play; Geo. Robinson, camera. At Roxy, N. Y., week Jan. 19. Running time, 78 mins.

Norman	Lew Ayres
Sue	June Knight
May	Alice White
Steve	Alan Dinehart
Vita	Minna Gombell
Bronson	Eugene Pallette
Murphy	Arthur Vinton
The Grouch	Robert McWade
The Italian	Henry Armetta

Third release in the overland bus cycle, and no argument for that form of story. It's padded and sadly lacking in plot. Photography mostly good and sound average, with the direction pulled out of shape by the interpolations. Might be a draw in some spots and a swell ad for the Greyhound line, if it doesn't create the impression that a murder is tossed in ith every transcontinental trip.

This time the murder victim is the wife of the heavy, who won't divorce her husband so he can marry the heroine. He shoots her with a bow and arrow in a Denver department store. Bright hero pins the murder on him, though the heroine is accused, and the heavy grabs the bus for an escape, crashing an airplane placed in the road to stop him. This might make a fairly acceptable story in 55 minutes.

Part of the padding is due to stopovers of the bus with extraneous matter instead of plot. Eugene Pallette is in just to make a verbal nuisance of himself, and Robert McWade is a grouch to be peeved by Pallette. Yards and yards of road scenery, much footage on the Mormon tabernacle, Chicago and other spots and a visit to a carnival when the bus conveniently breaks down and gives the author a chance to plant the bow and arrow idea.

Interest does not start until near the end, and it's a poor script job all the way.

Lew Ayres, June Knight, Alice White and others work hard but get nowhere in particular. Transcontinental buses are too small to be turned into 'Grand Hotels.' *Chic.*

I AM SUZANNE

(MUSICAL)

Jesse L. Lasky production and Fox release. Features Lilian Harvey, Gene Raymond, Leslie Banks and Piccoli Marionettes. Directed by Rowland V. Lee. Story and adaptation by the director and Edwin Justus Mayer. Dances staged by Sammy Lee. At Music Hall, N. Y., week Jan. 18. Running time, 99 mins.

Suzanne	Lilian Harvey
Tony	Gene Raymond
Baron	Leslie Banks
Mama	Georgia Caine
Fifi	Geneva Mitchell
Dr. Lorenzo	Halliwell Hobbes
Luigi	Murray Kinnell
Manager	Edward Keane
Satan	Lionel Belmore
	iccoli Marionettes

Fox's third for and with Lilian Harvey, this time with Jesse Lasky producing, and by far her best to date. Not a wow, but rates fairly well in that respect. What it does chiefly is to capture the right mood for the proper setting off of the Harvey pesonality.

A bad fault is slow pacing of a story that's inherently not brisk by nature. At the Music Hall the 99 minutes seem much too long, but that can always be corrected. The picture's bid for attention within the trade is the fact that it settles the Lilian Harvey question; it shows that with the right handling this girl is okay.

Story is perfect for the actress from the other side, a fantasy that treads as lightly as the girl herself, and gives her a crack at everything she does best. She's a dancer under the tutelage and influence of a mercenary mixed team of polite racketeers. Her big romance is with the boy impresario of a puppet show. When she breaks her leg the boy takes her in. There are complications, but it works out all right, with the two of them teaming and clicking after the girl recovers.

Story's effectiveness is largely due to the clever use of puppets, both in the script development and the action. The puppets are used both for production number purposes and the underlying theme of the story. They're symbolical in their relation to the story, but it's clearly drawn and easily understandable. Symbolism in films, when those who try it seek to go arty, usually is so complicated that Pinkerton and Scotland Yard combined can't unravel it. This time, however, it's done simply and effectively.

The Piccoli Marionette troupe, which played the picture houses recently, is featured in the billing along with Miss Harvey and Gene Raymond, but the Yale Puppeteers are credited with the two production numbers. Latter go to two extremes—hell and St. Moritz.

Besides her singing and other dancing, Miss Harvey's specialty work includes an adagio number in which she takes a tossing around that no other picture principal has thought of attempting. A shorty in height and a briefy in weight, she's just what they order for aesthetic threesomes. The close-ups indicate no doubling, either. Miss Harvey works with a big line of Gary Leons in a dance sequence smartly staged by Sammy Lee.

Opposite Miss Harvey, and the right type, is Gene Raymond. Leslie Banks' work as the combo comedian and villain should get him considerable attention over here. Georgia Caine has the other meaty support part, teaming well with the English-man. *Bige.*

LET'S FALL IN LOVE

(MUSICAL)

Columbia production and release. Features Edmund Lowe with Ann Sothern, Miriam Jordan, Gregory Ratoff underlined. Directed by David Burton. Associate producer, Felix Young; asst. director, Arthur Black; story and screen play, Herbert Fields; music and lyrics, Harold Arlen, Ted Koehler; musical director, Bakaleinikoff; cameraman, Benjamin Kline; sound, George Cooper; film editor, Gene Milford. At Rialto N. Y., week Jan. 19. Running time, 67 mins.

Ken	Edmund Lowe
Jean	Ann Sothern
Gerry	iriam Jordan
Max	regory Ratoff
Forsell	Tala Birell
Composer	Arthur Jarrett
Agatha	Marjorie Gateson

A nice, modestly proportioned musical which should do moderately well for itself and the theatres. On the trade end it really amounts to a lesson on how to make a picture with tunes and keep it within financial reason. Some of the indie producers will probably sit through this one a couple of times. They should.

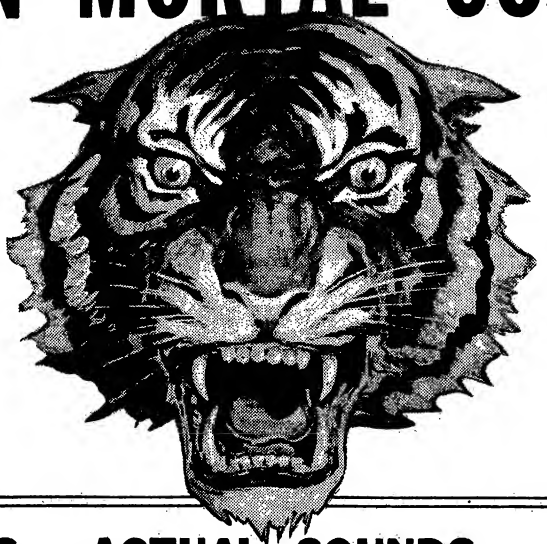
But the penalty of holding down is that such films generally reap as they have sown unless the story, or comedy, is unusually strong. And this script is not muscle bound. Besides which it's a bit shy on name strength, the lineup emphasizing Edmund Lowe and uncovering a screen neophyte in the person of Ann Sothern, nee Harriet Lake from legit musical comedies, in whose direction the exploitation will likely point. Yet this weakness may also be construed as part of the picture's strength for Miss Sothern is no hardship. She'll probably spend many an hour in the studios before she sees herself in another such closeup as she is lucky enough to have grabbed in this opera. It's down next to closing and apparently one of the main reasons some of the Coast lads have become Sothern contract minded.

Other advantages are a hit tune

(Continued on page 21)

ASIA'S FIERCEST JUNGLE BEASTS CLASH IN MORTAL COMBAT!!!

CLYDE E. ELLIOTT
director of
"BRING 'EM BACK ALIVE"
surpasses himself in this roaring torrent of sensational excitement!



DEVIL TIGER
eyes like balls of fire . fangs like murderous daggers . . . powerful, crafty, terror-inspiring . . . mad with thirst for human blood.

ACTUAL SIGHTS... ACTUAL SOUNDS... UNPARALLELED THRILLS... HITHERTO UNWITNESSED BY ANY LIVING MAN

DEVIL TIGER

15 TREMENDOUS THRILLS
Three lone humans...in Asia's darkest jungles . . . pitting their puny strength against a maelstrom of ferocious beasts. Snarling tigers ...breath-crushing pythons... steel-jawed crocodiles . . . lions . . . hyenas...bears...giant lizards . . . leopards . . . other animals...knowing one law; *Kill or be killed!*

REAL!!!!! GENUINE!! AUTHENTIC!
From the black heart of Asia's impenetrable jungles comes this amazing saga of beasts at death grips in the struggle for life. You hear their actual battle cries re-echo through the forest . . . sounds that haunt you for days!

THE RAVES BEGIN:
"This travel film is a pip for thrilling animal combats in the jungle. There are so many exploitation angles that IT'S A CINCH TO CORRAL THE CUSTOMERS with just a little smash. Clyde Elliott made this film in the heart of tropical Asia. IT'S A SWELL FILM AND ONE OF THE BEST OF ITS KIND."
says M. P. DAILY

CIRCUS IT FOR A SMASH CLEAN-UP!
Plaster the town with posters! Smack the newspapers with big ads! Flood the dailies with publicity! Turn your front into a jungle! Daze the town with stunts! FOR HERE YOU HAVE THE GREATEST ANIMAL SENSATION YET MADE...AN UNSTOPPABLE MOP-UP!

FOX production

Directed by
CLYDE E. ELLIOTT
director of
"BRING 'EM BACK ALIVE"
Edited by Truman Talley
Story by James O. Spearing

PARAMOUNT, N. Y.

Paramount's the ticket this week. From both the stage and the screen the show spells satisfaction, and, judging from the state of business at the peak hour Friday night, the gross is going to reflect that in no uncertain terms.

Eddie Cantor is on the stage at the head of a unit which he himself has strung together. House pays the comedian $15,000 and he supplies the talent. How much is left for Cantor is a question when a compilation of the atractions reveals acts of Chaney and Fox, Chilton and Thomas, George Prentiss, Florence Desmond, a sister team and Dave Rubinoff. Permanent line girls of the theatre are supplied for two numbers, at opening and in the middle.

Not the entire show but most of it Cantor is punchy throughout with talk, kibitzing and songs. His session with Rubinoff follows violinist's sock playing of a couple numbers in the Rubinoff manner.

Cantor and Rubinoff kid each other a lot before calling it curtains, by which Friday night the time clock had the unit's length at 75 minutes. This is too long and has a tendency of slowing up the proceedings at certain points but not as seriously as might be imagined because of the bulk of talent on the stage.

Unit opens with offstage chorus doing a Cantor number from 'Roman Scandals' (UA) entitled 'Keep Young and Beautiful,' line girls following in an introductory for the comedian. At the outset Cantor, the sly young fellow that he is, gets in the plugs without making anyone ad-minded. He mentions his pictre, the Rivoli where it ended its run Friday (19), Chase & Sanborn, their coffee, etc.

Chilton and Thomas follow in their classic tap routine, Cantor coming back for more talk, this time of Washington, President Roosevelt, etc. George Prentiss' clever 'Punch and Judy' performance then goes on. Here is the strong appeal for the kids, plus Cantor, who most kids also take to.

After a girl number as lead-up to a newly created dance number by Chaney and Fox, Florence Desmond arrives on the scene with her impressions of film stars. She's a hit, but if anyone wanted to trim the running time, she could drop a couple bits which do not rank as her best and lessen the Hepburn encore speech.

One of the big laughs for Cantor is provoked by his interlude as Mae West, in skirts, hat and all. In winding up Cantor and Rubinoff do a couple numbers, former throating, other violining. This portion could be made a little more compact, too. Even without remedy, it's a show as played Friday night that won't have anyone suing the theatre.

Picture also is an entertainer, 'Miss Fane's Baby Is Stolen' (Par). A Bing Crosby short, 'Just an Echo' (Par) and Paramount News to dress. *Char.*

ROXY, N. Y.

Happens that this week the acts sort of snuggle up to each other and merge. Result is a smooth mover, notable more for the absence of poor material than for the value of the turns shown. Foster Girls get three good sets of costumes, too, and that helps.

Opens with the 'Chant Indouen' danced by the girls. When they face 50th street they're nautch girls in white and silver. When they turn uptown they're in trunks and brassieres, mostly red. Two-way costumes not a novelty, but the music helps trick this one up. Changes when the bare legs show, carying from the Indian to the modern theme and back as the girls pivot.

The Espeys, two girls and a man, do a roughed up adagio in faster tempo than that. Without part of their act here, but enough to get a hand for some good stunts, chiefly falls. Carl Emmy next with his pooches. Evidently a late booking, as he gets no program or house board mention. Nice bunch of pups, smart tricks, though too much along the same lines, and a clown poodle that really does pantomime and shows a sense of comedy. Good stuff for the children who flock here and not hard to hand out to adults.

Next is the Four Franks in their hoofing and music. Act better dressed than the last time caught by this reviewer, and the younger girl toned down to the point where she gets over instead of tiring. Good little act that stood up well.

Fourth is Vera Van, radio voice, who is not really a good singer, but knows some effective tricks that make her sound like something. It's haymaking time for her, for she gets a great build-up, Rube Wolf, the m. c., coming in with her for the third song, and Wolf and the line girls backing the fourth. Line does half boys in tails and the other girls in pink, with huge ruffles half-way below the knees, for an odd effect. Not possible to lay out elaborate step routines for the girls with limited rehearsal, but stuff is made to look showy, and this is a particularly good example of getting effect chiefly with walkaround.

Trixie Friganza winds up with some new material that gets the laugh, and a burlesque bit with Wolf, who prefaces her act with a trumpet solo that doesn't hurt his reputation any. Good triple tonguing. Trixie doing the rumba is alone worth the price of admission. She sure gags it.

Finish is the line again in simple but effective costumes, what there is of them. Not offensive, but show plenty. The Espeys back for the other, and harder half of their act and all on for the goodbye kiss. Stage show runs 59 minutes.

Entire show runs three hours and 25 minues as caught, but about half an hour of this can be blamed on a couple of shorts. More time taken by the Tastyeast broadcast, which is only Monday, Wednesday and Friday, with Jones and Hare hanging on the mike. Disney short was advertised and not shown, replaced by a Stoopnagle and Budd comedy that is not very funny.

Picture is 'Cross Country Cruise' (U). House comfortably full downstairs but wide open spaces in the gallery. *Chic.*

PARAMOUNT, L. A.

Los Angeles, Jan. 17.

Fair stage entertainment but no rave. Harry Rose builds up Harry Rose too strong in the opening and he fails to live up to his prognostications.

Line girls do three numbers, open with a high kicking routine, later do an old-fashioned waltz and close the show with a tap number. Sandwiched in between, sure fire Nell Kelly sings three special numbers to good returns. Could have returned, but she wisely called it a day. Novak and Fay, with their familiar comedy hand-balancing work landed solidly and were called back for some extra clowning. Tex Morrissey with mule Hank, another femme, did okay.

Stage band under Max Bradfield's baton stuck to accompanying the acts, did away with the usual specialty.

Entire presentation is without novelty, being just another stage show.

'All of Me' (Par) the feature, Universal-Louise Fazenda comedy, Par News clips and Port o' Call travelog rounded out the screen entertainment. Biz capacity downstairs for the second show Thursday night. *Call.*

STATE, N. Y.

Either Cab Calloway or James Cagney has always meant happy tidings to the State. This week the Loew mainstreeter has them in combination, Calloway heading the stage aggregation and Cagney in 'Lady Killer' (WB), and the takings should be away above average. Saturday matinee's turnout pointed in that direction. Call on this occasion was on the verge of making it a holdout line, and even the supper show failed to reveal the customary wide and open field of empties.

With Calloway down for $5,500, there wasn't much left to pass around for the rest of the bill. Bookers solved the problem by slipping in Capt. Willie Mause as the opening and two talking acts—Clyde Hager and Artie Lewis and Peggy Ames—to precede the headlining act. With the lineup cut down to four turns as compared to the usual five and Mauss limiting his exhibit to four minutes, the task of stretching things out fell to Calloway.

At the Saturday mat performance Calloway kept himself and his troupe going at high speed for nigh 40 minutes. With the exception of around 10 minutes of it the routine resolved itself into one band number after another, but there was no wearing down of this mob. Calloway plied them with nine straight orchestrations, along with frequent outburst of his own brand of Harlem caterwauling. Ulma Turner gave them something slick in the way of toe and heel tatooing; Aida Ward contributed a smooth bit of torchifying and the Five Perculators unlimbered a sizzling mess of rhythm by both the vocal and pedal route, but still the customers clamored for more. Melange that Calloway has put together for his brief stage tour prior to sailing for London is the best he's yet unveiled across the vaude footlights. If this is what he's taking over with him, the results can't be anything short of sensational.

Following Capt. Willie Mauss' 'Death Whel' stunt, with the hurtling of his bike around the circumference of the ferris structure good for at least two minutes of high blood pressure, Clyde Hager put on his potato-cutting dodge and found the old chestnuts and double entendres were still okay for this bunch. Artie Lewis has added an eight-foot boy to his act, making it two turns in one—one crossfire and the other sideshow. Both portions of the Lewis-Ames circus registered solidly. *Odec.*

PALACE, N. Y.

Just a vaude show at the Palace this week, with nothing much to get excited about at any time, though with a sufficient mixture of entertainment to pass.

Starts with Van Horn and Inez, skating act. Three people, Betty Lytell being the third. All okay on the rollers, doing what most other skaters do without getting too worked up.

Ross Wyse, Jr., with papa and mamma, in the deuce, had a nice time. Kid knows how to dance and will develop. Still inclined to be a bit too smart alecky.

Gertrude Niessen, centered, sprung a surprise by going in for a dance number. Her singing is good for vaude though not as good as on radio. But her dancing is, surprisingly enough, even better. Does a rhumba with all the twists in their proper places. Unfortunately, the Palace electrician spoiled one of her numbers at least by putting a baby spot in dark blue on her face. She can't take that kind of lighting.

Gordon and Ryan next to shut. Gordon is getting too fancy with his comedy. Gordon knows laughs and knows how to handle them, but isn't demonstrating it on this date. Here again the electrician went haywire on lights, almost ruining Miss Ryan's solo.

Gracella and Theodore, for the closing groove, had themselves an easy romp. Theirs is a well-dressed, colorful turn.

Exactly one hour, which is plenty of show, with 'Design for Living' (Par) on its third Broadway stop. *Kauf.*

FOX, B'KLYN

Two performers of outstanding ability on the current bill. These are Chaz Chase and Art Frank. But imagine Frank doing his takeoff of a decrepit thrill seeker in front of a bandstand without a backdrop and lights full up. That's how he's staged here. Chase, of course, uses the whole stage to advantage.

Show girl types support the line girls. The former open in a flash number wearing musty costumes that at least should have been dusted down and otherwise are misfitting to the rounded figures of the girls.

Fred Berrens leads everything on the stage, even the choral group, which in one number stands before a scrim. The band is behind the scrim and Berrens, who is short of stature, is in front of the choral group, but yet supposedly also leads the band, which he can't see and who can't see him. That's unique.

Wrong, also, to place Berrens in front of a performer, so as to hide that performer from the audience. This happens while Al Goodhart, song composer turned performer, is one. Berrens when not in front of Goodhart is back or to the side of him, enough so as to distract with the waving of the baton from anything Goodhart may do.

A dance pair in evening clothes do a waltz before the finale, and do it altogether too slow. Means little. Couple of shorts and newsreel (U) round out. Scale drops from 55 cents to 25 cents at 10:30 Saturday night for midnight show, which begins at other Brooklyn loop spots at least one hour later or more. That's when the Fox fills up. They may be a moral in this that's not on the stage. *Shan.*

ORPHEUM, DENVER

Denver, Jan. 15.

First sho to be produced in Denver by Fanchon personally, headlined Estelle Taylor, and was also the first week for Al Lyons, m.c., imported from the Fox, St. Louis. This improvement is just the thing the Orpheum stage shows have been needing. Heretofore the m.c. has been drafted from one of the acts and usually it worked out poorly.

This first show by Fanchon is fast and entertaining throughout, Lyons doing the job of announcing and leading the band in first class fashion. Packed houses so far helped by 'Convention City' (FN) on the screen.

Chas. Brugge drew the opening spot, followin the gools, and with a Charlie Chaplin makeup, and like Chaplin in all his pictures, says nary a word. Does typical Chaplin imitations, and while standing on his head plays banjo.

Carson and Isabel do fast acrobatic and ballroom dancing, mixing in a few tricks not on the usual lists. It's a rapid fire act, good while it lasts, but too short. It's hard work.

A unique novelty, at least for Denver, was the next routine by the girls. Before a black drop the line, dressed as characters in a cartoon on the screen, dance back and forth. There's four skeletons, a couple of fish, a frog, and others. Expensive costumes, but they're worth it.

Gus Elmore and Sims, blackface, get off to a typical lazybones start. Go hunting wild men, after giving instructions to other how to act, one goes off, changes to wild man costume, and their antics, as the wild man tries to get the Negro, gets a laugh, but the latter wins when he pulls an oversize razor.

Estelle Taylor opens with 'Gypsy Fiddles,' her best. Closes with 'Just Bill,' perched on the piano, a la Helen Morgan, and in a green dress and hat, with a huge red flower on her breast. She is one of the major reasons for the crowds this week. Her voice, much improved, is beyond expectation. She sings three songs. While she is changing to the 'Bill' costume Lyons plays Second Hungarian Rhapsody' on the piano. Up ahead he plays an accordion.

Harry Huffman, manager, came on stage and made a nice speech, welcoming Estelle and introducing Fanchon.

The fine hand of Fanchon is seen in the final routine. Girls each carry two fans, and do something new with them. Not needing them to cover themselves, they can manipulate singly and in groups.

Show is worth the money. Prices for the main floor and loges have been boosted from 40c. to 50c. Crowds prove they will pay within reason for what they want to see. *Rose.*

TRANSLUX

(And Fox Movietone)

It's rare when you can call it a model newsreel program. But that's the only description which fits the Luxer this week. It's right in line with the headlines and editorials.

Again Pathe draws honorable mention for simplifying a national economic problem. It applies its chart, symbol and diagram system to the Roosevelt dollar. Pathe unquestionably in its series is rendering great public service through the medium of the newsreel. This series, if other episodes are as worthy as the first two, will establish the Rooster trademark as the Literary Digest of the screen. Intelligent patrons that view it realize that the screen in less than a minute has provided a better understanding than hours of specialized reading. It should be a boon to visual education.

Father Coughlin crashes the newsreels in a statement on the gold problem made through Universal. The Fighting Priest, it has been heard in news circles for some time now, has turned away previous reel solicitations.

Fox passes up all dollar explanations except a brief talk from the Treasurer, which is included in the Luxer make-up. Fox reel, of course, can no longer be compared to the combined contributions of U, Pathe and Par in the Luxer. Nevertheless, there are other ways in which audiences themselves will make comparisons. They will note, for instance, that Fox currently is leading off with the navy fliers heading for Hawaii. Universal, which had this in detail last week, is now showing the Hawaiian arrival and reception.

With all the active news around and available to conscientious reels further comparisons skow Fox dipping heavily into the magazine or library type of filler. It has such old ones furnishing the bulk of the national release as Rome traffic cops, the feeding of Wyoming Elk, Japanese fire ceremony, Sidney life savers, Canary Islands wrestling (no ringside views).

Some of the best insurrection scenes that have come out of Cuba are incorporated in the U clip dealing with Hevia. Actual shooting and killings in a public square caught by a cameraman evidently tucked away on some roof-top.

Paramount's close-up of the younger Ford testifying during the Detroit bank quizz affords an excellent character study.

First reel to get into the Wynecoop court hippodrome be Pathe. Although it is a silent, off screen reporting gives a complete word account, while the defendant's lips move or while the prosecutor is handling exhibits.

In the straight news class also is Pathe's on the recent Brooklyn kidnapping. The mother speaks and rare views are obtained of the alleged abductors.

Education comes in for a laugh through Paramount's handling of a family of conscientious objectors to inculcation methods of public schools. The father has a Chaplinesque mustache and the children's solutions to correct man's questions are humorous. The thing impresses as though the parents, rather than the children, should be back in the classroom.

The Rockaway whale, the Woolworth heiress who goes on her honeymoon without the groom and a New York policeman restored to his anti-racketeer job are all worthwhile subjects.

Tragic studies of the mass funeral service for over 100 miners entombed in a Czech mine are afforded by U.

Fox and the Luxer both have such regulars as motor vehicle play depicting what happens to some careless drivers, Connecticut skiing, New England dog sledding.

Other Luxer material: Miami air show, distilleries at work in Scotland, fashions, North Carolina oil plant explosion, Columbia carsmen in a new practise device, Palm Springs dogs, Frank Buck's animals, a humming bird, Garden hockey, Girl Scouts, California bears and Vermont cavalry. *Wahy.*

HIPP, BALTIMORE

Baltimore, Jan. 19.

It was a nod to the public's recently developed fancy for unit mode of rostrum fare that prompted this welding of four vaude acts and a line of girls into a prez form of entertainment this week. Might be a nifty idea upon occasion, but present instance defeats its purpose and comes close to nullifying effect.

Primarily, show as routined has no sock of any great, or even sufficient, proportions in all its 60 minutes. The unity sought isn't there and the stop-and-go junctures necessitated by the layout and act-splitting kills any possible build-up. Despite the slap-together appearance of a good tab or unit, there was initially a clever, gulding hand lurking somewhere behind the production and staging. Current instance hasn't even speed and dispatch, and what might have been a much more pleasurable bill of acts in vaude sequence evolves into an unwieldy and sluggish piece tagged 'Carnival of Joy' unit. Said to have been routined at an early a. m. hearsal opening day. And it shows it.

Bert Lahr is top name, but in the main unfamiliar to mob hereabouts. Hasn't played this burg since long before 'Hold Everything.' He's using old stuff,' plenty bewhiskered, but novel enough hereabouts, the cop bit, the medico exam bit from 'Flying High' and his take-off on Clifton Webb. Latter laid a fearful egg, probably not half doz. in audience aware of identity of subject, consequently the satire sailed right over their heads. His other material elicited better reception, but impression would have been heightened if served in consecutive doses. As dished, in three helpings and sandwiched in between other acts, result was three distinct let-downs. Lahr given oke stooging by William Halligan, Mildred Twain and Helene Grant.

Crystal Trio, on roller skates, expended nice, fast spinning that mob relished. Should have opened show, but that was done by the line of 16 Power Girls, who also supply a mid-way break and close with their tootsie-tossing. Just fair on ability with the trio of routines old ones.

Ferry Corwey rang an audience bell with his vet novelty turn. In clown garb, putty nose, chalked chin, et al., he recled off his bell-tinkling tunesmithing, xylophonic mandolining and clay pipe-cap pistol foolery. Bobby Bernard, youth packing just fair tenor pipes, on twice for pair pop songs each time. Boy evinced nice delivery and salesmanship, understandable as Al Siegal handles him. High-lighted with his closer, tramp character bit in which he chants 'Dusty Shoes.'

Near finish, a dance flash, Swan, Lucille and Co. Plenty adequate as show closer, having two boys in an oke knockabout hoofery bit as starter. Then act turns serious and contents self with Swan and Lucille contributing a society whirl and a variegated 'Lindy Hop' which they announce as own created 'repeal hop.' The unbilled men return for some rhythm tapology and then foursome group and flash out nicely.

Works should logically have terminated here and half the mob took the cue and was walking when the trusers whipped back again and revealed the Powers Girls in a standard radium-lit routine that for most part passed unseen.

Program further comprised 'Meanest Gal in Town' (RKO), Pathe clips and Aud'o Review and Felice Iula's pit ork rendering overture of jassjued airs from 'Faust' and 'Il Trovatore.' Biz but fair second show opening day.

PARAMOUNT, B'KLYN

Johnny Marvin tops and Lester Cole finales on a nicely presented bill that's simple and good. Customers who come in to see 'Fane's Baby' (Par) will stay and like the stage show. Ray and Sunshine, two girls who pop on early are an outstanding pair of legmaniacs. They render about everything that's unusual in dance steps and body bends. Glorla Price and Frank Marvin appear with Johnny Marvin.

Johnny Burke is on around middle, with his ancient soldier monolog. Mooney and Camp do a slight adagio turn nicely just before the Cole act. The line girls offer a nice precision for their opening number, but don't get away as good in their so-called 'dagger dance' towards the last of the presentation. They wear attractive feather Indian costumes in this number.

Usual trailer stuff and Par newsreel. Stan Mayers opens everything from the pit, with an overture of Berlin medicine well done.

A light week's ahead, because nothing, on the stage to offer any unusual draft to the b. o. for dollars. House looks to be suffering from stage economitis, the budget thing probably being low. *Shan.*

Douglass Montgomery leaves for Hollywood the end of the month to appear opposite Margaret Sullavan in 'Little Man, What Now?' for Par.

So rich in every human emotion that—

TWO OF THE SCREEN'S MOST POPULAR STARS GIVE *Fully* OF THEIR BOUNDLESS GENIUS

● Drama . . . romance . . . humanness . . . humor . . . abound in this completely appealing picture. A wisp of a girl bursts like a ray of sunshine into a sleepy Carolina plantation . . . tumbles cobwebby tradition . . . awakens a new joyous spirit . . . stirs up excitement. Into-the-heart entertainment . . . bigger than "State Fair"!

JANET GAYNOR
LIONEL BARRYMORE
in
"CAROLINA"

FOX production

ROBERT YOUNG • HENRIETTA CROSMAN
RICHARD CROMWELL • MONA BARRIE
STEPIN FETCHIT

Directed by HENRY KING. From "The House of Connelly" by Paul Green

Your patrons always like
FOX MOVIETONE NEWS

EXPLOITATION

By Epes W. Sargent

P. O. BARS LOTTERY IN DENVER THEATRE

Denver, Jan. 22.

Postoffice department has notified Denver dailies that they cannot run ads containing any reference to giveaways and other lotteries being used by most of the local theatres. The letter, from Frank L. Dodge, Denver postmaster, to the dailies, warned the dailies that they be accepted any more lottery ads they would be barred from the mails.

Parts of the letter: 'If the prizes mentioned are awarded by means of a drawing or any other plan involving chance, the scheme is a lottery and all matter pertaining thereto is unmailable under Sec. 601, Postal Laws and Regulations, 1932. The fact that the method or complete details of the matter are not set forth in the advertisement does not render the matter any the less objectionable under the law.'

The lottery war here broke out in a new section when 15 theatres declared open war on the eight Harry Huffman theatres. The Huffman houses have been giving away an auto every other Tuesday night and have been packing most of their houses, some of them having filled lobbies and long lines, all holding a ticket to the theatre. On the first night one of the houses was unable to accommodate all who had bought tickets, and secured two cars and took them to one of the other houses. In the Huffman drawing all tickets are taken to the Denver or Orpheum, where the winner is drawn. If the holder is not present another is drawn until a winner is found. A conference phone hook-up is used to speed things up. At the start of the series Huffman announced he would give away six cars, and to date five have been used.

Going Plai

One good result from the edict banning sexy copy from theatre advertising has been the development of new ideas in newspaper work. The Capitol, N. Y., used a commendatory statement in large type, with a space for the signature of the reader and the statement he would be willing to sign it after he had seen 'Fugitive Lovers.' The Roxy used heavy modeled letters across a cut face.

Most of the Metro ads on Garbo have been more type than cut, including enlarged reprints of current criticisms and practically every theatre has dropped the leg cuts for type argument with comparatively little art.

Dramatic theatres have been quick to sense the value of type, and the result is that New York newspaper ad pages have looked more like advertisements than they have in some years. There never has been time when straight type could not sell tickets, but it was much easier to pass the buck to the art department and let the artists do a little worrying.

Doesn't seem to have hit the countryside to any great extent as yet, but it will, and it will probably bring business. Not recommended that all art be dropped, but, after all, the real purpose of the art work should be to coax the reader to the text. That's something semi-nude women week after week cannot do.

Cutting out the Minsky may help the box office more than might be expected.

Hotel for Horses

Fort Worth.

Charlie Carden, publicity director of the Worth theatre, pulled a hot publicity stunt in connection with the personal appearance of Tom Mix and Tony at the Worth here. He had three stalls built in lobby of Texas hotel, biggest here, and Tony and two other horses were kept there during Mix four-day engagement. Papers went for stunt in big way, carying pictures of Mix and Tony. Bell hops and waitresses carried hay to Tony. Mix appeared in lobby and stunt was broadcast over KTAT.

Masculine Mae

Seattle.

For return of Mae West in 'Im No Angel' after three big first run weeks, Coliseum used as main attention-getter out front a local lad, Bud Gish, who impersonated the alluring Mae. Gish was svanky enough and paraded in front of the house, while a spieler also added to the merriment. The stunt no doubt helped the results, which were a good gross.

Local Boy Makes Good

John E. Kennebeck, who was in the second batch of Paramount exploiteers, was sent to Australia when a wave of economy slapped the home office. He's just been made managing director for Australasia.

Double-Raffles

Capitol, N. Y., shoved 'Fugitive Lovers' off with a tie-in to a local tab for a double Raffles stunt, a man and woman supposed to be the fugitive lovers.

They were photographed for a back view and with a description of the costumes they would wear—costumes that probably had many duplicates. Each day the newspaper indicated certain sections of the town in which they would appear, with $20 to the first person to spot them in each locality which could run it as high as $100 a day.

For a smaller area it might be advisable to be a little less specific as to costume details, but the Raffles gag is still working as well as ever, and can be scaled to any town and purse.

In most places there is another good angle in the bus lines, since the action largely takes place in an overland bus. Local lines can be tied in for stunts with bus ride tickets, card advertising and in spots for newspaper advertising.

One good gag would be to offer a bus cruise, with the winner to write a story for the paper on return. This calls for a three-sided hook-up, but that should be easy in most places. If the editor turns it down, take it to the advertising manager as a circulation builder. Give the ride for the largest number of new three months' paid-up subs.

Novel Souvenir

Manager with a rather new baby was so proud of his offspring that he was tickled pink when his cut maker presented him with one of the child's first leather shoes done in copper and showing every distinctive wrinkle. He admired it so much that he put it in the ticket booth.

Several women wanted to know how it was done and where one could be procured, so, after a chat with the engraver, he had cards printed with 50 punch holes. Punched cards were good for a similar job on the shoe accompanying the card. To his surprise he found it a better business maker than crockery nights. Cards were punched only on two off-nights each week, but as many punches made as there were tickets bought.

Gag is fairly inexpensive, the article being blackleaded and then dipped into the electrotype bath until a sufficiently thick coating of metal is applied, but it's novel and forms a really charming souvenir.

In the Window

Utica.

Bert Leighton, manager of the Stanley, obtained the co-operation of a music store, dance studio and entertainers from a night club to exploit 'Flying Down to Rio.' Two dancers gave a demonstration of the picture's featured dance, the Carioca, in the window of a downtown music store.

An m. c. introduced them and plugged the show. The window was decorated like a ballroom and there were amplifiers carrying the voices and music out of doors. Spectators jammed the front of the store and one even climbed up lamp posts. The display was staged twice a day for two days prior to the opening of the film.

Cars and Checks

New Haven.

For 'Skitch' at the College, Ben Cohen is working a couple of gags that are drawing interest. First is a tie-in with a local restaurant which places circulars on the picture at all tables. Beanery furnishes the sheets which advise patrons to check numbers on their meal tabs. Three numbers are posted daily for a week, with corresponding meal checks rating Oakleys.

Second stunt is in line with the ancient vehicle used by Rogers in his cross-country tour. Contest was run with prizes for oldest motor cars that could navigate to the theatre entrance under their own power. First prize, three-months' pass; second, two-months, and third, one-month. Gag had all the prehistoric relics in town making a play for prizes.

Fencing Classes

Probably limited appeal, because there are few good fencing masters, but one manager who learned that a patron had been on his college fencing team persuaded the chap to form a fencing club for both men and girls. Instructor serves free to keep in practice and because he loves the work. A small fee covers the actual expense and the club holds weekly meetings in the theatre paint shop.

During the Lenten period the chief engineer figures they'll be ready to give some stage exhibitions and counts on that to make a little extra business for the dull period. To be presented afternoons in the guise of lectures, with the pupils giving the examples, and to plug the development of grace through lunge and tierce.

Girls wear snappy short skirted costumes, patterned after the popular pictures, and with the boys in white flannels, there's sex appeal for both sexes. Where the stunt can be worked it's possible to develop it into something real.

Exploitation

In some quarters there seems to be a disposition to decry exploitation as outmoded. It is argued that exploitation no longer pulls; that the public no longer reacts.

It may be recalled that in 1923 the same argument was advanced in some of the papers when one of the major companies abandoned its staff of exploitation men, and the move was hailed as an advance, since 'the public is wise to the bunk' and no longer will respond to street parades, floats and similar devices.'

At the same time Paramount was building up its staff; in part with some of the men dropped by the other concern, putting in two or more men in each office instead of the single man originally contemplated. And Paramount outlasted the less enterprising concern.

Exploitation is as good today as it ever was, where it is used intelligently. It never was any good to the short-sighted manager who used a valuable aid merely to get the public to come to his poor shows. It should be kept for the better class of pictures, for even the good pictures need sales help. The best will not sell to capacity unaided by promotion, and exploitation, like pictorial advertising, will bring out patronage that full pages in the newspapers will not influence.

Fuss in Charlotte

Charlotte, N. C.

The celluloid version of Paul Green's 'House of Connelly,' which has been renamed 'Carolina,' will have its world premiere here at the Carolina theatre Jan. 24. Green, a member of the faculty of the University of North Carolina when not writing screen plays for Fox, will be present.

Governors J. C. B. Ehringhaus and Ira Blackwood, of North and South Carolina, will also attend. Janet Gaynor, star of the picture, will speak to the audience from her home in Hollywood by means of long-distance telephone and amplification. Mayors and civic club heads from neighboring cities will also participate.

Officials of the 23 film exchanges here will be guests of this, the first world premiere ever held in Charlotte. News reel cameramen will be on hand to shoot the notables, which includes a list of well-known southern writers and theatre men and women.

How to Get Schools' Biz

Newark.

Al Barber of the Wellmont, Montclair, has a tough territory to handle when it comes to dealing with kids. Many parents there have become leery of films and will not allow the children to attend. So when Barber found 'Alice in Wonderland' booked in he saw trouble. He took the film to the Parent-Teachers' Association and found it okay, but they were afraid of the accompanying shorts. So he arranged the whole program to suit and took it up with the principals and teachers. They okayed the program, but were scared of show time breaking into school. This objection he met by putting the time at 3:45. Then the schools announced the show and the libraries billed it.

Busloads came up from neighboring Glen Ridge and the Wellmont did the best business since Mae West, and this with a picture that hasn't been doing great business around here. It illustrated that if you want school business you should find out what the school authorities want, listen to them and you'll get it.

Plug Two in One

Baltimore.

Herb Morgan, Loew's p. a. locally, sprung afternoon Bill Saxton, Loew's town mgr., hosted all the sport scribes and pix crix to Washington to meet and dine with Max Baer as build-up for pug's personal following week at the Century here. Mob taken over on Greyround bus, which was halted outside capital by state police, who boarded and demanded each passenger's identification.

Coppers carried telegram that told of convict's break from Penna. pen and presumably asked all buses to be searched for Paul Porter. When coppers came on George Brownlng, Post critic, they decided he answered description, and insisted, despite Browning's bewilderment, that he step off bus and into sub-station for further exam. Result, entire party accompanied, and after 10-minute questioning, during which 'Paul Porter, said to have escaped on Greyhound bus,' was constantly reiterated, party was permitted to continue.

Naturally, episode furnished newspapermen's prime conversational fodder remainder of day, with consequent ribbing of Browning, who can take it. Following a.m. when 'Fugitive Lovers' (MG) opened at Century and crix got a gander at 'Paul Porter escaping via Geyground bus,' the story burst over the town like an August thunderstorm. Couple of columnists devoted full sticks to it and the pix crix mentioned the caper in their reviewing stints. Yarn and all its angular features still being rehashed in newspaper shops, and by now the p. b. x. board girl at the Post knows that when a call comes in for 'Paul Porter' it's a pal who wants to gab with Browning.

Page Mr. Hays

Portland, Ore.

S. A. in exploitation got big results for Ted Gamble's campaign on 'Havana Widows' (FN). Ted changed the title to 'Gold Diggers in Havana,' a switch that was worth dough. Threw out studio mats and p. a. sheets as sewing circle stuff. Then launched a special lobby and ad pictorial campaign that left the public checking its imagination as excess baggage. Pic connected for at least 33% gross increase and registered well enough to warrant the exploitation without reaction.

Deep Sea Stuff

Putting in '16 Fathoms Deep' on an overnight booking, the Mayfair, N. Y., is banging the drum for the picture. Vacant store next door to the theatre contains a glass fronted tank in which a deep sea diver is supposed to do his stuff. Probably he does, but the opening day they were all out to dinner around 6 o'clock and eating a light lunch at 8:30, when they should have been grinding.

Lobby is dressed with diving suits and makes a good flash to lead from the store show to the box office.

Local Newsreel

Rochester.

Rochester Democrat & Chronicle is going in for newsreels as promotion. Reels produced by the newspaper show at the RKO Palace and several neighborhoods under sponsorship of certain advertisers who pay the cost. Newspaper gets an introductory splash on the reel for its trouble.

Howard Bloomfield, promotion manager, is conducting a screen test competition to line up young women who will appear in the reels on occasion.

Hart's Invisible Man

Edgar Hart of the RKO Majestic, Columbus, worked out a new idea for 'Invisible Man.' He made a shadow box, draped it, and with a chair built into the back, cyclorama fashion. Backing was given the outline of the seated man through small perforations drilled a quarter inch apart. Bright light from behind made these perforations distinctly visible, suggesting an aura. Apparently the man was engaged in conversation with a painted figure. Finished off with a sign on a flasher, backed by blue-green medium.

Set close to the pavement line, it brought most persons to a halt, many of them expecting to see the outline develop into a figure. It made a strong seller, and it cost very little, since the only perishable was the sheet of metal used for a backing.

Just Jazz

Appreciating the fact that people like to have things jazzed up, a seemingly new scheme is being worked by an intimate house. Each night except Saturday, before the night cashier goes on duty, her roll of tickets is marked at one point with a crayon. This may be only 10 or 15 tickets from the start of the

(Continued on page 29)

BEHIND *the* KEYS

Denver.

The Paramount, North Platte, Neb., is being reopened by Fox-W.C. after being closed for year. Town is 100% Fox and gives them two theatres there.

Westland Theaters, Inc., leases Palm at Pueblo and closes it. Won't reopen until conditions improve.

J. J. Goodstein remodels old opera house at Alamosa back into theatre, installs Western Electric sound and reopening it as Palm Jan. 26.

Griffith Amusement company reopening old Pastime as Mesa after remodeling following fire.

J. C. Burton buys the Lyric at Garrison, Wyo., from R. A. Walker.

Sioux City, Ia.

Old World theatre is being remodeled for reopening early in February as the Circle theatre under management of E. E. Seff.

Steubenville, O.

George Dells, who recently resigned as manager of the Palace, Lockport, N. Y., has been made director exploitation Constant-controlled Palace, Canton, State and American, East Liverpool; two houses in Bellaire, O., and one in Moundsville, W. Va.

Keith Chambers advanced from assistant manager Palace, Canton, to resident manager that house. Chambers succeeds G. B. Odlum, who resigned Jan. 1.

Ralph Kemper made manager State theatre, East Liverpool.

Minneapolis.

Jack Wiley has been transferred from Harold Ruben's Pantages theatre here to his recently acquired Granada theatre, Sioux Falls, S. D., as chief of staff.

Falls theatre, Columbia Heights, has been taken over by William Levy and Harry Charon from W. A. Withnel.

Oklahoma City.

D. V. Terry, manager of the Woodward and Terry theatres and president of the Chamber of Commerce of Woodward, Okla., was selected as the most useful citizen of Woodward for the year 1932.

Los Angeles.

Fox West Coast managerial changes: John Hall, formerly of the Criterion, Santa Monica, as assistant manager of the Dome in Ocean Park.

John Valnlko transferred from Lyric, Huntington Park, to the Strand, San Pedro, while Dan Calbos moved from latter house to Lyric.

J. E. Graham goes into the Fullerton theatre, Fullerton, Calif., as FWC manager in place of P. H. Mattner who has been transferred to the West Coast Theatres, Santa Ana, as house manager under supervision of Lester Fountain.

In Tucson, Arizona, Reno Wilk replaces J. R. Rogers as house manager.

Harold Kavern, former asst. mgr. at the State, Long Beach, has been promoted to manager of the Capital, Long Beach, in changes made in the Milt Arthur theatres.

Charles Wuerz took over management at the Fullerton, in Fullerton, replacing Eddie Graham, who has been spotted as publicity man for the State at Long Beach.

Pete Moyland and Jack Zamskey have taken over operation of the State, Redlands, and are equipping it with RCA sound for opening Jan. 28.

The Dale, Long Beach, is another on the active list again, reopened by John Mennard after being closed since the earthquake.

Richard Moss, former manager of RKO, and a nephew of H. B. Franklin, named manager of the FWC Boulevard. He replaces Bill Butts.

Oklahoma City.

Theatres closed: Rainbow, Sulphur; Roxy, Picher.

Theatres opened: Terry, Woodward; Liberty, Bartlesville; Roxy, Billings; Sugg, Chickasha.

Rex, at Roosevelt, taken over by Allen McClain; Broadway, Anadarko, taken over by H. J. Morris.

Newark.

Changes in the Warner group include Ed Kane from Millburn, Millburn to manage the Cranford, Cranford succeeding William Michalson who goes to the DeWitt. Rudy Kuhn from DeWitt to the Fabian, Hoboken, succeeding Mike Weshner who goes to Hawthorne; and M. Brenner from Hawthorne, to Millburn, Millburn.

Kewanee, Ill.

James B. McCullough, manager of the Peerless Publix Great States transferred to Publix houses in

(Continued on page 27)

BARTHELMESS 'MASSACRE'S N. Y. CRITICS

Slays Watts, Pelswick, Boehnel, Delehanty, All Others, With Wham Redskin Role!

(*"Variety Daily" please note!*)

"The one important picture of the current season." *Eve. Post*

"One of the few really worth-while films in weeks." *World-Telegram*

"Magnificent. Here's a lulu. Abounds in rousing action. First-rate thriller." *Daily Mirror*

"Easily the best Barthelmess has had in several seasons." *Eve. Journal*

"Most vigorous since 'I Am A Fugitive.'" *Herald-Tribune*

"Excitingly melodramatic. Scenes brim with action." *N. Y. American*

"Packed with exciting events. Moves with speed and force." *Daily News*

"Grand melodrama. A new setting and a new viewpoint for the talkies." *Eve. Sun*

Richard Barthelmess in "Massacre" with Ann Dvorak, Dudley Digges, Claire Dodd, Henry O'Neill, Robert Barrat . . . Directed by Alan Crosland . . . A First National Picture

HELD OVER 2nd WEEK!

Vitagraph, Inc., Distributors

Intervention of Chi Film Board Settles 5-Yr. Publix-Alger Feud

After competition and general rumpus, Great States and E. E. Alger finally buried the hatchet last week. Whole arbitration of the matter came through the local Film Board with president Henry Herbel of the Universal exchange here sitting as mediator.

As a result of the meeting of Herbel, Alger and J. J. Rubens for Great States both sides agreed to quit the warfare. E. E. Alger, accused of certain unfair practices, agreed to lay off double features, giveaways, two-for-ones, etc.

Meeting was arranged by the Film Board because Alger had broken film contracts with the companies trying to force some agreement between Alger and Great States for its own benefit.

Great States agreed to allow Alger to use 5c kid admissions in several spots if the film companies were willing and also cut down protection agreements in many instances. Of most importance to the film companies was the final elimination of double features and cut-rate ducats through most of the Alger circuit.

LOOP RKO TAKES U'S 'BELOVED' FROM B&K

Chicago, Jan.

Universal's 'Beloved,' turned down by B&K for a spot in its Loop houses, was snapped up the same day by RKO for first run at the Palace.

Goes in Feb. 2 with ' ifty Million renchmen' tab on the stage.

B'ham's Proposed Stiff Preview Censoring Out

Birmingham, Jan. 22.

roposed censor amendment requiring theatres to stage private previews of pictures, stage shows, etc., if the censor believed it wise, has been defeated.

Theatre managers upon learning such an amendment was being written by the city attorney, went to officials and raised a rumpus. They asked first who was going to pay for all these previews. City officials were told that theatres could not afford to run these previews at their own expense and they said they didn't think the city was going to pay for them.

The ordinance if passed would have placed into effect one of the strictest censorship laws of any city in the country.

$1,083,970 JUDGMENT

Ordered in Sioux City on New Orpheum Bldg.

Sioux City, Jan. 22.

Judgment of $1,083,970 on mortgage bonds and foreclosures of the mortgage has been ordered in district court on the New Orpheum building. Judgment was warded Samuel J. T. Straus, trustee for the bond holders. Action was against the Frances Building Co., Parthenon Realty Co., Keith-Albee Orpheum Co., and the Sioux City Orpheum Co.

Full title to the New Orpheum structure is now with the Parthenon Realty Co., of Chicago, Attorney C. N. Jepson explained, with no Sioux City firm or individual retaining any financial interest. Object of the suit was to clear title, said the attorney. Sioux City investments in the theatre building, amounting to about $225,000, were pai off prior to the foreclosure proceedings on a basis of about 27c. on the dollar.

Jepson, truble and Sifford, local attorneys representing Straus, of Chicago, in this foreclosure uit, were allowed a $10,844 fee.

Dietrich Finished

Hollywood, Jan. 22.

P amount has completed shooting Marlene Dietrich's 'Scarlet Empress,' which Josef von Sternberg directed.

Player will do another for Paramount immediately. Company is itable story.

Stickup Man Shot

Hollywood,

While attempting up Warner's Forum on Saturday night (20), Homer 22 year old unemployed was shot three times, twice in the right side and once in the right leg. Policeman who did the shooting had been tipped off that a stickup was due.

Johnson is in serious condition at General Emergency hospital. He was shot when he brandished a gun on Mary Brown, then ing it on the cops.

ALL HOLLYWOOD IN AMBUSH FOR ROSY

Hollywood, Jan. 22.

Divisional Administrator Sol Rosenblatt arrived here tonight (Monday) with indications that his stay will probably be one long headache.

Every organization in the industry, and almost every individual, is code conscious and has some problem awaiting Rosy's arrival, If he can solve a 10th of the puzzles to be laid in his lap he will be in line for medals.

One of the loud cries for help comes from the extras. Motion Picture Supporting and Extra Players have prepared a beef that the personnel of the code committee on extras named by Rosenblatt is not representative of the craft.

Riding Actors' Association also protests against this committee. Same for the Singers' Guild, which holds an AFL charter.

Studio Hairdressers' Association is ready to tell Rosy that it should have the right of collective bargaining with the studios and not the United Scenic Artists, AFL union. The tress wavers are going to insist on a maximum of 54 hours a week and a minimum of $50 a week.

Another aspirin inspirer for the Divisional Administrator will be the IATSE situation, with warfare on both the cameramen's and soundmen's fronts.

On the sound angle he will get a load of grief from independent producers who claim they are forced to pay up to $185 a week for first sound men, while majors getting their men under the IBEW agreement pay only around $8.50 a day. Indies have a contract with the IA. The majors haven't. Hence the trouble for Rosy, with the indies protesting that the that the wide divergence of pay does not make for fair competition. Same argument will be used by the IA soundmen who use the reverse angle in trying to get a new deal that will force majors to pay more for the work of these craftsmen.

Cameramen's Blast

last from the IA cameramen will be in the form of a denunciation of the American Society of Cinematographers with the union all set to charge the ASC with conspiracy. Photographers will attempt to show that the ASC is not representative of Hollywood lensers, despite a new contract with the major studios and that they have signed statements from more than 50% of the cameremen to prove that they agree to IA representation in collective bargaining.

Getting into the more artistic field, Rosy will have his hands full of writer squawks with the Screen Writers' Guild and the Academy fighting from different ends and both factions hoping for peaceful settlement—their way—through the administrator.

Guild held its election early in the week for nomination of officers for the various code committees. It was a 100% Guild ticket. Non-guilders are crying railroading and will tell Rosy all about it.

Meanwhile, indications are that the producers will try to revive the dying Academy as a means of peaceful settlement of talent troubles.

Producers are reported to be working out a plan whereby one organization will be recognized as spokesman for the various branches of creative workers and are trying to revitalize the Academy for this purpose. This is not meeting with the approval of the two Guilds, writers and actors, and plenty of fireworks are expected.

Will Hays has arrived to sojourn during the stay of Rosenblatt.

Amateur's Idea

Pittsburgh, Jan. 22.

Amateur film critics these days haven't anything better to do, so they're sending presents to the theatres.

One house manager, playing a particularly poor picture, found in the lobby one morning a huge box addressed to his current picture.

He unwound the twine, a stench greeted his nose, and he discovered a two-pound collection of garbage.

DEPRECATE NRA SUIT BY ALLIED

lied Exhibitors' suit against the Code Authority and the NRA, which was filed Saturday (20) in the U.S. District Court of N. Y., failed over the week end to get more than a ripple in major circles, and condemnation as premature and called for among independent groups. In both departments of the business it created as a first impression a belief that the action is designed for little more then, as one of the indie leaders put it 't frightening the Code Authority into appointi Allied people on the grievance and zoning boards.'

Members of the Code Authority which includes one of Allied's own leaders, Nate Yamins, who is made a party defendant, reported Monday they had not been served with papers.

While major spokesmen were for having a bill of particulars, 'rather than a lot of anticipations,' indie leaders, among them several not unfriendly to Allied, held that 'President Roosevelt has clarified all procedure of this kind. He has definitely stated that groups in the industry with complaints have the right of appeal to the Department of Justice or the Federal Trade Commission.'

There are others who would simply have Allied sit down and read the code, especially that part having to due with signers approving the code 'in its entirety.'

The suit which was filed in the name of the Congress Theatre, Inc., Newark, N. J., records as its initial move the seeking of an injunction 'to enjoin the defendants from refusing to accept a qualified assent to the motion picture code.'

Anti-trust laws are cited throughout.

20,000 Blanks Out

Although some 20,000 code compliance blanks were sent out by the Code Authority, John C. Flinn Monday (22) was counting on a total of around 8,500 unqualified assents by the deadline, Jan. 31. The executive secretary figures that this total will take care of virtually all of the competitive theatre situations in the U. S., or those places where grievance boards and zoning committees are especially necessary.

The remainder of theatres, now not included in the 8,500 expectation, are largely houses which do not run a full week or else are in non-competitive spots where disputes are few, Flinn observed.

Contrary to an impression, Flinn reminded that even exhibitors who do not assent can continue to fly their Blue Eagle, providing, of course, that they previously have signed the President's general order, also known as 'the blanket code.'

So far Flinn estimates there have been about 400 assents returned because of disqualification. Of these he figures at least 100 have since been returned with the proper form observed.

Columbia Antagonizing Chi Exhibs; B&K Burns at 'Castle' Nabe Deal

N. Y. Appellate Division Decides Against Kaplan

Efforts of Sam Kaplan, theatre equipment dealer, to return to New York Operators (Local 306) by getting an order to declare invalid the action of the LATSE in ousting him last spring, have proved futile on appeal. The Appellate Division ruled Friday (19) that Kaplan was not entitled to relief in equity without first exhausting remedies within the Alliance, as provided by its constitution and by-laws.

While Kaplan made a move to appeal within the Alliance from its own decision, he also went into the courts on his double-barrelled offensive for reinstatement into 306. Lower courts from which he appealed to the Appellate Division had dismissed the complaints on the merits.

MORE SQUAWKS FROM EXTRAS TO NRA

Hollywood, Jan. 22.

new complaints charging Metro and Central Casting Bureau with failure to observe code provisions relating to minimum pay for extras and favoritism were filed Friday (18) with regional Code Compliance Director Charles Cunningham by Attorney Eugene H. Marcus on behalf of the Hollywood Picture Players Assn.

In addition 30 more similar complaints are being prepared to be laid before the director today (Mon.). Infringers to be named are Metro, RKO, Paramount, Fox and Central Casting Bureau.

Washington, Jan. 22.

Two more appointments to the extra players' code committe announced by NRA last week. Newcomers are J. Buckley Russell, president of Supporting Players Association, and P. M. Friedman, Fox casting director.

Adverse Ia. Ruling on Film Delivery Service

Des Moines, Jan. 22.

Theatre owners of northern Iowa, members of the Northern Iowa Film Service Association, who employ Jack Rosenstein to distribute film and advertising matter on a wheel route among theatres, hit a snag on deliveries when the Supreme Court sustained a decision in favor of the Iowa State Board of Railroad Commissioners, restraining the defendant from operation of a motor vehicle for this purpose.

The case was decided in favor of the commission in a Cerro Gordo county court and taken to the supreme court on appeal, Justice J. W. Kintzinger writing the opinion. Rosenstein sought to beat the motor carrier laws as a common carrier by setting up the fact that he was employed by the association of theatre owners and handled only film and advertising matters for a set group of individuals.

Justice Kintzinger in interpreting the law stated 'it is not necessary to classify one as a public carrier that he be required to carry goods of any description for every person offering the same. It is not necessary that he carry all kinds of goods, if he professes to carry only certain kinds and if so, that does not take from him his status as a common carrier.'

Theatre owners in the north Iowa section of the state thought they had film delivery and transportation headaches cured with the establishment of the carrier service, with the present decisio adding only more difficulties to already disrupted transportation on.

, Jan. 22.

Columbia last week refused to allow B.&K. to yank 'Man's Castle' out of the Southtown, big nabe house. B.&K. didn't really want the picture, following its brodie at the Oriental, but B.&K. penciled it in due to scarcity of product.

Three days before the picture opened at the Southtown, B.&K. thought of 'Only Yesterday' (U) and asked Universal to reserve a print. But negotiations with Columbia revealed that that exchange wouldn't release B.&K. from its 'Castle' deal.

Matter has resulted in a burnup on B.&K.'s part and may result in the circuit completely breaking with Columbia.

Exhi in Howl

B.&K. feeling about Columbia follows on top of the attitude of local exhibs who are plenty peeved at Columbia for tardiness in releasing. Exhibs signatured with Columbia expecting three pictures a month, and with that number not forthcoming they are finding themselves becalmed for product. Many are being forced into the open market to pick up old prints in order to keep their screens lighted.

'Man's Castle' is the cause of much fretting here, anyway, due in large measure to its 'pinking,' which means 'adults only.' And 'adults only' pictures are b.o. poison around this town now.

'Castle' has been cleared of the 'pink' for the nabes but at the cost of three additional cuts from the censors, which slicing hasn't helped either.

BREACH LOOMS OVER THAT 10%

A breach between some of the majors and the NRA threatens as the result of Division Administrator Rosenblatt's ruling that the 10% eliminations clause is to affect all existing film contracts whether or not they were made before or after Dec. 7, 1933. Spokesmen hold that the NRA was without jurisdiction, before the President signed code, and that distributors are in a position where they can ignore the Rosenblatt ruling and take exhibitors into court on grounds of alleged breach of contract.

Independent codists, however, charge major opposition to a fear of general retroactivity rather than the single ruling on eliminations.

In distribution circles the claim is also made that where companies accede to the Rosenblatt ruling it will be voluntary on their part but not prompted by any feeling of compulsion.

Washington, Jan. 22.

Elimination privileges under the film code are retroactive to Dec. 7, Divisional Administrator Rosenblatt ruled last week in reply to a flood of inquiries from exhibitors regarding the effect of the compromise clause on cancellations.

Reserving the right to exhibitors fully complying with requirements of the code, Rosenblatt ruled that rejection of 10% of contracted films applies to contracts made before the code went into operation as well as to agreements written under the pact. This means that the 10% privilege may be applied on a prorata basis on contracts in effect on specified date and that entire allowable quota may be used in every case where agreements were signed after the code went into operation.

Warning that 'no class of hearing' may be conducted by local boards without a neutral member was sent out to check hasty action in putting the code into operation. The non-industry member is 'a true member of the constituency of the board and has a definite function to perform thereon', Rosenblatt declared.

ZELLER DIVORCE ACTION

Sioux City, Jan. 22.

Richard Zeller, former manager of the Orpheum theatre here, is a defendant in a divorce action brought by Mrs. Faye Ford Zeller.

Action charges cruelty and desertion.

The

superlative praise which

is flooding the newspapers

of the country on

ANNA STEN

has all come

spontaneously from the

hundreds of critics

who have seen

Nana

HER FIRST AMERICAN PICTURE

Film Reviews

Let's Fall in Love

(Continued from page 13)

In the title song, Gregory Ratoff, and the possibility that the lack of thousands of girls and tremendous production numbers may serve as a welcome change of pace to the patrons. With a stronger story in hand the treatment given this release might have developed it into sock proportions because for what it is it's a smart sample of celluloid. From the story angle it's as if a synopsis had been whipped together and then the boys went looking for someone to hang it on. No mean choice to have picked Ratoff who has become one of the best hatracks in Hollywood. He holds 'em up and again this time despite that he is once more impersonatitng a film producer for comedy purposes.

The yarn only tightens once, somewhere along about the fifth reel when Lowe's frate fiancee (Miriam Jordan) exposes his foreign screen find (Miss Sothern) as a circus sideshow attendant; the same situation which has intermissioned many a musical comedy with no mystery concerning the final answer. Lowe plays a film director and other than occasionally letting his tempo become abnormally slow does well enough with it.

David Burton, who directed, has both covered up and spread the story over 87 minutes with not a few of those minutes devoted to two tunes, each of which is reprised and the plug ditty twice. A workmanlike job which might have been impossible minus the footage usurping of the songs. It's neat because the running time is entered adroit cutting on a story that couldn't stand any padding. Burton's only slips appear to be in passing one line of dialog and taking for granted that the discovery of a new screen star is page one streamer stuff across the country. This is much like that Coast foible that everyone in screen audience applauds. The other misstep is permitting Miss Sothern to verbally predict she'll be the biggest star in pictures. The immediate reaction to that out front is, 'Smile when you say that, sister.' But as she's crying at the time the audience snickers for her.

Musically the picture is something of a surprise considering that Harold Arlen has written the melodies. A sweet tunesmith who's compositions usually waste no time in getting from ear to toe, the odd aspect is that neither of the two tunes offered even borders on the hotcha. 'Let's Fall in Love' is a foxtrot-ballad, and a good one, while the other, presumably called 'Love Is Love,' is more of a jingle though they won't remember it as easily. No one is going to fool Columbia much on tunes with Max Winslow, of Berlin, Inc., now lending an ear between putts. So much so that in order to take up chances with the title tune Art Jarrett is used to introduce it, supplemented by a femme vocal octette, after which Miss Sothern does the reprise. She sings it nicely, too.

Tala Birell makes the minor part of the temperamental star, who has to be replaced, stand out while the motherly soul who teaches the circus girl her Swedish dialect also holds up her corner. But basically the picture is Ratoff with his inimitable dialect and mannerisms, a new girl and a new face, a nice production to frame an anemic little story and a fetching tune. It should be a handy item to have around, same going for Miss Sothern.

Miss Fane's Baby

Paramount production and release. Stars Dorothea Wieck and Alice Brady. Directed by Alexander Hall. From original by Rupert Hughes; screen play, Adela Rogers St. John; continuity, Jane Storm; photography, Alfred Gilks. At Paramount, N. Y., week Jan. 19. Running time, 67 mins.

Madeline Fane	Dorothea Wieck
Mrs. Molly Prentiss	Alice Brady
Michael Fane	Baby LeRoy
Capt. Murphy	William Frawley
MacCready	George Barbier
Sam	Alan Hale
Bert	Jack LaRue
Dotty	Dorothy Burgess
Joel Prentiss	Irving Bacon
Johnny Prentiss	Geo. 'Spanky' McFarland
Billie Prentiss	Cullen Johnson
Minnie Prentiss	Carmencita Johnson
Baby Prentiss	Kay Lou Barnes

The snatch racket, page one stuff for sometime now, becomes A-1 screen entertainment in 'Miss Fane's Baby Is Stolen.' This, the first picture of its kind since the Lindbergh kitnapping, is both box office and punch film. Despite the liberties taken in the plot it is material that carries a convincing and arresting note.

In many respects the story follows the lines of least resistance in patterning itself, except for the inevitable happy finish, after the Lindbergh tragedy. A film star's baby figures here, living in the lap of cloistered luxury at a Beverly Hills estate. Kid is Baby LeRoy, whose cuteness quickly engenders a sympathetic interest on his and his mother's behalf. The babe is carefully maneuvered through the action and the fate that befalls him, at one point, is a gem of a scene. In a farm shack where he's held captive he hears his mother's voice on the radio in a plea for his safety and his return. Kid bewilderingly looks at the radio and around it for the arms that go with the appeal.

In its early stages the picture works up excitement through the campaign of police and others for the discovery of the missing child or its captors, with Federal aid and co-operation of mothers all over the country invoked in the search. Cops play an important part of the first half but are chided by inference as their efforts fall.

It's a farmer's wife out in the lonely country who by chance stumbles on the baby and, grabbing it, madly to town in a flivver with the kidnappers in pursuit. This is the part, played by Alice Brady, which steals the picture. Besides running away with the story, Miss Brady has the lines and action which deliver the laughs, her four kids and a husband helping in that direction.

Dorothea Wieck is an acceptable film star type whose grief over the missing son is properly tempered with hysteria. At first Miss Wieck is inclined to overact noticeably, going through motions that veer too strongly to the theatrical.

The long title will be no cinch for the theatres. *Char.*

MYRT AND MARGE

(MUSICAL)

Bryan Foy Production and Universal release. Stars Myrt and Marge, radio team. Direction and dialog, Al Boasberg. Original story, Beatrice Banyard; dances staged by Jack Haskell; songs, M. K. Jerome and Joan Jasyrun; photography, Joseph Valentine. At Mayfair, N. Y., three days, starting Jan. 15. Running time, 66 mins.

Myrt Miller	Myrtle Vail
Marge Spear	Donna Dameral
Her Mother	Trixie Friganza
Comic	Eddie Foy, Jr.
Producer	Farrell MacDonald
Angel	Thomas Jackson
Mullins	Ted Healy
Hu Helpers	Howard, Shine and Howard
Clarence	Ray Hedge

'Myrt and Marge' as a film is for the residential neighborhoods and the small towns where the reputation and popularity of the CBS gum headliners may lure 'em away from the dish rags and up to the playbox. Film lacks production qualities to carry it in the more exacting deluxe and downtown spots. Film arrives belatedly in Manhattan.

Bing Crosby appears to be about the sole radio exception to date to get a break in Hollywood on proper handling. Meanwhile, there's a whole list of radio folks who went to Hollywood, made one picture, and apart from a piece of change did themselves little good. That's about what has happened to Myrtle Vail and Donna Dameral, otherwise Myrt and Marge, here.

This two-girl team (mother and daughter) has been on the air three years and among radio's 10 most popular programs for two years. That bespeaks a boxoffice value for the picture which on its other values it obviously wouldn't possess. Film was directed by a gag man, Al Boasberg, and the dramatic sequences and general pace of the narrative shows it. Laughs there are, often some good hokum comedy, but the plausibility of the characters and the incidents and the general quality is marked by awkwardness.

Trixie Friganza, a good trouper on the stage, is strictly synthetic as here presented. Her personality, customarily gay and infectious, is pseudo-jovial under Boasberg's direction. Grace Hayes got lost on the cutting room floor while Ted Healy and his stooges, Howard Fine and Howard, by sticking to their own vaudeville technique, and probably undirected except by Healy, come through with a minimum of stilted moments.

Eddie Foy, Jr., and Ray Hedge, as a pansy, come closest to copping any honors the picture holds. Part of Myrtle Vail is not extensive while Donna Damerel, with more footage, is presented as an ingenue a trifle too unworldly for conviction.

Story involves a theatrical troupe with financial difficulties. It finally reaches Broadway and takes the town by storm, chiefly with a production number representing a cobra snake, a bit of nonsense without grandeur or ingenuity to square the reptilian motif. Girl numbers are cheaply done. Couple of fair songs are used. It's a tab all the way and the arrival on Broadway is incredible after the quality of the showwithin-a-show is made manifest. At the concusion it all turns out to a radio broadcast with the various characters taking their final bows while Myrt and Marge crooningly fade out. *Land.*

Russell Mack Set

Hollywood, Jan. 22.

Russell Mack has been assigned to direct 'Tish' at Metro, the next Marie Dressler starrer.

James K. McGuinness is adopting the several Mary Roberts Rinehart 'Tish' stories into a picture year

LADY IS WILLING

(BRITISH MADE)

Columbia (British) picture released through Columbia Pictures. Directed by Gilbert Miller. Cast: Leslie Howard, Cedric Hardwicke, Binnie Barnes, Nigel Playfair, Graham Browne, Nigel Bruce. Previewed Prince Edward theatre, London, Jan. 2. Running time, 70 mins.

This is the one and only production made in England by Columbia Pictures.

On form it would seem the company had designed this film to be bullet-proof. The screen play is by Guy Bolton, then Leslie Howard came along for it and they augmented further with such formidable English support as Cedric Hardwicke, Binnie Barnes and others. A couple of technical experts also arrived from Hollywood, etc. Then Columbia made one grave error. Gilbert Miller was recruited to direct.

Principal complaint about the picture is Miller's direction. It has all the attributes of stage technique. It is a stage play and not a motion picture.

It is to be hoped that some day Columbia, profiting by this experience, will have another try at British production. But the miss is most apparent. *Jolo.*

STRAIGHTAWAY

Columbia production and release. Stars Tim McCoy. Directed by Otto Brower. Sue Carol featured. Story and screen play, Lambert Hillyer; Frank Gershauer, asst. dir.; Dan Clark, camera; Glen Rominger, sound; Otto Mayer, editor. At Loew's New York, N. Y., Jan. 16, on double bill. Running time, 58 mins.

Most auto race pictures lack novelty because there seems to be only one objective. This time it's a threat of a murder trial for the hero if the kid brother wins the race. Ambitious but not quite enough. Just another auto race picture with plenty of library stuff, but no real punch and not planned to raise interest in the players.

Tim McCoy seems to be feeling around for a new meter. Production looks cheap with action on the tracks at Altoona, Providence, Utica, Elgin and Indianapolis. Clips show what seem to be authentic shots of all these speedways, but the intimate action in all of these locations are backgrounded by a couple of hills which grow strangely familiar by the time the blowoff comes in Indianapolis. Intimate details of the races are likewise backgrounded against the same track, though the long shots show the track where the action is supposed to lie. That doesn't help, nor does the enthusiastic crowd of perhaps 150 extras.

McCoy tries hard to make it look like something and Sue Carol helps, but it's a forlorn hope. *Chic.*

THE LAST TRAIL

Fox production and release. Directed by James Tinling. Features George O'Brien, Claire Trevor, El Brendel, Lucille LaVerne. Story by Zane Grey; Stuart Anthony, screen play; Arthur Miller, camera; Royer, costumes; Bernard Fredricks, sound; Arthur Lange, music. At Stanley, N. Y., Jan. 16 on double bill. Running time, 59 mins.

Western story but better than average. Based on a Zane Grey yarn and apparently much material added. Nothing new though shrewdly assembled and makes fast moving entertainment.

Off to a good start with O'Brien boarding a train to avoid a posse and a friendly gangster, on the observation platform, discouraging further pursuit with pineapples.

This establishes O'Brien later on with his new found friend's gang, racketeers gone west to steal a ranch and start protection for the ranchers on approved Chicago methods. O'Brien is selected to pose as the heir to the ranch to which, in reality, he is the proper claimant, and the rest of the development works this out. Love interest is contributed by Claire Trevor, ostensibly one of the gang but a newspaperwoman after the story.

El Brendel is in for comedy which he handles nicely. Little time taken out for laugh interludes other than a bit where O'Brien is required to spend the night in the room with Miss Trevor, to whom he's supposed to be married. This is handled nicely and is not interruptive. Apart from this it is fast and decisive action.

O'Brien heads the cast well, getting good support from Miss Trevor, Brendel, Matt McHugh and J. Carrol Nalsh. The others, including Lucille LaVerne, in for bits. *Chic.*

16 FATHOMS DEEP

Monogram production and First Division release. Features Sally O'Neil and Creighton Chaney. Directed by Armand Schaefer. Paul Malvern, producer. Story by Eunice Adams; B. B. Barringer, adaptation; Norman Houston, screen play; Archie Stout, camera; J. A. Stransky, Jr., sound. At Mayfair, N. Y., Jan. 18. On double bill. Running time, 59 mins.

Rosie	Sally O'Neil
Joe	Creighton Chaney
Sovania	Regina Wallace
Nick	Maurice Black
Old Athos	Lloyd Ingraham
Young Athos	George Nash
Climos	Robert Kortman
Sculpin	Si Jenks
Crockett	Russell Simpson

Indie producers still have things to learn, but they're learning. Monogram has done a good job on the story of the sponge fisheries from the magazine yarn by Eustace L. Adams. There are some soft spots, notably a misuse, or rather an inept use, of comedy; there is a failure to develop fully the menace of the moment and in the fight sequence the punch is not fully carried over to the spectator. But in the main it holds attention and ranks as a very fair programer below the toppers. That it's on a double bill here is due more to the need of the other half of the bill.

Yarn tells of a young sponge fisher who borrows money for a boat from his would-be rival. Idea is to make it impossible for him to repay the loan and so make it impossible to marry the girl. She defeats this objective and the heavy's suicide clears the way to their happiness.

Most of the action takes place on the sponger with quite some footage on the sea bottom with the divers. Plot chiefly delves with the tampering of the pumps and diving suits. Underwater stuff is well done and convincing. Photography is excellent, the picture using Catalina Island for a background, and the sound is well registered. In general the direction is good, but toward the close the comedy is brought in to break tension which should have been maintained.

This is the first chance Creighton Chaney has been given at a lead. He's no collar ad, but vigorous and youthful. The girls who like caveman stuff may fall for him and the men are pretty certain to like him. Sally O'Neil seems a bit too mature for skittish soubret parts. She carries on and for a brief bit wears a backless bathing suit that is pretty close to frontless, too. Maurice Black turns in his usual smooth tough villain while George Regas is the lacquered leavy. Si Jenks looks after most of the comedy and is effective when not overworking. *Chic.*

LA RUE SANS NOM

('Street Without a Name')

(FRENCH MADE)

Paris, Jan.

Pellegrin production. Directed by Pierre Chenal. From a novel by Marcel Ayme. Made in Montmartre studios Camereclair Radio. Running time, 82 mins.

Different and most realistic, with Pola Illery giving a fine performance. Story is of a sordid neighborhood where a girl comes to live and causes havoc by her beauty.

Figures of interest to American theatres showing French product.

RKO Cameo, N. Y., Shifts

Harry Shiffman, head of the Brill circuit which operates mostly on Staten Island, in association with Jack Shapiro, has taken over the Cameo, New York, under a lease with M. Shapiro & Son, contractors who built the theatre about eight years ago.

RKO has had the Cameo under lease. Same policy as with RKO, playing arty and freak pictures, will be continued by Shiffman and Shapiro, at a 55c top. S&S go in Saturday (27).

3-WAY PAR COLLAB.

Hollywood, Jan. 22.

Albert D'Anno is colabbing with Jane Hinton and Harlan Thompsor. on 'Cosmetica' for Paramount.

Title Changes

Hollywood, Jan. 22.

'Sonata' to 'Sisters Under the Skin,' Col.

'Trigger' to 'Spitfire,' Radio.

Par's 'Death Takes a Holiday' to 'Strange Holiday.'

Metro's 'It Happened One Day,' retitled 'A Big Day,' will be released as 'This Side of Heaven.'

'I Believed In You' is the new title for Fox's 'Disillusion,' featuring Rosemary Ames, Victor Jory and John Boles, and directed by Irving Cummings.

Story Buys

Hollywood, Jan. 22.

Warners has taken rights to Cosmo stories by Arthur Somers Roche, 'Lady Dick' and 'Roadhouse.'

Metro has purchased the screen rights for Rudyard Kipling's 'Kim' and 'Captains Courageous.'

Universal has closed for screen rights to 'Fanny,' French play, by Marcel Pagnol.

Monogram has bought rights to two stories, 'City Limits,' a novel by Jack Woodward, and 'Million Dollar Baby,' orig by Joseph Santley.

Contracts

Hollywood, Jan. 22.

Eddie Foy, Jr., given a one lc ticket by Roach with an option.

Universal has exercised its option on Roger Pryor for six months.

Henry Wadsworth, juve, pacted at Metro, following part in 'It Happened One Day.'

Studio Placements

Hollywood, Jan. 22.

A. S. Byron replaces Rollo Lloyd, 'Countess of Monte Cristo,' U.

Kurt Neumann, megs, Pat O'Brien and Gloria Stuart, 'Where's Brown,' U.

George Nicholls co-directs 'Finishing School,' with Wanda Tuchock, Radio.

Carl Brisson, 'Cosmetician,' Par.

Stuart Anthony, scripting for Sol Wurtzel at Fox.

Betty Mack, Tommy Baird and Harry Bowen, untitled Charles Chase comedy.

Malcolm Stuart Boylan writer contact at Fox-Westwood.

Claud Allister, 'Bull Dog Drummond Strikes Back,' 20th Cent.

J. Walter Ruben, directs, Clive Brook, 'Family Man,' Radio.

Mills Bros., Eugene Pallette, Nydia Westman, Elliott Nugent, directing, 'Dynamite.' Jimmie Durante pic. Radio.

Howard J. Green scripting 'Magoo.' Par.

Otis Harlan, 'Wonder Bar.' WB.

Patricia Ellis, Mayo Methot and Marjorie Gateson, 'Fur Coats.' WB.

Onslow Stevens, Ada Ince, 'Vanishing Shadows.' UA.

Edgar Ulmer irects 'Black Cat.' U.

Lita Chevret, Henry Armetta, 'Warren Doane short.' U.

Irene Harvey, 'Three on a Honeymoon.' Fox.

Dore Schary continuity, 'Hell Cat.' Col.

Richard Dix and Dunne, 'Stingaree.' Radio.

Complete cast of M. H. Hoffman's 'Take the Stand': Thelma Todd, Jack LaRue, Gail Patrick, Russell Hopton, Leslie Fenton, Sheila Terry, Paul Hurst, Berton Churchill, Vince Barnett, Bradley Page, DeWitt Jennings, Jason Robards, Al Hill, Arnold Gray, Eddie Kane, Lew Kelly, Charles Wilson, Richard Tucker, Judith Vosselli and Bryant Washburn.

Walter Weems scripting at Hal Roach.

James Forbes collabing with James K. McGuiness on 'Tish.' Metro.

Robert Tasker dialoging 'Crime Doctor.' Radio.

Katharine DeMille, Gertrude Norman, Sidney Toler, 'Trumpet Blows.' Par.

Walter Catlett, Gloria Warner, Anita Carvin, Arthur Houseman, James Burtis, Greta Meyer, 'Playful Husbands.' Radio.

Henry Folker, Samuel Hinds, Frank Morgan, Arthur Hull, Montague Shaw, Robert Graves, Selma Jackson, 'Sisters Under the Skin.' Col.

Billy Seward, Ward Bond, Kane Richmond, Francis McDonald, Frank Leighton, Alphonz Ethier, Joseph Creehan, 'Storm at Midnight.' Col.

Robert Graves, Clara Blandick, Kane Richmond, 'Sisters Under the Skin.' Columbia.

Walter Connelly lead 'Charlie Chan's Challenge.' Fox.

Ruth Gillette, 'David Harum.' Fox.

Robert Frazer, 'Men in White.' Fox.

Otto Kruger, 'Crime Doctor.' Radio.

Phillip Faversham, 'Fur Coats.' WB.

William Keighley directs 'The Key.' WB.

Agnes Christine Johnston scripting 'In Conference.' Par.

Monte Blue, 'Come on Marines.' Par.

Willis Goldbeck scripting 'Murder on the Black Board.' Radio.

Maude Eburne, 'Lousiana Lou.' Metro.

Pat Flaherty, 'Come On Marines,' Par.

Tom Satterfield to Par as arranger and composer.

Vince Barnett, Century.

William Frawley borrowed by Radio from Par for 'Crime Doctor.'

Red Stanley, 'Love Detective,' Col.

Warner, Oland, 'In Old Louisina,' Metro.

Marjorie Lytell, ' Radio.

Norman Foster mite,' Radio.

Mary Kornman, Barbara Weeks, Addie Herring, 'Understanding Heart,' Chesterfield.

Doris Lloyd, 'Sisters Under the Skin,' Col.

Joyce Compton, Par.

Toby Wing, Lond Andre, Pat Flaherty, Fuzzy Knight, 'Come Marines,' Par.

Wm. Frawley, 'Crime Radio.

Groves Jones and William C. McNutt, scripting 'Fifty-two Weeks With Fleurette,' for Louis D. Lighton, Par.

Victor McLaglen, 'Murder at Vanities,' Par.

Gale Sisters, 'Melody in Par.

Helen Lowell, 'Old Doll's House,' WB.

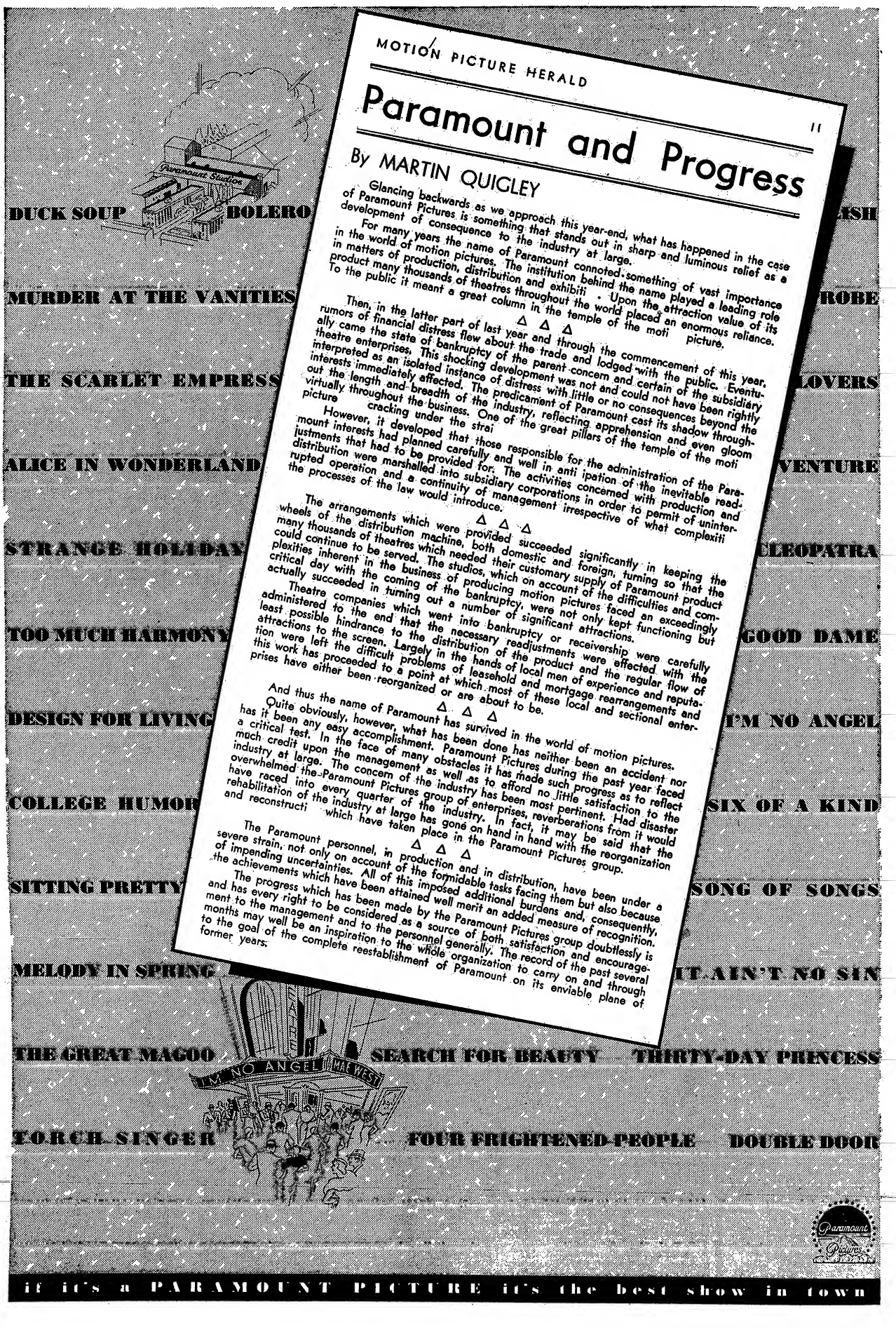
Edward Earle, ' moon,' Fox.

Ferdinand Gottschalk, Metro.

Spencer short, Radio.

Ward Bon torm at Midnight,' Col.

Berton Churchill, 'Take the Stand,' Liberty.



MOTION PICTURE HERALD

Paramount and Progress

11

By MARTIN QUIGLEY

Glancing backwards as we approach this year-end, what has happened in the case of Paramount Pictures is something that stands out in sharp and luminous relief as a development of consequence to the industry at large.

For many years the name of Paramount connoted something of vast importance in the world of motion pictures. The institution behind the name played a leading role in matters of production, distribution and exhibiti . Upon the attraction value of its product many thousands of theatres throughout the world placed an enormous reliance. To the public it meant a great column in the temple of the moti picture.

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Then, in the latter part of last year and through the commencement of this year, rumors of financial distress flew about the trade and lodged with the public. Eventually came the state of bankruptcy of the parent concern and certain of the subsidiary theatre enterprises. This shocking development was not and could not have been rightly interpreted as an isolated instance of distress with little or no consequences beyond the interests immediately affected. The predicament of Paramount cast its shadow throughout the length and breadth of the industry, reflecting apprehension and even gloom virtually throughout the business. One of the great pillars of the temple of the moti picture cracking under the strai

However, it developed that those responsible for the administration of the Paramount interests had planned carefully and well in anti ipation of the inevitable readjustments that had to be provided for. The activities concerned with production and distribution were marshalled into subsidiary corporations in order to permit of uninterrupted operation and a continuity of management irrespective of what complexiti the processes of the law would introduce.

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The arrangements which were provided succeeded significantly in keeping the wheels of the distribution machine, both domestic and foreign, turning so that the many thousands of theatres which needed their customary supply of Paramount product could continue to be served. The studios, which on account of the difficulties and complexities inherent in the business of producing motion pictures faced an exceedingly critical day with the coming of the bankruptcy, were not only kept functioning but actually succeeded in turning out a number of significant attractions.

Theatre companies which went into bankruptcy or receivership were carefully administered to the end that the necessary readjustments were effected with the least possible hindrance to the distribution of the product and the regular flow of attractions to the screen. Largely in the hands of local men of experience and reputation were left the difficult problems of leasehold and mortgage rearrangements and this work has proceeded to a point at which most of these local and sectional enterprises have either been reorganized or are about to be.

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And thus the name of Paramount has survived in the world of motion pictures. Quite obviously, however, what has been done has neither been an accident nor has it been any easy accomplishment. Paramount Pictures during the past year faced a critical test. In the face of many obstacles it has made such progress as to reflect much credit upon the management as well as to afford no little satisfaction to the industry at large. The concern of the industry has been most pertinent. Had disaster overwhelmed the Paramount Pictures group of enterprises, reverberations from it would have raced into every quarter of the industry. In fact, it may be said that the rehabilitation of the industry at large has gone on hand in hand with the reorganization and reconstructi which have taken place in the Paramount Pictures group.

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The Paramount personnel, in production and in distribution, have been under a severe strain, not only on account of the formidable tasks facing them but also because of impending uncertainties. All of this imposed additional burdens and, consequently, the achievements which have been attained well merit an added measure of recognition.

The progress which has been made by the Paramount Pictures group doubtlessly is and has every right to be considered as a source of both satisfaction and encouragement to the management and to the personnel generally. The record of the past several months may well be an inspiration to the whole organization to carry on and through to the goal of the complete reestablishment of Paramount on its enviable plane of former years.

Screen Names 70% Stage

(Continued from page 1)

Europe. Fox has been leading in reaching across the Atlantic for prospects, and not without an eye to the box office over there. This firm claims that 25% has been added to its British sales during the past year which can be traced to using players of that nationality. This company's estimate, however, should be tempered with thoughts of 'Cavalcade.'

An example resent stage worth in pictures is the Warner Brothers-First National star list which contains 17 names and only three whom (Barthelmess, Cortez, Bette Davis) have no stage antecedents. Of 33 on the WB-FN featured list 26 are stage veterans.

Fox has 33 from the stage among its 43 contract players; Metro 49 of 61; Paramount, 40 of 49; Universal, 24 of 30; Radio, 38 of 48, and 20th Century, 15 of 21.

WB-FN

Former legit, vaude or musical comedy players drawing regular weekly pay checks during the year from Warners-First National were Ruth Chatterton, William Powell, Joe Brown, Joan londell, Barbara Stanwyck, Ruby Keeler, Leslie Howard, Kay Francis, Al Jolson, Warren William, Dick Powell, Edward G. Robinson, James Cagney, Paul Muni, Guy Kibbee, Hugh Herbert, George Brent, Henry O'Neill, Gordon Wescott, Kathryn Sergava, Jean Muir, Phillip Reed, Pat O'Brien, Aline MacMahon, Margaret Lindsay, Arthur Hohl, Phillip Faversham, Hobart Cavanaugh, Theodore Newton, Donald Woods, Adolphe Menjou, Glenda Farrell, Lyle Talbot, Allen Jenkins, Ruth Donnelly, Robert Barrat, Frank McHugh, Genevieve Tobin, Sheila Terry and George Blackwood.

Directors—Lloyd Bacon, William Keighley, Arthur G. Collins, William Dieterle, Stanley Logan, Busby Berkely.

Writers—Ernest Pascal, Manuel Seff, David Boehm, Barry Trivers, Paul Gerard Smith, Byron Morgan, Charles Kenyon and Austin Parker.

Metro

Metro's stage contingent comprises: John Barrymore, Lionel Barrymore, Joan Crawford, Maurice Chevalier, Marion Davies, Marie Dressler, Clark Gable, Helen Hayes, Jeanette MacDonald, Robert Montgomery, Katherine Alexander, Elizabeth Allen, Alice Brady, Charles Butterworth, Mae Clarke, Ruth Channing, Jimmy Durante, Nelson Eddy, Stuart Erwin, Muriel Evans, C. H. Gordon, Russell Hardie, Ted Healy, Jean Hersholt, Irene Hervey, Jean Howard, Walter Huston, Art Jarrett, Isabel Jewell, Otto Kruger, Ben Lyon, Una Merkel, Polly Moran, Frank Morgan, Karen Morley, Margaret McConnell, Earl Oxford, Jean Parker, May Robson, Ruth Selwyn, Martha Sleeper, Lewis Stone, Franchot Tone, Lupe Velez, Diana Wynyard, and Robert Young.

Directors — Richard Boleslavsky, George Cukor, Robert Z. Leonard, Rouben Mamoulian, Charles Reisner and Edgar Selwyn.

Writers—Zoe Atkins, Anna Austin, Vicki Baum, Arthur Caesar, John Colton, John Emerson, Jules Furthman, Frances Goodrich, Albert Hackett, Elmer Harris, Ted Healy, Ben Hecht, Arthur Kober, Benn Levy, Anita Loos, Charles MacArthur, John Meehan, Zelda Sears, Bella Spewack, Sam Spewack, Donald Ogden Stewart, Preston Sturges, Ernest Vajda, and Edgar Allan Woolf.

Paramount's list is: rian Aherne, Adrienne Ames, George Barbier, Mary Boland, Grace Bradley, George Burns, Gracie Allen, Claudette Colbert, Bing Crosby, Dorothy Dell, Marlene Dietrich, Frances Drake, W. C. Fields, Bill Frawley, Frances Fuller, Cary Grant, Charlotte Henry, Miriam Hopkins, Roscoe Karns, Jack LaRue, Charles Laughton, Ida Lupino, Barton, MacLane, Fredric March, Herbert Marshall, Marx Brothers, Jack Oakie, George Raft, Lyda Roberti, Charlie Ruggles, Randolph Scott, Sylvia Sidney, Allson Skipworth, Sir Guy Standing, Evelyn Venable, Mae West, Dorothea Wieck, Toby Wing and Elizabeth Young.

Directors — Cecil B. DeMille, Marion Gering, Mitchell Leisen, Ernst Lubitsch, Max Marcin, Thomas Mitchell, Paul Sloane, George Sommes and Stuart Walker.

Writers—Thamson Burtis, Bartlett Cormack, Frank Craven, Walter DeLeon, Lou Gensler, Harry Ruskin, Harlan Thompson, Maurine Watkins and Eddie Welch.

Radio

Radio's lineup includes: Fred Astaire, Nils Asther, Helen Broderick, Clive Brook, Tom Brown, Bruce Cabot, Mawita Castaneda, Chick Chandler, Richard Dix, Irene Dunne, Dot Farley, Skeets Gallagher, William Gargan, Wynne Gibson, Ann Harding, Katharine Hepburn, Leslie Howard, Dorothy Jordan, Pert Kelton, Tom Kennedy, Florence Lake, Francis Lederer, Dorothy Lee, Eric Linden, Helen Mack, Joel McCrea, Zasu Pitts, Ginger Rogers, Robert Shayne, Carol Tevis, Adle Thomas, Nydia Westman, Bert Wheeler, Thelma White and Robert Woolsey.

Directors—John Cromwell, Edward Ellscu, John Ford, E. H. Griffith, Russell Mack, Elliott Nugent.

Writers—John Bright, Sidney Buckman, Lester Cohen, Francis Faragoh, Becky Gardiner, Howard J. Green, Cyril Hume, Edward Kaufman, John Howard Lawson, Albert Shelby Levino, Ainsworth Morgan, Laurence Stallings, Dwight Taylor, Wanda Tuchock and Lula Vollmer.

Fox

Fox's former stage people are: Warner Baxter, John Boles, Nigel Bruce, Joe Cook, James Dunn, Stepin Fetchett, Norman Foster, Preston Foster, Henry Garat, Roger Imhoff, Victor Jory, Howard Lally, Jose Mojica, Ralph Morgan, Herbert Mundin, Will Rogers, Raul Roulien, Sid Silvers, Spencer Tracy, Hugh Williams, Heather Angel, Jane Barnes, Mona Barrie, Henrietta Crossman, Florence Desmond, Di ie Frances, Ketty Gallian, Lilian Harvey, Miriam Jordan, Sazanne Kaaren, Pat Paterson, Wini Shaw and Claire Trevor.

Directors—Morris Ankrum, David Butler, James Cruze, Irving Cummings, Hamilton MacFadden.

Writers—Reginald Berkeley, Lew Brown, Lester Cole, Paul Green, Samuel Hoffenstein, Henry Johnson, Oscar Levant, George Marion, Jr., Ralph Spence and Barry Trivers.

iversal

Universal's list; Edmund Lowe, Paul Lukas, Boris Karloff, Jan Klepura, Claude Rains, Gloria Stuart, E. E. Horton, Margaret Sullavan, Chester Morris, Russ Colombo, Lois January, Garry Owen, Alene Carroll, Robert Allen, Sterling Holloway Roger Pryor, Onslow Stevens, June Knight and Henry Armetta.

Directors—James Whale, Lowell Sherman, Eddie Buzzell and Victor Schertzinger.

Writers—Leonard Praskins, John Huston, Gilbert Emery.

20th Century

At 20th Century: Constance Bennett, Janet Beecher, Blossom Seeley, George Arliss, George Bancroft, Paul Kelly, Tullio Carminati, Paul Harvey, Morgan Conway, Adelyn Doyle, Fay Wray and Jackie Kelk.

"Not just a band leader—A distinct type."—

Variety, Jan. 16.

He's a distinct type, with a mug that's become something of a trademark, should build himself up well on this stage.

Wolf makes a good start currently, proving among other things that he's just not a band leader as some m.c.'s are. In a girl number about middle, the west coaster mixes into the routine dancing with various members of the ensemble. He tops it all in a neat double, playing the cornet while dancing.

Char.

ROXY, NEW YORK
Indefinitely

RUBE WOLF

MARQUEE BALLY BACK ON B'WAY

Marquee ballyhoo returned to Broadway with an exhibition of mechanical animals, replicas of prehistoric beasts, by Messmore and Damon in the Warner theatre. Exhibition is same as at the World's Fair in Chicago and later in Montreal.

Exploitation handled by A. P. Waxman.

When 'Bring 'Em Back Alive' (RKO) set the pace at the Mayfair theatre a couple of seasons back, it paved the way for marquee ballys and outside-the-theatre displays such as Broadway never saw before. The al fresco and catch-as-catch-can midway aura of the main drag literally converted Broadway into a street carnival and finally drew censorial fire from the license bureau which outlawed any and all such ballyhooing, including blatant barking, pennanting, etc.

The Warner theatre display marks the first return of such exploitation in two years.

ALLIED DIRECTORS, ELECTION MEETING

Chicago, Jan. 22.

Directors of Allied States exhibitors association will meet at the Warwick hotel here on Wednesday (21). Primary purpose is to hold election of officers for coming year. Directors board will also make use of the get-together to discuss other Allied questions, particularly policy problems and the code situation.

Expected there will be changes in the present officers set-up which now has Jim Ritter, of Michigan, as president; Sidney Samuelson, New Jersey, as vice-president, and Herman Blum, of Maryland, treasurer.

NW's Trend Toward 2 Pix A Break for Exchanges

Minneapolis, Jan. 22.

Double featuring continues to make encroachments in the territory as a substitute for bargain and family nights prohibited under the new industry code. Even the large nabe Homewood, de luxe independent uptown theatre, offers double features, first instance of larger neighborhoods going in for twin bills.

In some of the smaller towns one night a week or one every two weeks to double features is a regular thing. Lower loop grind houses here and in St. Paul continue to offer two features for a dime.

The trend in the direction of double features is giving local independent exchanges the best break that they have had in many a moon.

Lupe Velez Cancels

Baltimore, Jan. 22.

Lupe Velez has cancelled her Loew date, Feb. 9, at the Century here.

Fox-West Coast Will Drop Some 30 Houses as Part of Reorganization

Los Angeles,

Fox West Coast will drop at least 30 theatres from its present setup in the next 90 days. The circuit's head men are making consistent progress towards this end, which has been on the wing for some time but held off until final analysis of all F-WC house setups was completed.

Full reorganization of F-WC will not become a fact until this discarding process is finished. On the financial end, it is advised from the east, a financial reorganization plan for F-WC has been mulled over and is at hand, but can't be put into practise as yet.

This discarding of the deadwood F-WC houses looks to be the final spurt of the reorganization as it is being handled by the trustees and the Skouras Brothers.

Several of the houses which will be dropped are located in key spots. The majority, however, are inland. Present indications are that the discarding process will be along lines of turning the houses over to experienced operators under straight leasing arrangements with participation in the profits or outright partnership arrangements.

Par Doesn't Want to Give Up the Criterion

Paramount refuses to give up the Criterion, N. Y. for any length of time just in case company comes along with a two-a-day picture. As a result, Par has given Krimsky & Cochran the house for four weeks, with an option for additional month.

Criterion, in the hands of Dooley & Dowling as receivers for the City Farmers Loan & Trust, mortgagor, is on a direct lease to Paramount Pictures Distributing Corp., which in turn sublets to Krimsky & Cochran. Par has the Crit until July 1.

Schoenstadt's 6 Months Prot. Over Hyde Pk., Chi

Hyde Park theatre on the southside opened last week, playing pictures six months behind the competing Piccadilly, which is owned by the Schoenstadts. Hyde Park theatre is operated by the Gollos Brothers, who put an estimated $10,000 in the renovation and remodeling of the theatre, which was formerly a bank. Understood that the Gollos Bros. will go to the government in an attempt to break the protection jam. They are waiting for the establishment of the government's grievance board locally to make their plea of unfair protection.

Schoenstadts managed to get the six months clearance by using their smaller house, the Harper, in the same zone as the wedge. They demanded and got protection for the Harper over the new Hyde Park theatre and then shoved the Harper to the 26th week of release, which automatically pushed the Hyde Park to the 27th week. Both houses are charging 15c. admission.

Piccadilly, which is now protected by a six-month clearance, is spotted in B week of pre-release. Schoenstadts operate 14 theatres in this territory. The Hyde Park brings the Gollos brothers' circuit to two. Their other house is the Ray.

Team Gleason, Oliver

Hollywood, Jan. 22.

Radio will team James Gleason and Edna May Oliver again in 'Murder on the Blackboard.'

Pair were together in Radio's 'Penguin Pool Murder.'

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LEO MORRISON, Agency

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Roxy, New York, This Week (Jan. 19)
Fox, Philadelphia, Next Week (Jan. 26)
Paramount, Brooklyn, Week Feb. 2
Hippodrome, Baltimore, Week Feb. 9
Fox, Washington, Week Feb. 16
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CALENDAR OF CURRENT RELEASES

Harold Auten

1540 B'way, N.

Mirages de Paris (French). Adventures of a girl who wants to be a star in Paris. Jacquelin Francell, Roger Theville. Dir. Fedor Ozep. 82 mins. Rel. Dec. 23. Rev. Jan. 9.

On Demande Compagnon (French). Musical romance. Annabella. Joe May. 85 mins. Rel. June 1. Rev. June 5.

Poil de Carotte (Red Head) (French). A story of adolescence. Robert Lynen. Dir. Julien Duvivier. 96 mins. Rel. Sept. 1. Rev. Dec. 30 and May 30.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

Dance, Girl, Dance. Musical drama. Alan Dinehart, Evalyn Knapp, Ada May. Dir. Frank Strayer. 69 mins. Rel. Sept. 1. Rev. Oct. 31.

In the Money. A prize fighter and his affairs with women. Lois Wilson, Skeets Gallagher, Warren Hymer. Dir. Frank Strayer. 66 mins. Rel. Nov. 7. Rev. Jan. 9.

an of Sentiment. How an old man holds a family together. Marian Marsh, Owen Moore, Wm. Bakewell, Christian Rub. Dir. Rich. Thorpe. 67 mins. Rel. Sept. 15. Rev. Nov. 14.

urder on the Campus. Mystery with a college background. Charles Starrett and J. Farrel McDonald.

Rainbow Over Broadway. Musical romance. Grace Hayes, Joan Marsh, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Dec. 23. Rev. Dec. 27.

First Division

Offices: 1600 Broadway, New York, N.

Releases Also Allied, Chesterfield and Monogram

venger, The. A district attorney seeks revenge on the gang which 'framed' him to twenty years in prison. Ralph Forbes, Adrienne Ames, Claude Gillingwater. Dir. Edward Marin. 78 mins. Rel. Sept. 15.

roken Dreams. A father's devotion to his young son. Randolph Scott, Martha Sleeper, Beryl Mercer, Buster Phelps. Dir. Robert Vignola. 68 mins. Rel. Dec. 1.

By Appointment Only. A physician couldn't make up his mind which of two women he loved the most. Lew Cody, Sally O'Neill, Marceline Day. Dir. Frank Strayer. 66 mins. Rel. Nov. 1.

Dance, Girl, Dance. Musical of backstage life. A small-time vaudevillian becomes a night club star. Evalyn Knapp, Gloria Shea, Alan Dinehart, Eddie Nugent, Ada May, Mae Busch. Dir. Frank Strayer. 69 mins. Rel. Nov. 15.

Devil's Mate. A condemned man, on the verge of execution, is mysteriously murdered. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Sept. 1.

Eat 'Em Alive. Jungle super thriller. 56 mins. Rel. Feb.

itive, The. Secret service agents on the trail of a half-million dollar mail robbery. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 58 mins. Rel. Sept. 15.

He Couldn't Take It. Inside story of a process server who makes good with his summonses and gets his man. Ray Walker, Virginia Cherrill, George E. Stone. Dir. Wm. Nigh. 64 mins. Rel. Jan. 1.

I Have Lived. A Broadway stage star is faced with blackmailers on the eve of marriage to wealth and love. Anita Page, Allen Vincent, Alan Dinehart. Dir. R. Thorpe. 69 mins. Rel. Oct. 1.

In the Money. A goofy family, suddenly broke, pin their hopes on a Shakespearean-minded prize fighting champ. Skeets Gallagher, Lois Wilson, Warren Hymer, Sally Starr. Dir. Frank Strayer. 67 mins. Rel. Jan. 15.

Man of Sentiment. Playboy son marries a poor girl against his wealthy family's wishes. Marian Marsh, William Bakewell, Owen Moore. Dir. Richard Thorpe. 68 mins. Rel. Nov. 1.

Notorious But Nice. Driven from the man she loves, a girl finds solace in a loveless marriage with the king of the underworld. Marian Marsh, Betty Compson, Donald Dillaway, Rochelle Hudson. Dir. Richard Thorpe. 74 mins. Rel. Oct. 15.

One Year Later. A young couple start their honeymoon on a train, and the following year finds them on the train under different circumstances. Mary Brian, Donald Dillaway, Russell Hopton, Wil and Gladys Ahern, Jackie Searl. Dir. E. Mason Hopper. 65 mins. Rel. Aug. 25. Rev. Nov. 21.

Phantom Broadcast. A radio crooner attains phoney fame when his accompanist secretly does his singing for him. Ralph Forbes, Vivienne Osborne, Paulina Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

Rainbow Over Broadway. Musical romance of an ex-musical comedy star of twenty years before who makes a sensational, overnight comeback in a Broadway night club. Joan Marsh, Grace Hayes, Frank Albertson, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Jan. 15.

Sensation Hunters. A college girl finds herself stranded in Panama. Arline Judge, Marion Burns, Preston Foster. Dir. Charles Vidor. Rel. Sept. 15.

ixteen Fathoms Deep. Sponge diver thriller. Sally O'Neill, Creighton Chaney. Dir. Armand Schaefer. 60 mins. Rel. Nov. 17.

Skyways. Adventures of a hot-tempered aviation pilot who gets into one scrape after another. Ray Walker, Kathryn Crawford, Lucien Littlefield. Dir. Lew Collins. 72 mins. Rel. Sept. 15.

Sphinx, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. Rel. July 2.

Sweetheart of Sigma Chi. College musical comedy romance. Based on the famous campus fraternity song. Buster Crabbe, Mary Carlisle, Sally Starr, Florence Lake, Ted Fio Rito and band. Dir. Edwin L. Marin. 73 mins. Rel. Dec. 15.

Throne of the Gods. Travel in the Hi 55 mins. Rev. Dec.

First National

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Bedside. Comedy-drama of a women's doctor. Warren William, Jean Muir, Allen Jenkins. Dir. Robert Florey. 65 mins. Rel. Jan. 27.

ig Shakedown, The. Dramatic expose of the cut-rate drug racket. Bette Davis, Charles Farrell, Ricardo Cortez. Dir. John Francis Dillon. 64 mins. Rel. Jan. 6.

Bureau of Missing Persons. Comedy-drama based on the activities of this little known department. Bette Davis, Lewis Stone, Pat O'Brien, Allen Jenkins, Hugh Herbert. Dir. Roy del Ruth. 74 mins. Rel. Sept. 16. Rev. Sept. 18.

Convention City. The hilarious lowdown on big business conventions. Adolphe Menjou, Dick Powell, Mary Astor, Guy Kibbee. Dir. Archie Mayo. 69 mins. Rel. Dec. 30. Rev. Jan. 2.

Female. A drama of a woman who does her own hunting. Ruth Chatterton, George Brent, Ruth Donnelly, Laura Hope Crews. Dir. Michael Curtiz. 62 mins. Rel. Nov. 11. Rev. Nov. 7.

oodbye Again. From the play. Comedy of a famous author who meets up with an old flame who is married. Warren Williams, Joan Blondell, Genevieve Tobin, Hugh Herbert. Dir. Michael Curtiz. 66 mins. Rel. Sept. 9. Rev. Sept. 5.

Havana Widows. Two girls in Havana searching for suckers. Joan Blondell, Glenda Farrell, Guy Kibbee, Ruth Donnelly, Frank McHugh and Allen Jenkins. Dir. Ray Enright. 64 mins. Rel. Nov. 18. Rev. Nov. 28.

Heroes for Sale. Post war activities of American vets. Rich. Barthelmess, Loretta Young. Rel. June 17. Rev. July 25.

Lovad a Woman. Based on novel by David Karsner. Story of the affairs of an industrial leader and an operatic star. Edward G. Robinson, Kay Francis, Genevieve Tobin. Dir. Alfred E. Green. 90 mins. Rel. Sept. 23. Rev. Sept. 26.

Massacre. Drama of the modern Indian and his conflicts with the white men. Richard Barthelmess, Ann Dvorak. Dir. Allen Crosland. Rel. Jan. 13.

She Had to Say Yes. Comedy-drama of a 'customer' girl. Loretta Young, Lyle Talbot, Regis Toomey, Winnie Lightner. Dir. Busby Berkeley and George Amy. 64 mins. Rel. July 15.

Son of a Sailor. Comedy of a sailor who gets into a funny situation because of his habit of telling romantic stories about himself. Joe E. Brown, Jean Muir, Frank McHugh, Johnny Mack Brown and Thelma Todd. Dir. Lloyd Bacon. 70 mins. Rel. Dec. 23. Rev. Dec. 5.

Wild Boys of the Road. Drama of the 'orphans of the depression.' Frankie Darro, Dorothy Coonan, Rochelle Hudson, Ann Hovey. Dir. William A. Wellman. 66 mins. Rel. Sept. 30. Rev. Sept. 26.

World Changes, The. An epic drama of a family through four generations. Paul Muni, Aline MacMahon, Mary Astor, Donald Cook, Margaret Lindsay, Jean Muir, Patricia Ellis. Dir. Mervyn LeRoy. 95 mins. Rel. Nov. 25. Rev. Oct. 31.

Fox

Studio: Fox Hills, Hollywood, Cal. Offices: 444 West 56th St. New York, N. Y.

Berkeley Square. From the stage play of the same tit! Turn back the ir. Frank Lloyd. years type of play. Leslie Howard, Heather Angel.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exacting 'Variety' will appreciate the co-operation of all managers who may note discrepanci

NEW 3-COLOR SYSTEM CLAIMED IN S. AFR.

By H. Hanson

Capetown, Dec. 23.

W. E. John, technical expert of Photo-Vision, Ltd., a Johannesburg company, has returned here from a business trip overseas regarding several inventions held by his concern. Claims the discovery of producing color films as cheap as black and white.

Experiments are being made with a camera and projector, whereby the picture passes horizontally through the lenses, instead of vertically, enabling a steadier movement. The lenses on these machines will take photographs through colored filters in a moderately lighted studio.

Photo-Vision, Ltd., is confident that when final adjustments are complete, its color process will revolutionize the trade. Complete final tests should ensure horizontal film movement, composition of three full pictures, and extra large films, use of extra large moving lenses; control of aperture of moving lenses, and by moving aperture plates three-color pictures, sound at the gate, and non-rewind film movement.

Beauty Back Home

Lucille du Toit, South African winner in Paramount's Beauty-Seeking Contest, is in England, and sailing for South Africa. Says she will do a year's stage work in Pretoria. Then she will take one of two contracts offered her in Hollywood.

Secretive Sonin

Carl J. Sonin, South African director for M-G-M Films, returned to Johannesburg. Disclosed no information before leaving.

New Record?

Local orchestra at Strand, Cape Colony, claims the world's record for continuous playing of fourteen hours.

Stated present record is twelve hours.

The pianist stuck to his instrument for the full period.

No Films for a Year

The Hague, Jan. 13.

For the past year the small town of Venlo in the Roman Catholic South of Holland has been dark. Town Council objected against projection of films which had been censored only by National Board of Censors and insisted on a second censorship by local commission. Dutch Bioscoopbond then boycotted Venlo and withheld reels from cinemas there.

Conflict not yet settled, but an independent manager has hired a reel from a distributor who is not a member of the Bioscoopbond. This week, for the first time, people in Venlo were able to go to a cinema again. Reel was shown in a hall, hired for the purpose, as cinemas under jurisdiction of Bio scoopbond were kept dark.

Crowds went to see the film. Probably th' is a move by the Council to force Bioscoophond to comply with local rules.

87 mins. (roadshow time). Rel. Nov. 3. Rev. Sept. 19.

Charlis Chan's Greatest Case. Another adventure of the Chinese sleuth. Warner Oland, Heather Angel. Dir. Hamilton MacFadden. Rel. Sept. 15. Rev. Oct. 10.

Devil's in Love, The. Harry Hervey novel. Foreign legion yarn. Victor Jory, Loretta Young, Vivienne Osborn. Dir. Wm. Dieterle. 70 mins. Rel. July 21. Rev. Aug. 1.

Doctor Bull. From the novel, 'The Last Adam.' Will Rogers, Louise Dresser. Dir. John Ford. 76 mins. Rel. Sept. 22. Rev. Oct. 10.

F. P. 1. (British made.) Futuristic plane landing field in mid-ocean. Conrad Veidt, Leslie Fenton, Jill Esmond. Dir. Karl Hartl. 75 mins. Rel. July 28. Rev. Sept. 19.

Good Companions, The. (British made.) From the Priestly novel of an English concert troupe. Jessie Matthews. Dir. Victor Saville. Rel. Sept. 8. Rev. Oct. 17.

Hoopla. Talker version of 'The Barker,' stage play made as a silent. Clara Bow, Preston Foster, Rich. Cromwell. Dir. Frank Lloyd. 85 mins. Rel. Nov. 30. Rev. Dec. 5.

I Am Suzanne. Novelty story with puppet sequences. Lilian Harvey, Raymond, Piccoli Marionettes, Yale Puppeteers. Dir. R. V. Lee. Dec. 22.

I Was a Spy. (British). Based on the story by Marthe MacKenna. Herbert Marshall, Madaleine Carroll, Conrad Veidt. Dir. Victor Saville. 83 mins. Rel. Dec. 15. Rev. Jan. 16.

Jimmy and Sally. James Dunn, Claire Trevor. Tinling. Rev. Dec. 19.

Last Trail, The. Zane Gray story. Geo. O'Brien, Dir. James Tinling. 60 mins. Rel. Aug. 25.

Life in the Raw. Zane Grey story. Cowboy saves girl's brother from bandit gang. Geo. O'Brien, Claire Trevor, Greta Nissen. Dir. Louis King. 62 mins. Rel. July 7. Rev. Nov. 7.

Mad Game, Spencer Tracy, Claire Trevor. mins. Oct. 27. Rev. Nov. 14.

Man Who Dared, The. Imaginative biography based on life of Anton Cermak. Preston Foster, Zita Johann. Dir. Hamilton McFadden. 77 mins. Rel. July 14. Rev. Sept. 12.

Mr. Skitch. From the story 'Green Dice.' Will Hudson, Harry Green, Eugene Pallette. Rev. Dec. 27.

My Lips Betray. Lilian Harvey's second U. S. release, but the first made. From the play by John Balderson. Lilian Harvey, John Boles, El Brendel. Dir. John Stystone. 70 mins. Rel. Nov. 10. Rev. Nov. 7.

My Weakness. Musical. Lilian Harvey, Lew Ayres. Dir. David mins. Rel. Sept. 29. Rev. Sept. 26.

Olsen's Night Out. El Brendel's first feature. Barbara Weeks, Walter Catlett. Dir. Mal. St. Clair. 70 mins. Rel. Nov. 17. Rev. Jan. 9.

Paddy the Next Best Thing. From the stage play. Janet Gaynor, Warner Baxter. Dir. Harry Lachman. 85 mins. Rel. Sept. 8. Rev. Aug. 22.

Pilgrimage. Mother love from a new angle. From the I. A. R. Wiley story. Henrietta Crossman, Heather Angel, Norman Foster, Marian Nixon. Dir. John Ford. 95 mins. Rel. Aug. 18. Rev. July 18.

Power and the Glory, The. Jesse Lasky' 'narratage' story. A man's career in flashbacks. Spencer Tracy, Colleen Moore. Dir. Wm. K. Howard. 87 mins. Rel. Oct. 6.

Shanghai Madness. Magazine story by F. H. Brennan. River pirates on a Chinese stream. Spencer Tracy, Fay Wray. Dir. John Blystone. 62 mins. Rel. Aug. 4. Rev. Sept. 26.

Smoky. From the novel by Will James. Victor Jory, Irene Bentley, Francis Ford. Dir. Eugene Forde. 66 mins. Rel. Dec. 8. Rev. Jan. 9.

Walls of Gold. From Kathleen Norris' novel. Sally Eilers, Norman Foster. Dir. Kenneth MacKenna. Rel. Oct. 13.

Worst Woman in Paris, The. Lasky production for Fox. Title is explanatory. Benita Hume, Adolphe Menjou, Helen Chandler. Dir. Monta Bell. 75 mins. Rel. Oct. 20. Rev. Nov. 28.

Freuler Associates

Office: R.K.O. Bldg., New York, N.

Marriage on Approval. Novel. The conflict between the old generation and the new in the realm of love and matrimony. Barbara Kent, Donald Dillaway. Dir. Howard Higgin. Rel. Nov. 20.

War of the Range. Tom Tyler western. ir. J. P. McGowan. 60 mins. Rel. Sept. 22. Rev. Dec. 12.

When a Man Rides Alone. (Monarch.) Tom Tyler does a modern Robin Hood with a gold mine. Dir. J. P. McGowan. 55 mins. Rev. Dec. 27.

Gaumont-British

Office: 226 West 42nd St., New York.

(BRITISH MADE)

Channel Crossing. Drama. Matheson Lang, Constance Cummings. Milton Rossmer. 68 mins. Rev. Oct. 31.

Falling for You. Comedy drama. Jack Hulbert, Jack Hulbert. 71 mins. Rev. Aug. 4.

It's a Boy. Comedy drama. Edward Everett Horton, Leslie Henson, Albert Drayton, Heather Thatcher. Dir. Tim Whelan. 66 mins. Rev. June 27.

Orders is Orders. Comedy of American making film in British army. James Gleason, Charlotte Greenwood. Dir. Walter Forde. 70 mins. Rev. Aug. 18.

Majestic

Offices: idg., Radio City, New York City

Charming Deceiver, The. (British made.) Romantic drama of Cinderella type. Constance Cummings and Frank Lawton. Dir. Monty Banks. Rel. Dec. 8.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. C. Aubrey Smith, Dorothy Mackaill, Paul Cavanagh. Dir. E. Mason Hopper. 72 mins. Rel. Oct. 1.

Divorce Bed, The. Divorce racket exposed. John Miljan. Dir. Hobart Henley. Rel. Jan. 15.

Morning After, The. A merry mix-up of international spy systems. Lyon and Sally Eilers. Dir. Alian Dwan. Rel. Jan. 1.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Leil Hyams. Dir. Howard Christy. 74 mins. Rel. Aug. 1.

Sin of Nora Moran, The. Woman is framed to shield the higher-ups. Zita Johann, Alan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Dec. 12. Rev. Dec. 19.

You Made Me Love You. (British made). Farce comedy of the taming of a spitfire wife. Thelma Todd and Stanley Lupino. Dir. Monty Banks. Rel. Nov. 24.

Metro

Studios: 1540 Broadway, New York, N. Y.

Another Language. Story of the in-laws from Rose Franken's stage hit. Helen Hayes, Robt. Montgomery, Louise Closser Hale. Dir. Edw. H. Griffith. 70 mins. Rel. July 28. Rev. Aug.

Beauty for Sale. Faith Baldwin's 'Beauty.' Otto Kruger, Madge Evans, Una Merkel, Alice Brady. Dir. Rich. Boleslavsky. 85 mins. Rev. Sept. 19. Rel. Sept. 21.

Bombshell. Jean Harlow as a harassed picture star with Lee Tracy her publicity man. Franchot Tone, Frank Morgan, Ted Healy, Una Merkel. Dir. Victor Fleming. 98 mins. Rel. Oct. 13.

Broadway to Hollywood. Three generations in a stage family. Alice Brady, Frank Morgan, Madge Evans, Russell Hardie, Eddie Quillan. Dir. Willard Mack. 83 mins. Rev. Sept. 5. Rel. Sept. 15.

Cat and the Fiddle, The. From the successful musical play by Jerome Kern and Otto Harbach. Ramon Novarro, Jeanette MacDonald, Frank Morgan, Charles Butterworth, Jean Hersholt, Vivienne Segal. Dir. William K. Howard. Rel. Feb. 9.

Chief The. Ed Wynn as a simpleton of the gay 'nineties. Dorothy Mackail, William (Stage) Boyd, Effie Elisler, C. Henry Gordon. Dir. Charles Riesner. 68 mins. Rel. Nov. 3. Rev. Dec. 5.

Dancing Lady. James Warner Bellah's Saturday Evening Post story. Joan Crawford, Clark Gable, Franchot Tone, Fred Astaire, Winnie Lightner, Ted Healy. Dir. Robt. Z. Leonard. 90 mins. Rel. Nov. 24. Rev. Dec. 5.

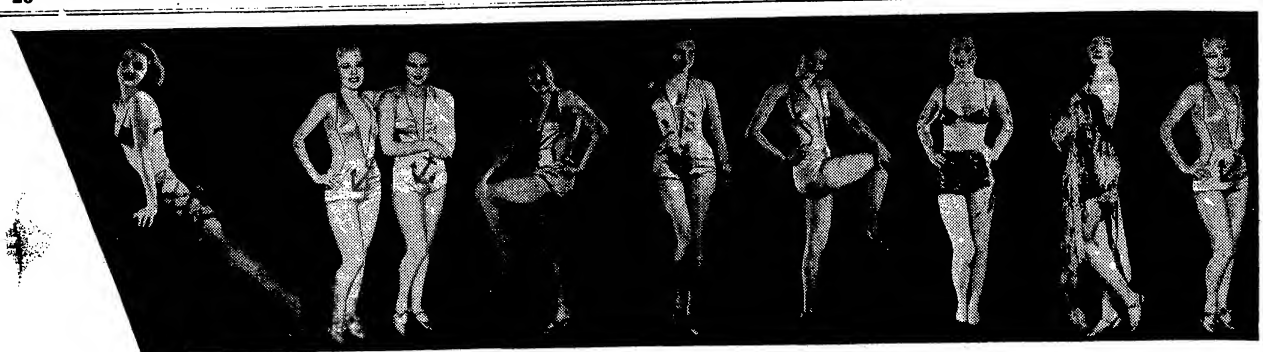
Day of Reckoning. Based on Morris Lavine's story, 'Hall of Justice.' Richard Dix, Madge Evans, Una Merkel, Conway Tearle, Dir. Charles Brabin. 70 mins. Rel. Oct. 27. Rev. Nov. 7.

Dinner at Eight. From the stage play. All star cast headed by Marie Dressler and John Barrymore. Dir. Geo. Cukor. Roadshow length 110 mins. Rel. Jan. 12. Rev. Aug. 29.

Eskimo. Love and hate in the Icelands. Native cast. Dir. W. S. Van Dyke. Roadshow length, 120 mins. Rel. Jan. 13. Rev. Nov. 21.

Fugitive Lovers. Robert Montgomery and Madge Evans as the lovers in a story most of whose action takes place on a transcontinental bus. Nat Pendleton, C. Henry Gordon, Ruth Selwyn. Dir. H. Boleslavsky. 84 mins. R. Jan 5. Rev. Jan. 16.

((Cont'



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CALENDAR OF CURRENT RELEASES

(Continued from page 25)

oing Hollywood. Marion Davies chases a radio crooner to the studio. Marion Davies, Bing Crosby. Dir. Raoul Walsh. 75 mins. Rel. Dec. 22. Rev. Dec. 26.

Her Sweetheart Christopher Bean. The Broadway play by Rene Fauchois and Sidney Howard. Marie Dressler, Lionel Barrymore, Helen Mack. Dir. Sam Wood. 90 mins. Rel. Nov. 17. Rev. Nov. 28.

It Happened One Day. Based on the novel by Marjorie Bartholomew Paradis. Lionel Barrymore, Fay Bainter, Mae Clarke, Mary Carlisle. Dir. W. K. Howard. Rel. Feb. 2.

Laughing Boy. Ramon Novarro in the title role. Based on the Pulitzer Prize winning novel by Oliver La Farge. Lupe Velez. Dir. W. S. Van Dyke. Rel. Feb. 9. (Tent.)

set the Baron. Jack Pearl brings his radio characterization to the screen. Jimmy Durante, Zasu Pitts, Edna May Oliver, Ted Healy and his stooges. Dir. Walter Lang. 70 mins. Rel. Oct. 20. Rev. Oct. 31.

Men In White. Picturization of the successful Broadway stage play of hospital life. Clark Gable, Myrna Loy, Jean Hersholt. Dir. R. Boleslavsky. Rel. Feb. 16.

Mystery of the Dead Police. Based on the Crime Club novel by Philip MacDonald. Robert Montgomery, Elizabeth Allan, Lewis Stone. Dir. Edgar Selwyn. Rel. March 2.

ight Flight. Air story of a South American flight from the novel by Saint-Exupery. John Barrymore, Helen Hayes, Clark Gable, Lionel Barrymore, Robt. Montgomery, Myrna Loy. Dir. David O. Selznick. 89 mins. Rel. Oct. 6. Rev. Oct. 10.

id Hannibal. May Robson as a Wall Street manipulator. Lewis Stone, Jean Parker. Dir. C. Riesner. Rel. Jan. 26.

Penthouse. Arthur Somers Roche Cosmopolitan seri . Warner Baxter, Myrna Loy, Mae Clark. Dir. W. S. Van Dyke. Rel. Sept. 8. Rev. Sept. 12.

rizefighter and the Lady. Max Baer, heavyweight contender, and Myrna Loy in the title roles. Primo Carnera, Jack Dempsey, Walter Huston. Dir. W. S. Van Dyke. 90 mins. Rel. Nov. 10. Rev. Nov. 14.

Queen Christina. Greta Garbo as the seventeenth century queen who was brought up as a boy. Lewis Stone, Ian Keith, Elizabeth Young. Dir. Reuben Mamoulian. 90 mins. Not released. Rev. Jan. 2.

Should Ladies Behave. From the stage play, 'The Vinegar Tree.' Lionel Barrymore, Alice Brady. Dir. Harry Beaumont. 89 mins. Rel. Dec. 1. Rev. Dec. 19.

Solitaire Man. Crook story with plenty of punch. Herbert Marshall, May Robson, Elizabeth Allan, Ralph Forbes. Dir. Jack Conway. 62 mins. Rel. Sept. 22. Rev. Sept. 26.

Sons of the Desert (Hal Roach). Laurel and Hardy attend a fraternal vention. Dir. Wm. A. Seiter. 65 mins. Rel. Dec. 29. Rev. Jan. 9.

Stage Mother. From Bradford Ropes' novel of stage life. Alice Brady, Maureen O'Sullivan, Franchot Tone, Phillips Holmes. Dir. Chas. R. Brabin. 85 mins. Rel. Sept. 29. Rev. Oct. 3.

Stranger's Return, The. Phil Stong's story of the middle western farm life. Lionel Barrymore, Miriam Hopkins, Stuart Erwin, Franchot Tone. Dir. King Vidor. 88 mins. Rel. July 21. Rev. Aug. 1.

Storm at Daybreak. Triangular story in a Serbian setting. Kay Francis, Nils Asther, Walter Huston, Phillips Holmes. Dir. Richard Boleslavsky. 78 mins. Rel. July 14. Rev. July 25.

Tugboat Annie. From the Saturday Eve. Post series. Marie Dressler, Wallace Beery. Dir. Mervyn LeRoy. 88 mins. Rel. Aug. 4. Rev. Aug. 15.

Turn Back the Clock. Story of a man who relives his past. Lee Tracy, Mae Clerk, Peggy Shannon. Dir. Edgar Selwyn. 80 mins. Rel. Aug. 25. Rev. Aug. 29.

Iva Villa. Wallace Beery as the famous Mexican bandit chief. Fay Wray, Stuart Erwin. Dir. Jack Conway. Rel. Feb. 23.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. Rev. June 27.

Studio: 6048 Sunset Blvd., Hollywood, Cal. — Monogram — Office: R. K. O. Building, Rockefeller Center, N.Y.C.

Avenger, The. Vengeance in prison. Ralph Forbes, Adrienne Ames. ir. Ed. Marin. 72 mins. Rel. Aug. 25. Rev. Oct. 10.

Beggars in Ermine. Lionel Atwell, Betty Furness. Dir. Phil

Black Beauty. Horse story. Alex Kirkland, Esther Ralston. Dir. Phil Rosen. 70 mins. Rel. Aug. 10. Rev. Aug. 29.

Broken Dreams. From Olga Printziau's story, 'Two Little Arms.' Martha Sleeper, Randolph Scott, Buster Phelps, Beryl Mercer. Dir. Robert Vignola. 68 mins. Rel. Nov. 15. Rev. Nov. 28.

Devil's Mate, The. Convicted murderer who dies in the electric chair ahead of the shock. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins Rel. Aug. 15. Rev. Sept. 26.

Fighting Texan. Oil country story. Rex Bell, Luana Walters. Dir. Armand Schaefer. 55 mins. Rel. Aug. 5. Rev. Aug. 1.

itive, The. A $500,000 mail robbery. Western. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 54 mins. Rel. Aug. 10. Rev. Sept. 26.

Gallant Fool, The. One ring circus in the cattle country. Bob Steele, Arletta Duncan. Dir. R. N. Bradbury. 56 mins. Rel. July 29.

Galloping Romeo. Western story. Bob Steele. Dir. R. N. Bradbury. 54 mins. Rel. Sept. 1. Rev. Oct. 31.

He Couldn't Take It. Story by Dore Schary. Inside story of process serving racket. Ray Walker, Virginia Cherrill, George E. Stone, Dorothy Granger, Paul Porcasi. Dir. William Nigh. Rev. Dec. 11.

Mystery Liner. Noah Beery, Astrid Alwyn. Dir. William Nigh. Rel. Dec. 19. Rev. Nov. 28.

Phantom Broadcast, The. Radio crooner who sings by proxy. Ralph Forbes, Vivienne Osborne. Dir. Phil Rosen. 72 mins. Rel. July 8. Rev. Aug. 1.

Rainbow Ranch. Adventures of the welterweight champ of the Pacific fleet. Rex Bell, Cecelia Parker. Dir. Harry Fraser. 59 mins. Rel. Aug. 25.

Rangers Code. Texas cattle ranger story. Bobe Steele. Dir. R. N. Bradbury. 55 mins. Rel. Sept. 15. Rev. Sept. 26.

Return of Casey Jones, The. Railroad story. Chas. Starrett, Ruth Hall. Dir. J. P. McCarthy. 67 n ins. Rel. July 25.

idere of Destiny. Western scrap about water rights, with some big flood stuff. John Wayne. Dir. R. N. Bradbury. 58 mins. Rel. Oct. 10. Rev. Dec. 12.

Sagebrush Trail, The. Lone Star western. John Wayne, Nancy Shubert. Dir. Armand Schaefer. 53 mins. Rel. Dec. 15. Rev. Jan. 9.

Sensation Hunters. Society high life. Arline Judge, Preston Foster. Chas. Vidor. 75 mins. Rel. Sept. 20. Rev. Jan. 9.

ixteen Fathoms Deep. Sponge diver's romance. Sally O'Neill, Creighton Chaney, Russell Simpson, Maurice Black. Dir. Armand Schaefer. Rel. Nov. 17.

Skyway. Aviation pilot's ship-to-shore line. Ray Walker, Kathryn Crawford. Dir. Lew Collins. 67 mins. Rel. Aug. 22.

Sweetheart of Sigma Chi. College musical. Mary Carlisle, Buster Crabbe. Dir. Ed. Marin. 80 mins. Rel. Oct. 1. Rev. Nov. 14.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 55 mins. Rev. June 6.

West of the Divide. Lone Star western. John Wayne, Virginia Brown Faire. Dir. R. N. Bradbury.

Woman's Man. Hollywood inside story. John Halliday, Wallace Ford, Marguerite de la Motte. Dir. Edward Luddy.

Studios: 5851 Marathon St., Hollywood, Calif. — Paramount — 1501 Broadway, New York, N. Y.

lice in Wonderland. The Carroll story visualized. Charlotte Henry and most of the Par. stars. Dir. Norman McLeod. 76 mins. Rel. Dec. 22. Rev. Dec. 27.

All of Me. From the stage play, 'Chrysalis.' Fredric March, Miriam Hopkins, Geo. Raft. Dir. Jas. Flood. Rel. Jan. 26.

ig Executive. Story of big business from Alice Duer Miller's story. Ricardo Cortez, Rich. Bennett, Elizabeth Young, Sharon Lynn. Dir. Earl C. Kenton. 70 mins. Rel. Aug. 18. Rev. Oct. 3.

Cradle Song. Dorothea Wieck's first Hollywood production. Mother love of nun for a foundling in a Spanish convent. Evalyn Venable, Sir Guy Standing, Louise Dresser. Dir. Mitchell Leisen. 78 mins. Rel. Nov. 10. Rev. Nov. 21.

Design for Living. Adapted from Noel Coward's play. Fredric March, Gary Cooper, Miriam Hopkins, Ed. E. Horton. Dir. Ernst Lubitsch. 90 mins. Release not set. Rev. Nov. 28.

Disgraced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Earle C. Kenton. 5740. Rel. July 7. Rev. July 8.

Duck Soup. Marx Brothers' nonsensicality. Raquel Torres, Margaret Dumont. Dir. Leo McCarey. 69 mins. Rel. Nov. 27. Rev. Nov. 28.

Eight Girls in a Boat. Love in a girl's school. Douglas Montgomery, Kay Johnson. Dir. Rich. Wallace. 85 mins. Rel. Jan. 5. Rev. Jan. 16.

Four Frightened People. Mixed quartet in the jungle. Claudette Colbert, Herbert Marshall, Mary Boland, Wm. Gargan. Dir. Cecil de Mill Rel. Jan. 16.

Girl Without a Room. Americans in Paris. Chas. Farrell, Chas. Ruggles, Marguerite Churchill, Gregory Ratoff, Walter Wolff. Dir. Ralph Murphy. 72 mins. Rel. Dec. 8. Rev. Dec. 12.

Golden Harvest. Story of the middlewestern farms and Chicago wheat pit. Rich. Arlen, Chester Morris, Genevieve Tobin. Dir. Ralph Murphy. 71 mins Rel. Oct. 22. Rev. Nov. 7.

Hell and High Water. Waterfront story with a U. S. Navy backgrounding. Rich. Arlen, Judith Allen, Chas. Grapewin, Sir Guy Standing. Dir. Grover Jones and Wm. Slavens McNutt. Rel. Oct. 27. Rev. Dec. 19.

Her Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, Johnny Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21. Rev. Aug. 8.

His Double Life. (Dowling.) Light comedy. illian Gish, Roland Young. Dir. Arthur Hopkins. 63 mins. Rel. Jan. Rev. Dec. 19.

I'm No Angel. Mae West original. Mae West in tights as a lion tamer. Cary Grant, Edw. Arnold, Ralf Harolde. Dir. Wesley Ruggles. 87 mins. Rel. Oct. 13. Rev. Oct. 17.

Last Roundup, The. Western with a Zane Grey title and a new story. Randolph Scott, Monte Blue, Barbara Adams, Fred Kohler. Dir. Henry Hathaway. Rel. Jan. 26.

Mama Loves Papa. Trials of a henpecked. Chas. Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett. Dir. Norman McLeod. Rel. July 14. Rev. July 25.

Man of the Forest. Western. Harry Carey, Randolph Scott, Verna dillie. Dir. Henry Hathaway. Rel. July 14. Rev. Oct. 31.

Midnight Club, The. London jewel thieves. Geo. Raft, Clive Brook, Guy Standing, Alison Skipworth. Dir. Geo. Somnes and Alex Hall. Rel. July 28. Rev. Aug. 1.

Miss Fane's Baby Is Stolen. Farcical play. rady. Dir. Alex. Hall. Rel. Jan. 12.

One Sunday Afternoon. From the stage play. Loves in a small town. Gary Cooper, Fay Wray, Neil Hamilton, Frances Fuller. Dir. Louis D. Lighton. 68 mins. Rel. Sept. 1. Rev. Sept. 5.

Sitting Pretty. Backstage story smartened up. Jack Oakie, Jack Haley, Ginger Rogers, Thelma Todd, Gregory Ratoff. Dir. Harry Joe Brown. 80 mins. Rel. Nov. 24. Rev. Dec. 5.

Song of Songs. From Suderman's story and Sheldon's play. Marlene Dietrich, Brian Aherne, Lionel Atwill. Dir. Rouben Mamoulian. 70 mins. Rev. July 25.

Take a Chance. Roland & Brice production of the stage musical. Jas. Dunn, Cliff Edwards, June Knight, Lillian Roth. Dir. Lawrence Schwab. 80 mins. Rel. Oct. 27. Rev. Nov. 28.

This Day and Age. Revolt of the children against politics and gangsters. Chas. Bickford, Judith Allen. Dir. Cecil de Mille. 62 mins. Rel. Aug. 25. Rev. Aug. 29.

Three Cornered Moon. From the stage play. Domestic problems of a mildly insane family. Claudette Colbert, Rich. Arlen, Mary Boland. Dir. Elliott Nugent. 70 mins. Rel. Aug. 4. Rev. Aug. 15.

Thundering Herd, The. Upper class western with the usual ingredients. Randolph Scott, Judith Allen, Buster Crabbe, Noah Beery, Ray Hatton. Dir. Henry Hathaway. 57 mins. Rel. Nov. 24.

Tillie and Gus. Keeper of a Chinese resort and her brother, an Alaskan bad man come back home to claim their inheritance, a battered ferry boat. W. C. Fields and Allison Skipworth handle the comedy with plenty of opportunity. Dir. Francis Martin. 57 mins. Rel. Oct. 13. Rev. Nov. 14.

Too Much Harmony. Usual backstage story. Bing Crosby, Jack Oakie, Skeets Gallagher, Harry Green, Ned Sparks, Judith Allen. Dir. Eddie Sutherland. 70 mins. Rel. Sept. 15. Rev. Sept. 26.

Torch Singer, The. Unwed mother doubles as a cabaret hotcha and a radio mother talker. Claudette Colbert, Ricardo Cortez, David Manners, Lyda Roberti. Dir. Alex Hall and Geo. Sommers. 70 mins. Rel. Sept. 8. Rev. Oct. 10.

Way to Love, The. Chevalier, incognito, finds romance with a French carnival troupe. Ann Dvorak, Ed. Everett Horton, Minna Gombell. Dir. Norman Taurog. 83 mins. Rel. Oct. 20. Rev. Nov. 14.

White Woman. Tropical story with a brutal white 'k ng' of an island colony. Chas. Laughton, Carole Lombard, Chas. Bickford. Dir. Stuart Walker. 66 mins. Rel. Nov. 3. Rev. Nov. 21.

Principal — 1270 Sixth Ave., New York, N. Y.

Jaws of Justice. (Principal.) Kazan, the dog, in a melodrama of the Northwest Mounted Police, with Richard Terry and Ruth Sullivan. 54 mins. Rel. Dec. 15.

Tarzan the Fearless. (Principal.) Feature and eight subsequent two-part chapters. Buster Crabbe, Jacqueline Wells. Dir. Robt. Hill. 60 mins. for feature. Rel. July 19. Rev. Aug. 15.

Thunder Over Mexico. (Principal). Eisenstein's Mexican made picture over which there has been so much controversy. All native cast. 60 mins. Rel. Nov. 15. Rev. Sept. 26.

Studios: Hollywood, Calif. — R.K.O. Radio — Office: R.K.O. Bldg., Radio City, N.Y.C.

Ace of Aces. A pacifist goes to war and becomes a great aviator with a lust for killing. Richard Dix, Elizabeth Allan, Ralph Bellamy. 78 mins. Dir. J. Walter Ruben. Rel. Nov. 20. Rev. Nov. 14.

After Tonight. A beautiful Russian spy falls in love with an Austrian spy but they place duty to their countries above love. Constance Bennett, Gilbert Roland. Dir. George Archainbaud. 72 mins. Rel. Nov. 10. Rev. Nov. 7.

Aggie Appleby, Maker of Men. A woman reforms two of the men in her life, making a gentleman of the rowdy and a rowdy of the gentleman. Wynne Gibson, Charles Farrell, William Gargan, Zasu Pitts. Dir. Mark Sandrich. 73 mins. Rel. Nov. 3. Rev. Oct. 24.

Ann Vickers. From the Sinclair Lewis novel. Irene Dunn, Walter Huston, Conrad Nagel. Dir. John Cromwell. 75 mins. Rel. Oct. 13. Rev. Oct. 3.

Bed of Roses. A girl of the streets reforms because of her love for a Mississippi boat man. Constance Bennett, Joel McCrea, Pert Kelton, John Halliday. Dir. Gregory LaCava. 67 mins. Rel. July 14. Rev. July 4.

Before Dawn. Taken from Edgar Wallace's last mystery novel. Stuart Erwin, Dorothy Wilson, Warner Oland. Dir. Irving Pichel. 61 mins. Rel. Aug. 4. Rev. Oct. 24.

Blind Adventure. Adventures in London during one foggy night. Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy. Dir. Ernest B. Schoedsack. 63 mins. Released Aug. 18. Rev. Nov. 7.

Chance at Heaven. The rich city girl who dazzles the country boy and marries him only to send him back to his small town sweetheart. Joel McCrea, Ginger Rogers, Marion Nixon. Dir. William Seiter. 72 mins. Released Oct. 27. Rev. Aug. 29.

Deluge, The. Odd story of the world after a second deluge. Peggy Shannon, Lois Wilson, Sidney Blackmer, Matt Moore. Dir. Felix E. Feist. Rel. Sept. 15. Rev. Oct. 10.

Double Harness. A girl who got her man. Ann Harding, William Powell. Dir. John Cromwell. 70 mins. Rev. July 25.

Flaming Gold. Adventures in the oil fields of Tampico. Bill Boyd, Mae Clark, Pat O'Brien. Directed by Ralph Ince. 53 mins. Released Sept. 29.

Flying Devils. Triangle in a flying circus. Arline Judge, Bruce Cabot, ir Rev. Jill Birdwell. 60 mins. Rel. Aug. 14. Rev. Aug. 29.

Flying Down to Rio. Musical extravaganza which takes place in the air above Rio de Janeiro. Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire, Raoul Roullen. Dir. Thornton Freeland. 89 mins. Rel. Dec. 29. Rev. Dec. 27.

Headline Shooter. Adventures of a newsreel cameraman. William Gargan, Frances Dee, Ralph Bellamy, Jack La Rue. Dir. Otto Brower. 61 mins. Rel. July 28. Rev. Oct. 3.

Goodbye Love. A butler and his master both become involved with gold diggers. Charlie Ruggles, Verree Teasdale, Mayo Methot, Sidney Blackmer, Phyllis Barry. Dir. by H. Bruce Humberstone. 66 mins. Rel. Nov. 10.

Hips, Hips, Hooray. Musical girl show. Bert Wheeler, Robert Woolsey, Ruth Etting, Dorothy Lee, Thelma Todd, George Meeker, Phyllis Barry. Dir. Mark Sandrich. Rel. Jan. 19.

If I Were Free. A modern romance of two people, disappointed in marriage, who meet and try to find happiness together in their way. Irene Dunne, Clive Brook, Nils Asther, Henry Stephenson. Dir. Elliott Nugent. 66 mins. Rel. Dec. 1. Rev. Jan. 9.

Little Women. Talker version of the Louisa Alcott story. Katherine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna Mae Oliver. Dir. Geo. Cukor. 117 m ns. Rel. Nov. 24. Rev. Nov. 21.

Lost Patrol, The. A detachment of British soldiers lost on the Mesopotamian desert are attacked by unseen Arabs with dramatic results. Boris Karloff, Victor McLaglen, Wallace Ford, Reginald Denny, Alan Hale. Dir. John Ford. Rel. Jan. 12.

Man of Two Worlds. An Eskimo, his illusions shattered by a glimpse of London civilization, returns to his own people and is brought back to reality by his infant son. Francis Lederer, Elissa Landi, Henry Stephenson, Walter Byron, Steffi Duna, J. Farrell MacDonald, Sarah Padden. Dir J. Walter Ruben. 92 mins. Rel. Jan. 26. Rev. Jan. 16.

Midshipman Jack. Annapolis story. ruce Cabot, Frank Albertson, Arthur Lake, Betty Furness. Dir. Christy Cabanne. 70 mins. Rel. Sept. 29. Rev. Nov. 21.

Morning Glory. Backstage story of a country girl's rise and fall. Katherine Hepburn, Doug. Fairbanks, Jr., Adolphe Menjou, Mary Duncan. Dir. Lowell Sherman. 70 mins. Rel. Aug. 18. Rev. Aug. 22.

(Continued on page 29)

Behind the Keys

(Continued from page 17)

Danville, Ill. Thomas C. Pierce, son of the original manager and owner of the Peerless, returns as local manager from Great States in Peoria.

Kansas City.

A company to operate the Royal, Kansas City, Publix house which reopened after a long spell of darkness, has been formed under the name of Royal Theatre Co.

Bronx, N. Y.

Henry Siegel, former operator of the Ogden theatre here, has leased the Boston Road theatre from Leo Brecher.

Parkway theatre again dark.

Fort Wayne.

Harvey Cocks, former Paramount manager now has house in Findley, Ohio.

Pittsburgh.

Bill Decker, manager of Harris-Donora for Warners, named city manager of two WB houses in Johnston, Pa. He succeeds Eddie Moore, recently appointed Main Line district manager. Following Decker in Donora house is Irwin Weiss.

Another change in local house staffs makes Bob Newkirk, Penn treasurer, following Charlie LeMoyne, resigned.

Pittsburgh.

Fred Saar, of WB Philadelphia zone, transferred to Pittsburgh territory where he takes over management of Columbia, Erie, Pa.

Harry Frazee, Jr., manager of WB's Cameraphone, nabe house in East Liberty, resigned. No successor named yet.

Tacoma.

Evergree. Theatres will open theatre at Damsite, new mushroom town near Big Coulee damsite east of here in February or March. C. R. Perryman, who manages the Gem, Almira, is flirting with the same idea.

Los Angeles.

Managers of the United Artists theatres in California now being operated by Fox-West Coast, under recent Federal Court permission to create the merger of houses in the two circuits, are Bruce Fowler at the Four Star in Los Angeles; Dave Fred at UA, in Inglewood; Harry M. Sugarman, Egyptian, Hollywood; James Schiller, UA, Whittier blvd; Terry McDaniel, UA, Pasadena; Wayne Dillard, UA, Long Beach; Herb Norris, UA, El Centro, and Clarence Laws, UA at Berkeley.

F-W-C Campus at Berkeley which closed Dec. 9 was reopened Jan. 1, with Dave Richards as manager.

Des Moines.

Sale of all assets of bankrupt Publix Nebraska, Inc., to A. H. Blank, head of Tri-States Theatres Co. here was for $14,000. Sale includes fixtures of World and State, Omaha, with leases with World Realty Co. also repudiated. A new rental agreement now gives Ralph D. Goldberg, largest stockholder of World Realty Co. and now Blank's city manager in Omaha, full operation.

Also included in the sale was the Capitol, Grand Island, Nebr., and a part interest in the Bonham at Fairbury.

Creditors of A. H. Blank Theatre Co. of Nebr., operating the Paramount, Omaha, have voted to accept settlement of twenty cents on the dollar. Claims total $1,038,000.

Tristaco has closed the Columbi at Davenport, Iowa. Wm. Holdsberg, manager, becomes assistant to H. D. Grove, tri-city manager.

Minneapolis.

Theatre closings during recent weeks blamed by Film Board on the impassibility of roads due to snow, ice and frequent sleet storms. Fourteen such closings include houses at Ivanhoe, Minn.; North Branch, Minn.; Drake, N. D.; Edmore, N. D.; Langdon, N. D.; Leith, N. D.; Milton, N. D.; Milnor, N. D.; Turtle Lake, N. D.; Underwood, N. D.; Washburn, N. D.; Westhope, N. D.; Emery, S. D.; Bowdle, S. D., and Revillo, S. D.

Yonkers, N. Y.

Aristotle Pharasles has returned as supervisor of the Park Hill, Cameo and Broadway, nabes here. He was recently shifted to Stoddard, N. Y. Houses controlled by Springer-Cocalis chain.

Minneapolis.

Roy Slentz from Fort Worth, Texas, has succeeded Dave McKay, resigned, as assistant manager of the State, Publix loop house here.

Charlotte, N. C.

The new Avon theatre is nearing completion at Lenoir. Will seat 800 and has stage. J. G. Ballew owner.

State selected as name for new picture house at Asheville. C. L. and W. Theatres, Inc., have leased theatre for five years. Charles R. Glenn to be manager.

Paramount, High Point, reopened after a complete renovation.

THE FUNNIEST THING THEY'VE EVER DONE

BERT WHEELER

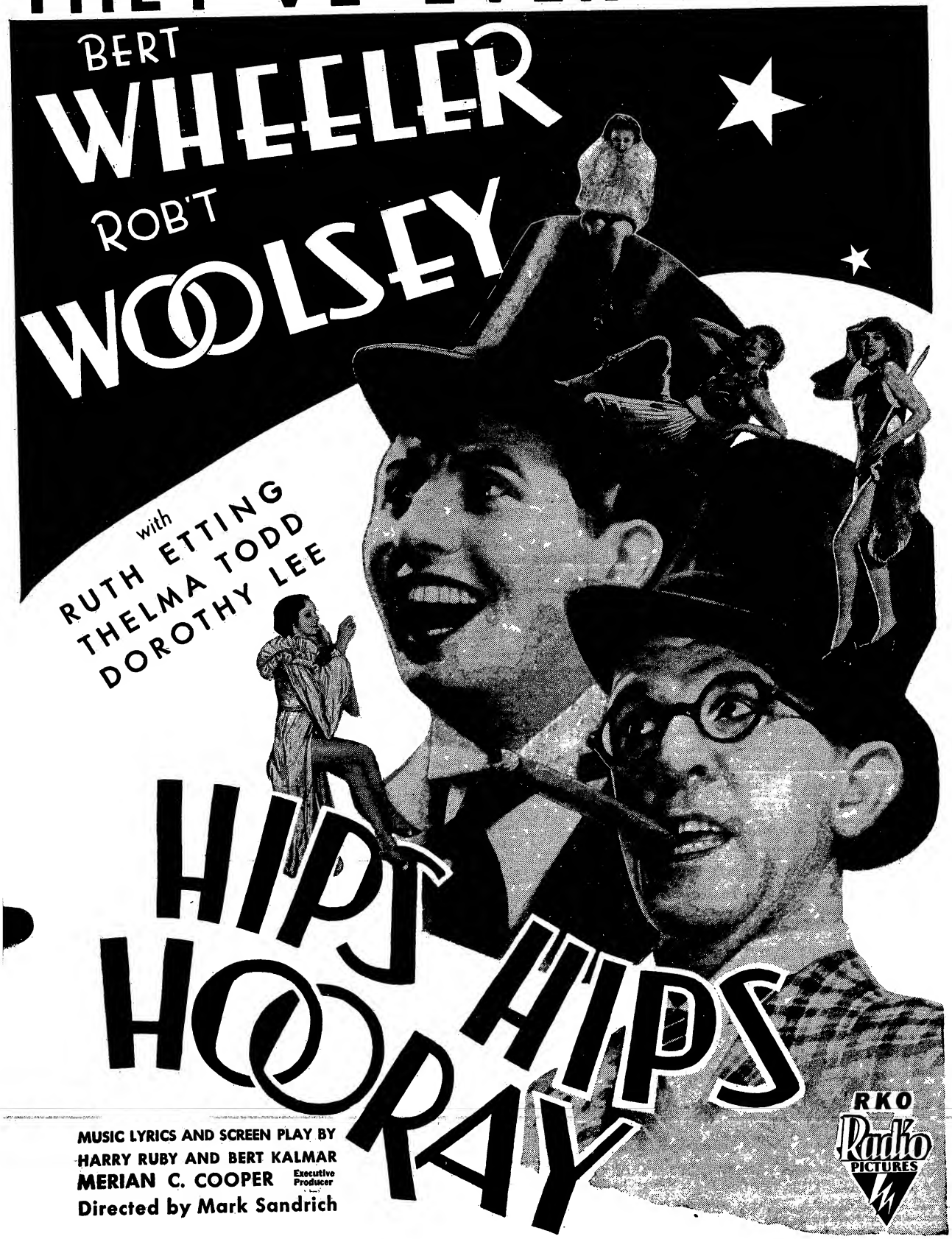
ROB'T WOOLSEY

with

RUTH ETTING

THELMA TODD

DOROTHY LEE



HIPS HIPS HOORAY

MUSIC LYRICS AND SCREEN PLAY BY
HARRY RUBY AND BERT KALMAR
MERIAN C. COOPER Executive Producer
Directed by Mark Sandrich

RKO Radio PICTURES

CALENDAR OF CURRENT RELEASES

(Continued from page 27)

No Marriage Ties. From an unproduced play. Satire on advertising agencies. Richard Dix. Elizabeth Allen. Dir. J. Walter Ruben. 75 mins. Rel. Aug 11. Rev. Aug. 8.

One Man's Journey. Country doctor achieves fame. Lionel Barrymore, May Robson, Joel McCrea. Dir. John Robertson. 72 mins. Rel. Sept. 8. Rev. Sept. 5.

Rafter Romance. A story of Greenwich Village. Ginger Rogers, Norman Foster, Geo. Sidney, Laura Hope Crews, Robt. Benchley. Dir. Wm Seiter. 75 mins. Rel. Sept. 1. Rev. Jan. 16.

light to Romance, The. A famous woman beauty specialist decides to go on a spree and becomes involved in a series of exciting adventures. Ann Harding, Nils Asther, Sari Maritza, Irving Pichel. Dir. Alfred Santell. 67 mins. Rel. Nov. 17. Rev. Dec. 19.

Tomorrow at Seven. Novel murder mystery. Chester Morris, berts, Frank McHugh. Dir. Ray Enright. 62 mins. Rel. July 4.

Son of Kong. Further adventures of Carl Denham, the director who brought King Kong to civilization, this time with the Son of Kong. Robert Armstrong, Helen Mack, Frank Reicher, John Marston. Directed by Ernest B. Schoedsack. 69 mins. Rel. Dec. 22. Rev. Jan. 2.

Wild Birds. An orphan girl and a young boy who escaped from a reformatory fall in love and try to escape the inhuman farmer who keeps them enslaved on his farm. Jean Parker, Zasu Pitts, Tom Brown, Arthur Byron, Nydia Westman, Beulah Bondi, Willard Robertson, Emerson Treacy. Dir. Elliott Nugent. Rel. Jan. 5, 1934.

United Artists

Offices: 729 Seventh Ave., New York, N. Y

Advice to the Lovelorn. Romance and adventures of reporter who edits the agony column and eventually exposes the drug racket. Dir. Alfred Werker. Rel. Dec. 1. Rev. Dec. 19.

itter Sweet. (British made). Noel Coward's operetta. Romance of wealthy English beauty who elopes to Vienna with her music teacher. Anna Neagle, Fernand Graavey. Dir. Herbert Wilcox. 93 mins. Rel. Sept. 22. Rev. Aug 29.

Blood Money. The bail bond racket with a love angle. Geo. Bancroft, Frances Dee. Dir. Rowland Brown. 66 mins. Rel. Nov. 17. Rev. Nov. 21.

Bowery, The. Story of the rivalry between Chuck Connors and Steve Brodie, famous Brooklyn Bridge jumper. Wallace Beery, George Raft, Jackie Cooper, Fay Wray. Dir. Raoul Walsh. Rel. Sept. 29. Rev. Oct. 10.

roadway Through a Keyhole. Walter Winchell's story of Broadway. Constance Cummings, Russ Columbo, Paul Kelly. Dir. Lowell Sherman. 90 mins. Rel. Oct. 13. Rev. Nov. 7.

Emperor Jones. Eugene O'Neill's famous drama of a Pullman porter who becomes ruler of a West Indian island. Paul Robeson, Dudley Digges. Dir. Dudley Murphy. 80 mins. Rel. Sept. 8. Rev. Sept. 26.

Gallant Lady. An unwed mother who pays the price of silence in order to be near her child. Dir. Gregory La Cava. Ann Harding, Clive Brook, Otto Kruger, Tullio Carminati. 82 mins. Rel. Jan. 5.

Vill (British made). Henry and his six wives. Chas. Laughton. Ir Alex. Korda. 93 mins. Rel. Oct. 16. Rev. Oct. 17.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissi Landi. Dir. Richard Wallace. 75 mins. Rel. Sept. 1. Rev. Sept. 5.

Rouge. A talented wife proves her ability by a clever impersonation Dir. Sidney Lanfield. Constance Bennett, Franchot Tone, Tullio inati. 70 mins. Rel. Jan. 19.

. The son of a prizefighter follows in his father's footsteps. Ir. Benin Stoloff. Jimmie Durante, Stuart Erwin, Lupe Velez. Rel. Jan. 26.

Roman Scandals. A town simpleton transported in a dream back to the grandeur that was Rome. Dir. Frank Tuttle. Eddie Cantor, Ruth Etting, Gloria Stuart. 91 mins. Rel. Dec. 29.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Dir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Universal

Beloved. Musical. John Boles, Gloria Jan. 29. "V. Rel.

Bombay Mail. Edmund Lowe Production. Marin. Rev. Jan. 9.

By Candlelight. Sophisticated comedy-drama. Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston. Dir. James Whale. 70 mins. Rel. Dec. 18. Rev. Jan. 9.

Counsellor at Law. Drama. John Barrymore, Wyler. Rel. Dec. 25. Rev. Dec. 12. Wm.

Cross County Cruise. Comedy-drama. Lew Ayres, June Knight, Alice White. Dir. Eddie Buzzell. Rel. Jan. 15.

Don't Bet on Love. Comedy-drama. Lew Ayres, Ginger Rogers. Dir. Murray Roth. 62 mins. Rel. July 13. Rev. Aug. 1.

Fiddlin' Buckaroo. Western. Ken Maynard. Dir. Ken Maynard. Rel. July 20.

Gun Justice. Western. Ken Maynard. Rel. Dec. 18.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3. Rev. Sept. 5.

Horse Play. Comedy. Summerville-Devine. Dir. Ed Sedgwick. Rel. Nov. 27.

I Like it That Way. Musical. Rodger Pryor, Gloria Stuart. Dir. Harry Lachman. Rel. Feb. 12.

ible Man. Mystery-drama. Claude Rains, Gloria Stuart, Henry Travers, Una O'Connor. Dir. James Whale. 70 mins. Rel. Nov. 13. Rev. Nov. 21.

ing for a Night. Comedy-drama. Chester Morris, Alice White, Helen Twelvetrees. Dir. Kurt Neumann. 78 mins. Rel. Oct. 30. Rev. Dec. 12.

King of Jazz, The. Reissue, with Paul Whiteman, John Boles. Dir. John Murray Anderson. 9 reels. Rel. June 1.

Ladies Must Love. Musical. Broadway story. June Knight, Niel Hamilton, Sally O'Neil. Dir. E. A. du Pont. 60 mins. Rel. Sept. 25. Rev. Dec. 5.

Love, Honor and Oh, Baby. Comedy. Slim Summerville, Zasu Pitts, Lucille Gleason, Veree Teasdale, Donald Meek. Dir. Eddie Buzzell. 63 mins. Rel. Oct. 16. Rev. Oct. 31.

Madame Spy. Drama. Fay Wray, Karl Freund. Rel. Jan. 8.

idnight. Drama. Henry Hull, Chester Erskine. Rel.

onlight and Pretzels. Musical. Mary Brian, Roger Pryor, Leo Carrillo. Dir. Karl Freund. Rel. July 27. Rev. Aug. 29.

Myrt and Marge. Musical. Myrtle Vail, Donna Domerll, Ted Healy, Grace Hayes, J. Farrell MacDonald. Dir. Rel. Dec. 11.

Only Yesterday. Margaret Sullavan, Reginald Denny, 105 mins. Rel. Nov. 6. Rev. Nov. 14.

Saturday's Millions. Football story. Robt. Young, Leila Hyams, Johnny Mack Brown. Dir. Edw. Sedgwick. 75 mins. Rel. Oct. 9. Rev. Oct. 17.

Secret of the Blue Room. Mystery drama. Lionel Atwill, Paul Lukas, Gloria Stuart. Dir. Kurt Neumann. 61 mins. Rel. July 20. Rev. Sept. 19.

S.O.S. Iceberg. An Arctic expedition is stranded in Greenland. Rod LaRocque, Gilbert Gowland, Leni Reifenstahl Dir. Tay Garnett. 117 mins. (roadshow). Rev. Sept. 26.

Strawberry Roan, The. Story of a wild horse and his conquest. Ken Maynard, Ruth Hall. Dir. Alan James. Rel. Oct. 26. Rev. Dec. 12.

Trail Drive. Ken Maynard western story of a cattle Dir. Alan James. 59 mins. Rel. Sept. 4. Rev. Jan. 9.

Warner Brothers

Burbank, Calif. : 321 W. 44th St New York, N. Y

Captured! Behind the scenes in a German prison. Leslie Howard, Douglas Fairbanks, Jr., Paul Lukas, Margaret Lindsay. Dir. Roy del Ruth. 72 mins. Rel. Aug. 19. Rev. Aug. 22.

College Coach. A football story with a new twist. Dick Powell, Ann Dvorak. Pat O'Brien and Lyle Talbot. Dir. William A. Wellman. 77 mins. Rel. Nov. 4. Rev. Nov. 14.

israeli—Political drama of England. George Arliss, Joan Bennett. Dir. fred Green. 88 mins. Re-rel. Dec. 16.

Easy to Love. A frothy farce. Adolphe Menjou, Genevieve Tobin, Mary Astor, Guy Kibbee, Edward Everett Horton. Dir. William Keighley. 61 mins. Rel. Jan. 20. Rev. Jan. 16.

ver in My Heart. War theme story, but without conflict angle. German-American husband and an American wife. Barbara Stanwyck, Otto Kruger, Ralph Bellamy. Dir. Archie Mayo. 70 mins. Rel. Oct. 28. Rev. Oct. 17.

Finger Man. A petty gangster finally breaks away from his gang. James Cagney, Mae Clark and Leslie Fenton. Dir. Roy Del Ruth. Rel. Dec. 9.

Footlight Parade. Gala musical with backstage locale. James Cagney, Joan Blondell, Ruby Keeler, Dick Powell. Dir. Lloyd Bacon. 129 mins. Dances by Busby Berkeley. Rel. Oct. 2. Rev. Oct. 10.

From Headquarters. A crime drama with a murder committed right in headquarters. George Brent, Margaret Lindsay and Eugene Pallette. Dir. William Dieterle. 63 mins. Rel. Dec. 2. Rev. Nov. 21.

Havana Widows. Comedy of two burlesque queens on the make in Havana. Joan Blondell, Glenda Farrell. Dir. Ray Enright. 62 mins. Rel. Nov. 18.

Hi, Nellie. Comedy-drama of a newspaper 'love' columnist. Paul Muni, Glenda Farrell, Kathryn Sergava. Dir. ervyn Le Roy. Rel. Jan. 20.

House On 56th Street. Drama of a gambling lady. Kay Francis, Ricardo Cortez, Gene Raymond, Margaret Lindsay and Frank McHugh. Dir Robert Florey. 68 mins. Rel. Dec. 23. Rev. Dec. 5.

Kennel Murder Case. A drama depicting the unusual solution of an unusual murder. William Powell, Mary Astor, Helen Vinson, Ralph Morgan and Eugene Pallette. Dir. Michael Curtiz 75 mins. Rel. Oct. 28. Rev Oct. 31.

Lady Killer. Jimmy Cagney bats 'em around . Jas. Cagney, Mae Clark, Leslie Fenton. Dir. Roy Del Ruth. 67 mi Rel. Dec. 5. Rev. Jan. 2.

Mary Stevens, M.D. Story of a woman doctor. Kay Francis, Lyle Talbot, Glenda Farrell. Dir. Lloyd Bacon. 71 ins. Rel. July 22. Rev. Aug. 8.

Narrow Corner, The. From the story by W. Somerset Maugham. South Sea locale. Doug Fairbanks, Jr., Patricia Ellis, Ralph Bellamy, Dudley Digges. Dir. Alfred E. Green. 67 mins. Rel July 8. Rev. July 18.

Son of a Sailor. Comedy of a frivolous sailor. Joe E. rown. Dir. loyd Bacon. Rel. Dec. 23.

The Man from Monterey. Western drama. John Wayne, Mack V. Wright. 57 mins. Rel. July 22. Rev. Aug.

Voltaire. life of France's celebrated wit and philosopher. George Arliss, Doris Kenyon, Margaret Lindsay. Dir. John Adolfi. 72 mins. Rel Aug. 5. Rev. Aug. 22.

Miscellaneous Releases

Before Morning. (Greenblatt.) From a stage play. Police official cleverly traps a murderess. Leo Carillo, Lora Baxter. Dir. Arthur Hoerl. 56 mins. Rev. Nov. 21.

Big Chance, The. (Eagle.) Prizefighter-socialite story. John Darrow, Merna Kennedy. Dir. Al. Herman. 63 mins. Rev. Sept. 5.

Big Drive, The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 19. Rev. Dec. 27.

Carnival Lady. (Goldsmith-Hollywood.) Carnival background for a triple love story. Boots Mallory, Vincent Allen. Dir. Howard Higgin. 67 mins. Rev. Dec. 5.

Criminal at Large. (Helber.) Edgar Wallace mystery story, ritish made. British cast. 74 mins. Rev. Dec. 27.

Dawn to Dawn. (Duworld.) Rural story in a foreign setting. Foreign made. 35 mins. Rev. Jan. 9.

Faithful Heart, The. (Helber.) British made. Romantic story of faithful love. British cast. 65 mins. Rev. Aug. 22.

Film Parade, The. (State rights.) Old clips and new material assembled by J. Stuart Blackton. 52 mins. Rev. Dec. 27.

Gigolettes of Paris. (Equitable.) Gold digger story in Parisian locale. Madge Bellamy, Natalie Moorhead. Dir. Alphonse Martel. 69 mins. Rev. Oct. 17.

Hell's Holiday, (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

Her Forgotten Past. (Mayfair.) Society girl marries her chauffeur then weds a lawyer believing her first husband dead. Monte Blue, Barbara Kent. Dir. Wesley Ford. 55 mins. Rev. Nov. 7.

Her Splendid Folly (Progressive). Studio girl impersonates a star in Hollywood. Lillian Bond, Beryl Mercer, Theo. von Eltz. Dir. Ralph Black. 60 mins. Rev. Nov. 14.

Important Witness, The. (Tower.) Story with a gangster touch, but mostly done in a long distance bus. Noel Francis, Donald Dillaway. Dir. Sam Newfield. 63 mins. Rev. Sept. 26.

Laughing at Life. (Mascot.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro, Ruth Hall, Dir. Ford Beebe. 71 mins. Rev. July 18.

Marriage on Approval. (Monarch.) In which a girl gets married in the first reel and finds it out in the last. Barbara Kent, Donald Dillaway. Dir. Howard Higgin. Rev. Jan. 9.

Mr. Broadway. (Broadway-Hollywood.) A day in the life of a B'way columnist with Ed. Sullivan taking the camera around. Big cast names in for a moment to oblige the columnist. Dir. Johnnie Walker. 69 mins. Rel. Sept. Rev. Sept. 19.

Neighbors Wives. (Syndicate.) Domestic murder problem. Dorothy Mackaill, Tom Moore. Dir. Francis Natteford. 56 mins. Rev. Oct. 17.

Police Call. (Showmen.) Ring story with an adventure angle. Nick Stuart, Merna Kennedy. Dir. Phil Whiteman. 63 mins. Rel. Aug. Rev. Aug. 29.

Secret Sinners. (Mayfair.) Chorus girls and a song writer. Sue Carroll, Nick Stuart. Dir. Wesley Ford. 58 mins. Rel. Oct. 20. Rev. Dec. 27.

Ship of Wanted Men. (Showmen.) Crew of refugees fight over a girl rescued in mid-ocean. Leon Waycoff, Gertrude Astor. Dir. Lew. Collins. 60 mins. Rev. Nov. 21.

Sleepless Nights (Remington). ritish made story on farcical lines. Polly Walker, Stanley Lupino. ir. Thos. Bentley. 63 mins. Rel. July 21. Rev. July 25.

White Face. (Helber.) British made crime story from an Edgar Wallace book. All-British cast. 65 mins. Rev. Dec. 5.

Foreign Language Films

(ecause of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Bettelstudent, Der. (General.) (Ger.) Operetta. Dir. Viktor Janson. 80 mins. Rel. Oct. 15.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. ir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

Eine Liebesnacht (German) (Capital). Farce. Harry Liedke. Dir. Joe May 90 mins. Rel. May 1. Rev. May 23.

Eine Nacht in Paradies (Kinematrade) (Ger). usical comedy. Anny Ondra 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Eine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. Dir. Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

En Glad Gutt (Norwegian) (Scandinavian). From Bjornson's novel. ir. John Brunius. 80 mins. Rel. Nov. 15.

Enemies of Progress (Russ) (Amkino). Last of the Czarist generals. ir. Beresnyeff. 85 mins. Rel. Jan. 15. Rev. Jan. 16.

Frau Lehman's Tochter (Ger) (General). Melodrama. Dir. Carl Heinz Wolff. 82 mins. Rel. Oct. 15.

Frau Von Der Mark Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Janson. 75 mins. Rel. April 15. Rev. May 2.

Fraulein—Falsch Verbunden (Ger) (Capital). Musical comedy. Trude Berliner. Dir. E. W. Emo. 70 mins. Rel. Jan. 15.

Frechdachs, Der (Ger) (Ufa). Romantic comedy. lla Horn. Dir. Carl Boese. 75 mins. Rel. Jan. 1.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Galavorstellung, Die (Ger) (General). Mystery comedy with music. Max Adalbert, the Fratellinis. Dir. Fredrich Zelnik. 87 mins. Rel. Dec. 1.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Grosse Attraction, Die (Bavaria) (Ger.). Drama is show ichard Tauber. Dir. Max Reichmann. 70 mins. Rel. Aug. 1.

Heilsieher, Der (Ger) (General). Farce. Max Adalbert. Dir. Eugen Thiele Rel. Sept. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. Ir. E. W. Emo. 80 mins. Rel. July 15.

Hochtourist, Der (Ger) (Ufa). Romantic come Otto Wallburg. Dir. Alfred Zeisler. 70 mins. Rel. Jan. 15.

Horizon (Russ) (Amkino). Jewish search for home. 62 mins. Rel. May 10. Rev. May 16.

Ich Glaub Nie Mehr an Eine Frau (Bavaria) (Ger.) Life of a sailor. Richard Tauber. Dir. Max Reichmann. 80 mins. Rel. Oct. 1. Rev. Oct. 24.

Ich Will Nicht Wissen Wer Du Bist (Unterworld) (Ger). Musical. Dir. Geza von Bolvary. Hald, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isle. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 18.

Ivan (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

July 14 (Protex) (French). Sentiment to music. Ir. Rene Clair 75 mins. Rel. Oct. 15. Rev. Oct. 24.

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Exploitation

(Continued from page 17)

strip, or it may be that it ranges between the 150th and 200th ticket, but whenever it comes out that ticket and all included in that bunch are presented the would-be purchaser, whether it is a solo ticket or one of a block of a dozen. Latter idea is to promote bulk buys, and it seems to be effective in bringing to the house larger parties. Cashier herself does not know when the ticket is due, to kill the off-chance she might tip off her friends.

It seems to be making for business just as a timed ticket did some years ago. Then it was not the marked ticket but a pre-set time which determined the gift. Ticket was free to the person who bought a ticket at 7:39 or 7:1:30 or whatever decided. Time was in a sealed envelope, which was placed in the box office but not opened until the time had passed.

Not important, but it helped to give lift to the lobby, which was what the headacher was working for.

Word of Mouth

Des Moines.

Hale Cavanagh, manager RKO Orpheum, gave a preview of 'Convention City' with all of the town's hotel clerks and barbers as guests, since clerks spend most of their day advising guests what to do with their spare time. And the barbers, well, you know how those barbers talk.

Marquee Valance

Manager who had a chance to pick up some remnants of heavy cloth has made himself a lobby valance working similarly to the interchangeable letter electric signs. Cloth was cut into uniform strips, with the lower end pointed into a blunt V. Each was mounted on a strip of half inch dowel by means of tacks. Dowel extends a quarter-inch each side, and a row of small pipe hooks in the inner side of the marquee permits him to work any combination desired. Each pennant carries a single letter in white, all of the colors being such that they background well.

Letters are painted on the pennants only as needed and are racked alphabetically when not in use, being used only for the last half of a split week. Eventually there will be a complete assortment of letters, but working by degrees not only makes for an easier job but ties up none of the material in useless lettering.

Words are separated by blank banners, with the title centered as nearly as possible and the remaining space filled in with the blanks in as many colors as possible.

Gag makes a nice flash and since the material was picked up as remnants, it cost very little.

Safety Again

Omaha.

Effective tie-up with the city's safety campaign was arranged by Joe Rosenfeld, Orpheum manager. Involved only showing of warning reels on the screen, but reaped the limit in publicity for the theatre.

Town is nearly notorious for its heavy per capita percentage of auto victims each year, despite the safety measures. This year's traffic campaign is planned to be more far-reaching and intense than ever before, so that theatre tie-up means picture house is to be in on some of the heaviest publicity of the year. Other theatres of Blank organization will follow, but idea originated and first put into effect at Orpheum.

Sugaring Off

Down south an expatriate New England exhibitor is preparing to repeat what last year was the knockout party for his kid club, and already he is answering questions as to about when it is due, for the kids are taking it as a matter of course that there will be another.

Exhib had a friend who owned a sugar bush of exceptionally fine trees and when the boiling season started this friend sent him a gallon can of maple syrup to remind him of the old town. Exhib arranged for a shipment of a five-gallon can, and announced a sugaring off party for one of the club meetings.

He told the children, most of whom never had even seen a decent snowstorm, about the Maine woods in winter, and how, when the sap started to run, the farmers would tap the trees and boil it down into syrup and sugar. Then he told how the children would get some of the hot syrup, cool it off in the snow and produce maple taffy.

Meantime the syrup had been boiling a large kettle and with shaved ice as a substitute for snow, portions were dropped on the ice and before cooling a butcher's wooden skewer was inserted for a handle. Each child was given one of the lollipops. Half a dozen old New England adults came over to beg one, so this year he's getting more syrup and plans to have a party for the grown-ups, too.

'LITTLE WOMEN' WOW $15,000 DENVER

Denver.

'Little Women' getting top money with holdouts twice daily and if it holds up will be taken from Denver to Paramount for a second week. Picture late in running here because Huffman and RKO unable to come to terms over pictures early in season and when RKO did sell dates could not be arranged. However, picture is packing them in and both are happy. Being held eight days at Denver.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40)—'Candlelight' (U). Up a bit to $4,000. Last week 'One Man's Journey' (RKO) average, $3,500.

Denham (Hellborn) (1,500; 25-30-40). 'Miss Fane's Baby Is Stolen' (Par). Stage show with Jerry Ross. Fairly, $5,000. Last week 'Girl Without a Room' (Par) average, closing with $6,000. Although packing the house some evenings matinees were light. Picture had no general appeal here.

Denver (Huffman) (2,500; 25-35-50). 'Little Women' (RKO) 8 days. Strong trade, $15,000 is big. Last week 'Roman Scandals', (UA) playing second week, did average for six days, $6,000, and was taken out to give 'Little Women' eight days. The Cantor film is the first film to play the Denver a second week and did $17,500 on the opening week, standing them out to the curb twice.

Paramount (Huffman) (2,000; 25-40). 'Advice to the Lovelorn' (UA). Average, $3,000. Last week 'Rafter Romance' (RKO) and 'Midshipman Jack' (RKO), split, did average, closing with $2,750 on the till.

'Gallant Lady,' $10,000; 'Invisible Man,' $9,500; Minneapolis Spotty

Minneapolis, Jan. 22.

After playing second fiddle to Kate Smith at the Orpheum last week, the big Minnesota again is currently setting the loop box-office pace with 'Gallant Lady'.

Kate Smith and her stage show proved a terrific magnet for the Orpheum, going beyond expectations. Helped by publicity and exploitation work on Manager Emil Franke's part, the stoutish songbird of the air copped a magnificent $17,000.

Estimates For is Week

Minnesota (Publix) (4,200; 25-35-40)—'Gallant Lady' (UA). Gals are falling hard for this sobber and Ann Harding's name commands considerable attention. Opened well and should breeze through to a pretty good $10,000. Last week, 'Design for Living' (Par), $8,000. Fair.

Orpheum (Singer) (2,890; 25-35-40)—'Invisible Man' (U). Film's novelty an asset, and drawing plenty customers. Looks like around $9,500, big. Last week, 'If I were Free' (RKO) and Kate Smith and show on stage, $17,000, instead of $12,000 estimated. Kate Smith given credit.

State (Publix) (2,200; 25-35-40)—'Should Ladies Behave?' (MG). Lionel Barrymore and Alice Brady not sufficient unto themselves as draw names here. May hit about $5,000. Fair. Last week, 'Dinner at Eight' (MG), second successive week in loop after enormous $18,000 week at Minnesota, $6,000. Okeh.

World (Steffes) (300; 25-35-50-75)—'Waltz Time' (British Gaumont). Second week for this highly praised and very well liked musical. Building right along. Maybe $1,400. Pretty good. First week, $1,000. Fair.

Uptown (Publix) (1,200; 25-35)—'Dancing Lady' (MG). Seems set for good $3,000. Last week, 'Little Women' (RKO), $4,500. Very big.

Lyric (Publix) (1,300; 20-25)—'Jimmy and Sally' (Fox). Yanked after two days, under $700. 'Miss Fane's Baby Is Stolen' (Par) substituted. Last week, 'Kennel Murder Case' (WB), $4,000. Big.

Grand (Publix) (1,100; 15-25)—'Only Yesterday' (U) and 'Lady Killer' (WB), second loop runs, split. About $2,000 indicated. Good. Last week, 'Duck Soup' (Par), second loop run, and 'Ever in My Heart' (WB) first run, split, $1,200. Fair.

Aster (Publix) (15-25)—'I'm No Angel' (Par). Third loop run, and 'His Double Life' (Par), first run, split. Looks like $1,200. Good, with Mae West picture accounting for most of it. Last week, 'Girl Without a Room' (Par), and 'Wild Boys of Road' (FN), first runs, split, $1,000. Good.

BALTIMORE

(Continued from page 11)

25-35-40-55-66)—'Meanest Gal in Town' (Radio) and Bert Lahr on stage. Mild screen, though Zasu Pitts packs fair following. Lahr isn't particularly known hereabouts. As stands, will toll just fair $14,500. Last week 'Let's Fall in Love' (Col) and 'Strike Me Pink,' tab, collected just under $17,000, good, with 'Pink' accountable.

Keith's (Schanberger (2,500; 25-30-35-40-50) — 'Cross Country Cruise' (U). Few names of fair maruee lure but crix spanked it. Got a day's jump over rest of field, which will help to fair $4,800. Last week 'Girl Without Room' (Par) snared $4,000 in five days.

New (Mechanic) (1,800; 25-30-35-40-50)—'Sleepers East' (Fox). Will hike to good $4,200. Last week 'Border Marshal' (Fox) expired in five days, poor $2,100.

Stanley (Loew-UA) (3,450; 25-35-40-55-66)—'Eskimo' (MG). Awarded laudations by critics, but few women attending. Educational circles contacted and may bolster to sound $12,000. Last week 'Design for Living' (Par) unaccountably collapsed to just fair $11,500.

Magyar Thumbings

Budapest, Jan. 13.

Censor here got busy, with a whole slew of no's handed out to film companies. Included were 'Scarface' (UA), 'Wandering Jew' (Gaumont-British) and 'Kiss Before a Mirror' (U).

Last named is considerable surprise because as a legit play the piece got its premiere here and had a long run. Plenty costly, , because Paul Lucas is a home-town boy and a big draw.

ALL-DISNEY PIC HOUSE

Newsreel Policy Flops, but Cartoons Bring B. O. Back Strong

London, Jan. 13.

Biggest surprise in the trade is the sudden spurt taken by the Tatler, a small capacity Gaumont-British owned house in the West-End. Started newsreel policy in the West-End. Latterly it dived in grosses. A few weeks ago, G-B launched an all Walter Disney policy, showing about six of these one sitting and house is now playing to capacity, with queues lined up outside waiting to get in.

Grosses have jumped from $2,000 a week to almost double. Now several of the newsreel houses have copied the idea, but so far the Tatler is still packing them in.

Can. Pix Statistix

Ottawa,

Official statistics on the film industry in Canada just issued show that the 700 theatres in the Dominion used 25,000,000 feet of film last year, all of which had been printed in Canada from imported and domestic negatives.

The number of Canadians employed in laboratories, film exchanges and supply houses was rated at 1,000 while the number of theatre employees was 5,200. The total payroll for executives and employees of all Canadian film establishments and theatres was estimated at $10,000,000 for 1933 and the amount of capital was estimated at nearly $75,000,000.

CALENDAR OF CURRENT RELEASES

(Continued from page 29)

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

Lachende Erben (Ger.) (Ufa). Farce. Max Adalbert. Dir. Max Ophuels 77 mins. Rel. Nov. 15.

Laubenkolonie (Ger.) (General). Dir. Max Obal. 80 mins. Rel May 15. Rev. June 6.

Laughter Through Tears (Yiddish) Worldkino). From a Sholom Aleichem novel. Dir. G. Critcher. 78 mins. Rel. Nov. 15. Rev. Nov. 21.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Dir. Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. Dir. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 13.

Luegen auf Ruegen (Ger) (General). Farce. Otto Wallburg. Dir. Viktor Jansen. 80 mins. Rel. Dec. 15.

Lustigen Musikanten, Die. (Gener) (Ger.) Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. Alexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Mano a Mano (Sp) (Inter-Americas). Western with music. Carmen Guerrero. Dir. Arcady Boytler. 60 mins. Rel. Feb. 23.

Milady (General) (French). Sequel to Three Musketeers. Dir. mant-Berger. 120 mins. Rel. Sept. 1. Rev. Sept. 12.

Mirage de Paris. See Harold Auten.

Mlle. Nitouche (French) (Protex). Charming love story. Raimu. Dir. Chas. David. 90 mins. Rel. Nov. 15.

Moj Wujaszek z Ameryki (Polish) (Capital). Musical comedy. 120 mins. Rel. Oct. 15.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Noc Listopadowa (Polish) (Capital). Historical romance. Dir. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

On Demande Compagnon. See Harold Auten.

Patriots, The (Russ) (Amkino). Dir. B. Barnett. 80 mins. Rel.

Poil de Carotte. See Harold Auten.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Quick, Koenig der Clowns (Ufa) (Ger). Comedy. Lilian Harvey, Hans Albers. Dir. Robert Siodmak. 80 mins. Rel. Dec. 1.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Dir. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rosier de Mme. Husson. See First Division.

Saison in Kairo (German) (Ufa). Musical comedy. Renate Mueller, Willy Fritsch. Dir. Reinhold Schunzel. 80 mins. Rel. Dec. 15. Rev. Dec. 25.

Sang d'un Poete (Fr) (Ricci). Jean Cocteau's idea of modern films. 60 mins. Rel. Nov. 1. Rev. Nov. 7.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schicksal der Renate Langen (Ger) (General). Domestic drama. Mady Christians, Franz Lederer. Dir. Felix Guenther. 70 mins. Rel. Oct. 15.

Schutzenkoenig, Der (Ger.) (Bavaria.) Max Adalbert, Gretl Theimer. ir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. ir Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Sohn Der Weissen Berge (Capital) (Ger.). Alpine drama. Luis Trenker, Renate Mueller. Dir. Mario Bonnard. 75 mins. Rel. Oct. 15.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storch Hat Uns Getraut, Der (Ger.) (General). Lil Dagover. Dir. Herman Kosterlitz. 80 mins. Rel. Nov. 15.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Tod Uber Shanghai (Ger.) (DuWorld). Mystery play of Americans in Japan. Dir. Rolff Randolf. 75 mins. Rel. Dec. 15.

Traum von Schonbrunn (Ger.) ral). Musical. Martha Eggerth. ir Johannes Meyer. 85 mins. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Una Vida Por Otra (Sp) (Inter-Americas). Murder drama. Nancy Torres Dir. John Auer. 76 mins. Rel. Feb. 17.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Volga Volga (Fr.) (dubbed English) (Kinematrade). Adventure of a Cossack Robin Hood. 70 mins. Rel. Dec. 15. Rev. Dec. 26.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir Friedrick Zelnick. Rel. March 1. Rev. March 7.

Wandering Jew (Jewish American) (Yiddish). Terror of Hitler regime. Ben Ami. Dir. George Rolland. 70 mins. Rel. Oct. 15. Rev. Oct. 24.

Wenn Die Liebe Mode Macht (Ufa) (Ger). Comedy with music. Renate Mueller. Dir. Frank Wenzler. 80 mins. Rel. Nov. 1.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zwei Gute Kameraden (Ger.) (General). Military musical. Fritz Kampers. Dir. Max Obal. 75 mins. Rel. Nov. 15.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Bavaria Film, 489 Fifth Ave.
Capital Film, 630 Ninth Ave.
DuWorld Films, 729 Seventh Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 509 Madison Ave.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Gloria Films, 630 Ninth Ave.
H. Hoffberg, 729 Seventh Ave.
Inter-Americas, 50 East 42d.
Interworld Films, 1540 Broadway.
Jewish American, 630 Ninth Ave.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Edward Ricci, 66 Fifth Ave.
Quality Picts., 630 Ninth Ave.
Scandinavian Films, 220 W. 42d.
Ufa, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Worldkino, 1501 Broadway.

Hollywood Productions

Week of January 22

(Pictures now filming, or about to start, are listed below alphabetically by studios. Symbols are: D—Director, A—Author, C—Cameraman)

COLUMBIA.

'Sisters Under the Skin
(3d week)
D—David Burton
A—F. K. Lauren
Jo Swerling
C—Joe August
Cast:
Elissa Landi
Joseph Schildkraut
Frank Morgan
Arthur S. Hull

'Storm at Midnight'
(2d week)
D—C. C. Coleman
A—Harold Shumate
C—John Stumar
Cast:
Tim McCoy
Billie Seward
Ward Bond

'Most Precious Thing in Life'
(1st week)
D—Lambert Hillyer
A—Ethel Hill

FOX

'David Harum'
(4th week)
D—James Cruze
A—Ed. Noyes Westcott
Walter Wood
C—Hal Mohr
Cast:
Will Rogers
Louise Dresser
Evelyn Venable
Kent Taylor
Irene Bentley
Charles Middleton
Noah Beery
Ralph Morgan
Frank Melton
Roger Imhof
Stepin Fetchit

'Fox Follies'
(4th week)
D—Hamilton MacFadden
A—Lew Brown
C—Ernest Palmer & L. W. O'Connell
Cast:
Madge Evans
Warner Baxter
Janet Gaynor
(and all star)

'Bottoms Up'
(4th week)
D—David Butler
A—B. G. DeSylva
David Butler
Sid Silvers
A—Art Miller
Cast:
Spencer Tracy
John Boles
Pat Paterson
Herbert Mundin
Sid Silvers
Harry Green

'All Men Are Enemies'
(3d week)
D—Geo. Fitzmaurice
A—Richard Aldington
Samuel Hoffenstein
Leonore Coffee
C—John Seitz
Cast:
Hugh Williams
Helen Twelvetrees
Mona Barrie

'Three on a Honeymoon'
(2d week)
D—James Tinling
A—Isabel Ross
C—Joe Valentine
Cast:
Henrietta Crosman
Zasu Pitts
Sally Eilers
Irene Bentley
Cornelius Keefe

'Murder in Trinnadad'
(1st week)
D—Louis King
Cast:
Nigel Bruce

METRO

'Tarzan and His Mate'
(25th week)
D—Cedric Gibbons
A—J. K. McGuinness
Leon Gordon
C—Clyde DeVinna & Sid Wagner
Cast:
Johnny Weissmuller
Maureen O'Sullivan
Neil Hamilton
Paul Cavanagh
Doris Lloyd
Frank Reicher
Wm. Sack
Desmond Rober
Yola D'Avril
Forrester Harvey

'Rip Tide'
(5th week)
D—Edmund Goulding
A—Edmund Goulding
C—Ray June
Cast:
Norma Shearer
Robert Montgomery
Herbert Marshall
Lilyan Tashman
Ralph Forbes
Mrs. Patrick Campbell
Arthur Jarrett
Earl Oxford
Halliwell Hobbes
Samuel May
Donald Grieg
Helen Jerome
Peter Hobbes
Geo. A. Arthur

'Sadie McKee'
(1st week)
D—Clarence Brown
A—Vina Delmar
John Meehan
C—Oliver Marsh

'In Old Louisiana'
(1st week)
D—George Seitz
A—Lucien Hubbard
C—Gregg Toland
Cast:
Robert Young
Jean Parker
Nat Pendleon
Ted Healy
Lupe Velez
Isabel Jewell

'Operator 13'
(1st week)
D—Raoul Walsh
A—Robert W. Chambers
C—Geo. Folsey
Cast:
Marion Davies
Gary Cooper

PARAMOUNT

'Scarlet Empress'
(12th week)
D—Josef von Sternberg
A—Manuel Komroff
C—Bert Glennon
Cast:
Marlene Dietrich
John Lodge
Sam Jaffee
Louise Dresser
Ruthelma Stevens
C. Aubrey Smith
Olive Tell
Ed. Van Sloan
Jane Darwell
Harry Woods
Hans von Twardowski
Davidson Clarke
Phillip Sleeman
Jamison Thomas
Erville Alderson
Clyde Davis
Thomas C. Blythe
Richard Alexander
Marie Wells
Gerald Fielding
Emil Chautard
Gavin Gordon
Eric Aldern
Hal Boyer
James Marcus

'Melody in Spring'
(3d week)
D—Norman McLeod
A—Frank Leon Smith
Lewis E. Gensler
C—Henry Sharp
Cast:
Lanny Ross
Charlie Ruggles
Mary Boland
Geo. Meeker
Wilfred Hari
Wade Boteler
Helen Lynd

'Man Who Broke His Heart'
(4h week)
D—Wm. C. Menzies
A—Frederick Schlick
Sam French
C—Hal McAlpin
Cast:
Victor McLaglen
Dorohy Dell
Preston Foster
Alison Skipworh
David Landau
John Rogers
Mischa Auer
Alfred Delcambre
James Burke
Don Wilson
John Northpol
Max Wagner
Frank Rice
Russell Powell
Jil Dennett
Alice Lake
Miami Alvarez
Florence Dudley
Marie Green
Charles Brinley
Al Hill
Ivan Linow

'We're Not Dressing'
(2d week)
D—Norman Taurog
A—Walton Hall Smith
Stephen M. Avery
C—Charles Lange
Cast:
Bing Crosby
Ethel Merman
Geo. Burns
Gracie Allen
Carole Lombard
Raymond Milland
Jay Henry
Bud White

'Trumpet Blows'
(2d week)
D—Stephen Roberts
A—Wallace Smith
C—Harry Fischbeck
Cast:
George Raft
Adolphe Menjou
Frances Drake
Katherine DeMille
Sidney Toler

PATHE
(Allied)

'Take the Stand'
(1st week)
D—Phil Rosen
A—Earl Derr Biggers
Albert DeMond
C—Harry Neumann

Cast:
Jack LaRue
Thelma Todd
Gail Patrick
Sheila Terry
Monroe Owsley

RADIO

'Finishing School'
(1st week)
D—Wanda Tuchok
Geo. Nichols, Jr.
A—Louis Weitzenkorn
David Hempstead
Wanda Tuchock
Laird Doyle
:
Ginger Rogers
Frances Dee
Una Merkel

'Strictly Dynami
(1st week)
D—Elliott Nugent
A—Robt. T. Colwell
Robt. A. Simon
Marine Watson
Cast:
Jimmy Durante

'Crime Doctor'
(1st week)
D—John Robertson
A—Israel Zangwill
Jane Murfin
Capt. Don Wilkie
Cast:
Richard Dix
Wynne Gibson
Nils Asther

UNIVERSAL

'Countess of Monte Cristo'
(2d week)
D—Karl Freund
A—Walter Fleisch
Karen DeWolf
C—Chas. Stumar
Cast:
Paul Lukas
Fay Wray
Roger Pryor
Reginald Owen
Richard Tucker
Paul Page

(Invinc le)
irds of a Feather'
(1st week)
D—Frank Strayer

WARNERS

'Hot Air'
(5th week)
D—Roy Enright
A—Warren Duff
Harry Sauber
C—Sid Hickox
Cast:
Dick Powell
Pat O'Brien
Ginger Rogers
Allen Jenkins
Hugh Herbert
Grant Mitchell

'Fortune Teller'
(3d week)
D—Wm. McGann
A—Harry B. Smith
Manuel Reach
John K. Butler
Betty Reinhardt
C—Wm. Rees
Cast:
Enrico Caruso, Jr.
Anita Campillo
Germaine De Neel
Luis Alberni
Antonio Vial
Alphonsa Pedroza
Marcella Nivon
Emilio Fernandez
Francisco Moran
Rosa Rey
Paul Ellis
Lita Sanos
Ellila Leoval
Letty Nivon

'Fur Coats'
(3d week)
D—Al Greene
A—Ann Gerrick
Manuel Seff
Cast:
Aline MacMahon
Paul Kelly
Ann Dvorak
Patricia Ellis
Phillip Faversham
Henry O'Neill

'Hit Me Again'
(3d week)
D—Robert Florey
A—F. Hugh Herbert
Carl Erickson
C—Arthur Todd
Cast:
Joan Blondell
Warren William
Edw. Everett Horton
Frank McHugh
Claire Dodd
Joan Wheeler
Virginia Sale
Leonard Carey

'Golden Gate'
(1st week)
D—Wm. Dieterly
A—Geo. Dyer
Robt. Lee
Eugene Salow
C—Tony Gaudio
Cast:
Bette Davis
Pat O'Brien
Lyle Talbot
Margaret Lindsay
Robt. Barrat
Henry O'Neill
Hugh Herbert
Doug. Dumbrille

CLARIFY RADIO CODE

Time Brokers' Fee Eliminated from All NBC Owned-Operated Stations

Chicago, Jan. 22.

NBC has finally sent out its letter agencies telling them time broker's commission will no longer be allowed on NBC owned and operated stations. This letter has been in the wind for some time and understood to be the outgrowth of an agreement between NBC and CBS to eliminate time brokers on network operated transmitters. CBS is holding off on its letter, due to a reported agreement in writing between CBS and Scott-Howe-Bowen on broker recognition. This agreement understood to carry an expiration date of April, 1934.

Which continues the increasing number of stations eliminating time brokers. Outside of NBC those stations which have exclusive representatives as Free and Sleininger and the Edward Petry company also do not recognize time brokers.

rokers Cramped

Which means that time brokers must once more rearrange their lists of likely stations if they hope to take any money. One time broker in town now drawing up a list of stations for a drug announcement campaign last week presented the client with a list on 77 stations, not one of which is handled by an exclusive rep or NBC. Other brokers, however, are admitting that they must use the exclusive rep stations in several cases in order to give their client proper service even though the broker will collect no commission on such bookin

NBC's Local Sales Department had intended to put the ban on the general station rep into effect as of Jan. 10, but on the advice of the web's legal staff it extended the policy of recognition for another 30 days. Figured that within that period the outside time agencies will have been able to consummate any deals involving NBC operated stations which they had started on or before Jan. 10. Organizations affected by the non-recognition order are of the Scott Howe Bowen, Inc., and the World Broadcasting System, Inc., class.

Previous move to eliminate the general station rep from NBC's business of local time selling was made a year ago last summer. Network at the time found itself stymied by the fact that the Bowen outfit held exclusive spot time representation contracts on five of the stations that had come under NBC's operating control. For giving NBC a release on these obligations Bowen obtained an oral promise of one year's recognition on all business he brought in at the rate of 10% on the gross. Through pressure brought by one of the ad agencies similar recognition was accorded World Broadcasting.

NBC ARTIST BUREAU MAY RETURN TO 711

NBC may move part if not all of the artists service back to 711 Fifth avenue, the building which the network abandoned for its present layout in Radio City. Prompting consideration of the shift is the discovery that the program department, which is cramped for space, could conveniently be expanded by assigning it a portion of the artists bureau's quarters.

Problem may be solved by artists service's popular entertainment division, where it is and just hauling back to Fifth avenue and 55th street the concert and club booking departments.

Gershwin as Guest

Chicago, Jan. 22.

George Gershwin guesting on the Real Silk show, NBC, Feb. 4, through Biggie Levin, official contact on guesters for the show here.

On Jan. 28 Singing Sam in as guester on a repeat ticket.

Straining Loyalties

Omaha, Jan. 22.

Approaching spring elections in Council Bluffs (across the river) creates a unique situation in the KOIL-KFAB radio organization.

John Henry, studio manager, is likely to be the Republican candidate for mayor. Eddie Butler, studio piano-organist, is running as a Democrat for alderman. Meanwhile another studio personage, Al Namen, is chairman of the Coucil Bluffs Democratic committee.

Namen's delicate task will be to see that Butler gets elected and Henry, his boss, is defeated. Both men are personal friends of Namen.

POND RENEWS MAUDE ADAMS AT $1,500

Pond's facial cream will take up its option on Maude Adams when her intial three-week contract expires this Friday (26). Salary collected by the actress is $1,500 net per broadcast.

J. Walter Thompson agency, which handles the Pond show, is burning over the credit taken by NBC for calling attention to Maude Adams as an air attraction. Agency contends that neither John Royal nor anybody else with the web had anything to do with the booking. Deal, avers the agency, was made direct with the player's manager, Richard Pittman.

NBC Pooh-Poohs Story That Aylesworth In On McClelland Web

Latest of the intimations dropped around by some of those associated with George B. McClelland in his idea of a third national web involves M. H. Aylesworth. Impression conveyed is that as soon as the project is ready for unveiling Aylesworth will withdraw from his RCA connections and step in as head of the new link.

With Aylesworth ceded the chief command McClelland would then assume direction of the sales division as well as the goodwill functioning, while the organization details would be left to John H. Holman, a former American Telephone Co. exec.

Persons close to Aylesworth at NBC branded as nonsense the report of Aylesworth being interested in any third web promotion. NBC president is currently in Florida on vacation.

Bob White's Coin Discs

Chicago, Jan. 22.

Numismatic company is readying a new disc series which is expected to be on the ether early in Feb. It's a script show and directed locally by Bob White.

Through the Guenther-Bradford agency here.

Klauber on Cruise

Edward Klauber, CBS's executive v.p., sailed with Mrs. Klauber Saturday (20) on the Santurnia for a West Indies cruise.

Klauber will make it a two-week absence from his desk.

GUIDE-BOOK FOR STATIONS' USE

Radio Code Authority Starts Functioning—Taking Up Talent Problems and Other Matters of Dispute

DUES PAYABLE

Washington, Jan. 22.

Guide-book explanations and comments on the broadcasting code provisions has been submitted to NRA by the broadcasting code authority for approval before being distributed to all stations. Booklet is intended to simplify code enforcement and reduce correspondence volume.

Many small stations, removed from scene of discussions, have indicated widespread confusion, particularly over trade practice provisions, and requests for interpretations and clarifying explanations are coming in in large numbers. Guide-book will be available for distribution within the next fortnight, it is hoped.

Bills for code authority support covering calendar year 1934 have been sent out and response is 'very encouraging,' according to executive secretary James W. Baldwin. Assessments are levied on a classification basis, with stations grouped according to nature of facilities. Dues are payable quarterly, although numerous stations are kicking in with a single check. Scale is $200 for cleared channel and high power regionals; $50 for unlimited regionals and limited cleared channel; and $25 for limited regional and locals.

Talent Aspects

Appointment of committee of three members to map out study of radio artists situation was voted at meeting last week, but no further steps have been taken to date. Group includes John Shepard, 3d, M. R. Runyon of Columbia, and Baldwin.

Plan is to discuss with representatives of talent, Frank Gilmore, Eddie Dowling, and others, the extent to which the study should be carried, the nature of problems which must be considered, and objectives of the artist group. Distinction between professionals and amateurs, definition of 'artists,' rehearsal problems, economic factors, and similar questions ill be referred to this trio.

Deadline on questionnaires about studio engineers has been set at Feb. 3 and follow-up letters to galvanize stragglers into action go out this week.

With report on technicians slated to be in NRA hands by March 11, next meeting of the code committee will be sometime in February. Group hasn't adopted any regular schedule of sessions, leaving majority of the work in Baldwin's hands.

Offices for the code authority have been set up in National Press Building in suite next to National Association of roadcasters' headquarters.

CBS P.A. CHARTS

Everybody Knows What Job Is and Where

Chicago, Jan. 22.

CBS New York publicity department having charted their personnel and each man's duties so that everybody can tell what their particular job is the local Columbia's outfit has also drawn up a chart.

At the top is Bob Kaufman as chief and head newsman. Frances Robinson gets blocked off for WBBM shows and accounts while Harriett Shively is pencilled in for the chain periods. Under the heading of exploitation and miscellaneous comes Hal Burtnett.

Editor's Air Comment Brings Him Into Delaware Court on Contempt

Wilmington, Jan. 22.

Charles M. Hackett, city editor of the Sunday Star, who broadcasts a nightly news program over WDEL here, summarily was haled before Judge David Reinhardt of General Sessions for contempt of court as a result of remarks about the judge in the news program the night before.

Because of the broadcast Judge Reinhardt declared a mistrial in the case of two state policemen accused of stealing confiscated liquor. The liquor theft, supposed to involve big and little politicians, has been splashing across the front pages of the dailies here for more than a year.

Station officials and lawyers said the court's objection was to a mere statement by Hackett that the deputy attorney general in office when the rum was stolen from Penny Hill police station was a son of the judge sitting in the case.

Hackett appeared before Judge Reinhardt Saturday and was given several days for his attorney to prepare a case. WDEL told the Star Hackett could resume with no censorship if and when he pleased. Star, the town's 'liberal' sheet, merely carried a formal news story of the affair, which makes Hackett a hero around the state.

Cheating the Kitty

Chicago, Jan. 22.

Chicago NBC just noticing the depresh. Tardiness in coming to the weekly planning board meetings used to call for a fine of one dollar.

Due to squawks the late ones are clipped now for only two-bits. All coin goes into a kitty for buying presents and whatnots for colleagues who get married or something.

WTMJ STARTS FACSIMILE RADIO

Milwaukee, Jan. 22.

Not music but pictures and reading matter will be offered WTMJ listeners on Feb. 21 when the Milwaukee Journal station offers 'facsimile transmission' for the first time anywhere. Facsimile has been a threat of radio against newspaper enemies for some time.

WTMJ's facsimilie was invented by John V. L. Hogan, builder of WTMJ's television equipment. The band between 1,600 and 1,700 kilocycles will be used on regular broadcast channels after regular night programs have been completed. Station will be known as W9XAG and will use 1,000 watts.

Radio pens which will record the pictures and printed matter will run about $50, according to present available figures, but with increased production there will most likely be a cut in price. One or two manufacturers have plans for putting radio pens into their new sets.

Actor Eddie Dowling On Code Authority For Broadcasting

Washington, Jan. 22.

Appointment of Eddie Dowling and Deputy Administrator William P. Farnsworth to the radio code authority as government representatives was announced by NRA Administrator Hugh S. Johnson last week. The General picked Marion K. Hedges, prominent labor statistician, to participate in authority discussions bearing on broadcast technicians.

Eddie Dowling is a prominent musical comedy star widely known in Democratic politics on the social side and a personal friend of President Roosevelt, Al Smith and others.

KFLV Now WROK

Rockford, Ill., Jan. 22.

Permission has been given KFLV to re-baptize itself WROK. New initials identy the station more vividly with the town.

Dick Reed, formerly of WBOW, Terre Haute, and Charles Hutchison from vaudeville are now attached to the station for pro uction work.

HEENAN WITH KHJ

ngeles, Jan. 22.

David Heenan, formerly with the Bowman-Deute-Cummings ad agency in Frisco, has joined KHJ of the Don Dee string as head p.a.

Prior to the agency connection Heenan was assistant advertising mgr. for the Los Angeles Steamship Line, coming from Ho olulu.

Radio Target Practice by G.O.P. Starts

Washington, Jan. 22.

Calling for probe of alleged restriction of free speech, Republican assault on Federal Radio Commission dictatorship was launched last week by Senator Robinson of Indiana. Charges that constitutional guarantee of freedom of press and of speech have been thrown overboard were answered within 24 hours by commission members, who issued emphatic and categorical denials.

Robinson resolution would authorize the Senate Interstate Commerce Committee to make an investigation of the control exercised by the Federal Radio Commission over persons broadcasting through licensed broadcasting stations and the extent to which the freedom of speech of such persons has been restricted. Action was delayed and the proposal referred to the committee for study.

Chief complaint aired in senate oratory was to the effect that broadcasters, fearful about their licenses, have throttled criticism of President Roosevelt and the new deal. Robinson cited several allegations that broadcasters have refused to permit speeches condemning the administration.

One instance called to senate attention involves NBC and Walter E. Myers of Boston. A second case involved complaints by New York state assemblyman that WHAM had ruled him off the air because he intended to criticize Postmaster General Farley in a radio speech.

Its Colonel Weber

Chicago, Jan.

Fred Weber, station relations manager of NBC here, is gathering titles. For his work in getting an NBC outlet in Louisville with the new WAVE Gov. Ruby Laffoon has clipped him with a colonelship.

Later this month Weber will be formally inducted into the ranks of the Texas Rangers.

C. M. Reagon dist. m for Par in C also received colonelcy late

$15-$25 and Plenty of Rehearsing As Radio Actors' Wages Go Lower

While the business of broadcast- continues on the upgrade and personnel payrolls have come out of their depression slough the sal- network commercials are about the lowest in the history of the medium. Even during the slump the players in sketches and comedy acts were averaging between $40 and $50 a program. Now $35 per show is sidered a high level and $25 has become the average stipend.

Responsible for the sharpest clipping are the recording studios. These are paying the line readers off at the rate of $10 and $15 a program. General roadcasting Co., which is doing the dramatic series Hearst's American Weekly, has been making the $15 figure a regular thing for legit players with lots of Broadway background.

Actors' Equity Association has so far failed to establish with the radio code authority a minimum wage or set of working conditions for the profesh in the industry.

COWBOY OPERA BEFORE MIKE

NBC's Radio City studios will see their first public performance of a horse opera within the next two weeks when Ralston Purina's 'Tom Mix Adventures' serial goes costume and everything. It is the intention of the cereal packer to invite in the kid fans for the remaining 10 weeks of the script's run.

Commercial for some time has been deluged with letters asking for tickets to the broadcasts. Among the writers have been scoutmasters suggesting that they be permitted to bring along their boy scout patrols.

AUSTRALIAN RADIO EXEC SAILS FEB. 7

A. E. Bennett, operating head of 2GB, Sydney, Australia, who has been in this country the past three weeks studying chain and local station methods and problems, sails for home from San Francisco Feb. 7. He plans spending another week in New York before shifting his circle of inquiry to the west coast.

Bennett's outlet is of the Australian class of station which has no connection with the government but functions strictly as a private commercial enterprise. Of the organization which embraces this phase of Antipodes radio, the Australian Federation of Broadcasting Stations, he is vice-president.

Bristol-Myers Co. Takes Over Chicago Minit-Rub

Chicago, Jan.

Purchase of the Minit-Rub company by Bristol-Myers company is not expected to result in any immediate change in the broadcast campaigns for Minit-Rub.

Continues on WGN with John Harrington and his daily sports re-

'Cuckoo' Up Again

General Motors will revive Ray Knight's 'Cuckoo' idea in March if the motor combine can find a suitable evening half hour on NBC's schedule. Show if and when started will take a label of the A. C. Spark Plug, a G. M. product.

In digging around for a spot G. M. wants to avoid anything that would be in opposition to the six nights a week series it's supporting on CBS or the Jack Benny-Chevrolet stanza on NBC Sunday nights. 'Cuckoo' affair has been off the air for over a year. Its last commercial connection was with Springfield-Kelly Tire.

Perfect Circle piston rings start on NBC for their weekly Sunday shot on Feb. 4 with the show originating in New York though contract was sold in Chicago.

NEW CLARA, LU & EM

Agency ill Burlesque

Chicago, Jan. 22.

Benton and Bowles agency is out on the Palmolive Clara, Lu and Em act. Has sent in Helen Strauss to work on angles which will sell the gossip trio in a new way.

is to exploit the girls as regular everyday women instead of portraying them to the public in a burlesque as washtub queens. Want to tell the public that the women are just acting and that offstage they're upstanding femmes.

NEGRO 'HEAT WAVES' SET BY SID STROTZ

Chicago, Jan. 22.

Sidney Strotz, NBC production manager, producing the ether's first black-and-tan show. Goes on WENR, local NBC station, for a once weekly sustaining shot each Saturday night.

Will be called 'Heat Waves' with Half-Pint Jaxon band and Four Knaves vocalists. Knaves' act was picked up at a planning board audition last week. Theme tune of show is 'Darktown Strutters' Ball.'

Campagna Subsidiary West-of-Omaha Show

Chicago, Jan. 22.

DDD Corporation, Campagna company subsid, going on the ether with a split NBC network this week. Once weekly for 30 minutes on an evening shot. Although the show will originate in Chicago its most easterly outlet will be Omaha and will take in the Pacific coast and mountain country NBC stations.

Show will have the Eric Sagerquist all string orchestra with Don Ameche as m. c. Besides the music each program will have a comedy blackout for the laugh punch.

Gen. Tire Back Mar. 6

Chicago, Jan. 22.

General Tire company returns to NBC for a once weekly float on March 6. Blue network.

Through the Hays MacFarland agency here and likely to be the same show as previously on NBC known as 'Lives at Stake.'

CJLS, Yarmouth, Starts

St. John, N. B., Jan. 22.

CJLS, a new broadcasting station, has made its debut on the air at Yarmouth, N. S., with Laurie L. Smith as owner and manager. He is owner of a radio supply and servicing business in Yarmouth for several years. The broadcasting equipment was purchased from the Northern Electric Company, Montreal, and installed on the top floor of the leading hotel of Yarmouth.

New station is of 100 watts and will use from to three daily programs of the CRC. License for the station was granted despite opposition from the publisher of one of the two Yarmouth newspapers, who claimed the station would interfere with the reception of the large stations broadcasting from Boston, New York City, Philadelphia, Springfield, Mass.; Worcester, Mass.; Providence, R. I.; Hartford, Conn., etc.; also the Montreal and Toronto stations.

Bauer & Black Half-Set

Chicago, Jan. 22.

Bauer and Black have signatured for a series on NBC with a twice weekly show hitting in the afternoons. That's all that anybody knows.

When the show will start, what kind of show and what talent is still up in the air. Through the Needham, Lewis and Brorby agency here.

Dusting the Attic

(For the 'way-back-when on present day radio names, VARIETY will exhume its New Acts files on vaudeville which go back over a period of 28 years.)

(March 7, 1919)
PHIL BAKER
Talking and Musical
15 Mins.; One
Audubon

Phil Baker, formerly of Bernie and Baker and more recently an Auxiliary 'Gob,' is doing a single....

His manipulation of the accordion is most pleasing, but his conception of comedy is faulty and if anything will hinder him. Mr. Baker also appears in the Century Roof

The anonymous reviewer B. S. (before stooges) must have thought Baker looked tough, hence the 'Mr.' The Bernie referred to as the other half dissolved team Ben

CBS BROADWAY AIR THEATRE

Columbia will re-baptize the Hudson theatre (legit) on 44th street, New York, as the 'Radio Playhouse' when taking over that property Feb. 3 as a Times Square audience broadcasting studio. Opening night will be a gala all-star affair of CBS complete talent roster. Ribbon mikes will be used for the first time.

Fred Waring show for Ford is among the commercials slated to use the Radio Playhouse.

ASHCAN FOR BROMIDES

WBT Bans Useless Phrases and 'Ladies and Gents'

Charlotte, N. C., Jan. 22.

All greetings and all those songs have been completely eliminated from the broadcasts of WBT, on the order of W. A. Schudt, Jr., manager.

'Too much 'good evening ladies and gentlemen' and 'thank you' was killing our audiences,' Schudt explains. 'Such bromidic politeness, along with the theme songs, was dragging as much as two minutes from every program.'

Under new instructions all announcements are cut down to a minimum. Programs start without any advance stalling.

Phrase 'ladies and gentlemen' is completely barred to WBT announcers. Other sterotyped phrases like 'thank you' or 'good night' are also in the discard. Programs are closed with: 'You have just heard Such and Such. This is WBT.'

Radio Man's Album Idea For F.D.R. Is Endorsed

Asheville, N. C., Jan. 22.

A suggestion by G. O. Shepherd, director of Station WWNC, to Henry L. Doherty, chairman of the committee arranging the 'Birthday Ball for the President', on January 30th, has been accepted and will result in the President's receiving a handsome album containing a card of admission to each of these social affairs, more than 5,000 in number, from coast-to-coast.

Shepherd suggested to Doherty that inasmuch as the President is an ardent collector, and will receive nothing personally from this drive for the combatting of infantile paralysis through the Warm Springs Foundation, he would appreciate an album containing a card of admission from each of these 'Birthday Balls'.

More NBC Fertilizer

Tennessee Corp. has picked a Sunday afternoon spot on NBC to plug its garden fertilizer, Loma. Program consisting of an eight-piece combo batoned by Richard Clark and a lecture on gardening starts Feb. 18.

Contract is for 12 stations on the red (WEAF and the agency rep is the Samuel C. Croot Co. This is second fertilizer to go NBC. Other is Swift's Vigoro from Chicago.

Radio Should Explain

Hard times and official opposition killed, or at least greatly reduced, the once-rampant evil of those film schools which were bogus academies wherein innocent and naive souls were taken financially like a butcher strips the feathers from poultry. But hard times seem, reversely, to have encouraged the radio schools. And enough reports filter through from 'pupils' to indicate that many of the radio schools are blood-kin in the spirit of their money-getting to most of the old film schools.

Viciousness of the radio schools is that they represent themselves as employment agencies. Pupils pay fees in the belief that its an advance commission on a job. Of course the schools deny this, assert they never make such a claim. That is literally if hair-splittingly true. But the pupils, not too bright no doubt, get a distinctly contrary impression. By suggestion and implication.

Besides a carriculum in microphone technique, radio showmanship, and other such imaginary sciences the schools have side-lines. Complete success in broadcasting is represented as rather impossible without special photographs showing the would-be entertainer crooning into a prop mike. Some of the schools are artfully disguised. Some have arrangements with one-lung stations that permit them, within the law, to make and keep the letter if not the spirit of business-getting promises.

But, anyway they're figured, most of the radio schools are doing little to help the reputation of radio as a business. Every chump tells his story many times. And the chump and his sympathetic listeners don't differentiate. It's all radio to them. And, bitterly, they have found radio a come-on for saps.

Radio is now beyond its infancy. Mushroon days are over. And some may question that broadcasting can remain indifferent the outer fringe of rackets operating in the name and under the glamour of radio. More flagrant bamboozling has been stopped, mostly because the Federal Radio Commission insisted that it stop.

Radio, as an industry, might do well to publicly explain that it doesn't honor diplomas from schools.

Inside Stuff—Radio

Personal scandal for radio, in the sense of involving serious police or moral charges, emerged last week in a big way. Radio generally has been fortunate in avoiding such publicity.

Stories of two murders and one forgery charge broke into print with radio people as principals. Meanwhile, the tabs were spreading the Rudy Vallee-Fay Webb case.

Radio code authority has agreed with the Music Publishers' Protective Associatoin that the bribery clause in the broadcasting industry's NRA constitution should be broadened so as to include bands and warblers picked up by remote control. It's been the MPPA's contention that unless the bribery clause's authority is extended beyond the studio the purpose of the provision would be defeated.

MMPA wants the broadcasters to declare as an unfair practice the acceptance of plug gratuities by band leaders and singers in hotels, cafe and other spots with radio outlets and to bar such offenders from the use of network or local station facilities.

Columbia's claim of the previous week that during 1933 it sold more time than either NBC's red (WEAF) or blue (WJZ) links prompted the latter web's statisticians last week to do some of their own figure juggling along these lines. NBC took the total number of stations allied with it and divided them into the total number of hours sold last year and brought the resulting quotient down to a daily average. Arithmetical upshot gave each of the NBC stations a daily average commercial traffic of two hours and 34 minutes while the net clearing for each CBS outlet came to one hour and eight minutes.

NBC's current setup takes in 87 stations. Columbia alliance consists of 83 stations for which there is a charge and five bonus outlets.

Babe Ruth's Club for Boys on the air (via wax) for Standard Oil of New Jersey and associated companies is reported to have drawn a membership of 500,000 lads. This came out in the oil firm's answer to the complaint instituted by Secretary of the Interior Ickes in the District of Columbia Supreme Court seeking to stop the radio programs with their prize-giving tie-ups as a violation of the oil industry's NRA code.

Question of interpretation of what is, or is not, permissible in premiums is involved. Standard Oil claims that no purchase is required to participate in the contests and therefor it is not a business premium in the NRA sense. Government's idea is contrary. Boys to participate in contest for prizes must ride or drive, accompanied by an adult, into an Esso gasoline station. Technically they don't have to purchase gas or oil, but the government assumes that in most cases the visit is likely to be followed by a sale.

Standard Oil of New Jersey and the agency handling the account, McCann-Erickson, mulled over the proposal to take a cross country hookup and explain the refiner's position in the controversy with the oil code authority, but decided to do nothing about it after querying CBS as to the time it had available for such program on last Tuesday night's (16) schedule. Agency declares that its client is determined to go through with the recorded Babe Ruth show as is and that it has no intention of eliminating the giveaway angle from the air campaign.

New York musicians' union intends submitting to the Federation's convention slated to be held in Cleveland in June a resolution asking that a uniform scale be applied to chain broadcasts regardless of the place of pickup. Prices to be suggested will be those in effect in New York, with the latter branch contending that this will stay the networks from picking up as sustaining programs studio aggregations in towns where the payoff is below the New York scale.

Five midwest Iowa stations use some 70 inches of paid advertising in the Sunday Des Moines (Ia.) Register to advertise radio programs, local as well as the chain programs. Stations advertising include KSO, Des Moines; KWCR, Cedar Rapids; WIAS, Ottumwa; WMT, Waterloo, and WOI, Ames.

Herman Bernie is branching out to handle some concert personalities. He has placed a couple with brother Ben's guest star series for Pabst. Maestro Ben, now in Florida, will be shortly coast-bound to do 'The Great Magoo.' While in Hollywood he will use guest stars from the film colony.

NBC has been jamming itself up at some of the audience attended broadcasts by distributing more tickets than they have seats available. Overflow, due to this reason, has been particularly embarrassing in the case of Eddie Cantor-Chase & Sanborn programs Sunday nights. Show originates from the main studio, which holds around 1,000 persons.

Entire ticket situation at the network has become so complicated that the sale department has assigned a clerk to do nothing but take care of ducat requests.

BASEBALL AS AIR PET

WGN, a Widow, Flirts With NBC, An Old Flame, for Get-Together

Chicago, Jan. 22.

Entente cordiale between NBC and WGN, the Chicago Tribune station, is growing stronger. From frigid formality last year the two organizations have into gushing friendliness. It foreshadows the ultimate return of WGN to the NBC ranks within the year, according to inside info. They both feel the need of each other, WGN because of its present non-network isolation since its split with CBS, while NBC has some fears that it may be left with only one outlet in Chicago. And is looking to WGN as the second outlet if the present stations on NBC here should move or drop away.

KYW (Hearst) is readying to move to Philadelphia following the radio commission's okay. WLS, the indie Prairie Farmer station, has been plenty independent of late. Has been on the lookout for its own interests and has several times put NBC in an embarrassing position by refusing to accept certain shows, such as the Metropolitan Opera for Lucky Strikes. The only station NBC is sure of besides WENR is WMAQ.

Beau Gestes

Thus the reasons for the sweet friendship between NBC and WGN both outfits doing everything possible for each other. NBC serves WGN from its own wires on all national sustaining broadcasts such as President Roosevelt's speeches, etc. On WGN's part it can point to the case of the piano team of Platt and Nierman, which had been on the station snce it went indie. NBC auditioned the piano pair and wanted them. Team asked for a release from their contract to go to NBC and WGN smilingly agreed to let the team move over.

Local newspapers regularly carry a box listing the so-called 'best bets on the air.' Score on Chicago Tribune listings in the past month are: NBC best bets-61, CBS best bets-0. Chicago Tribune station, WGN, split with CBS on Nov. 1.

Best bet listing on the other dailies in Chicago are as follows:

Daily News...	NBC-146	CBS-73
Herald-Ex ...	NBC-103	CBS-33
American ...	NBC-432	CBS-138
Times	NBS-125	CBS-71

NBC has two networks to Columbia's one and most of the dailies have NBC tie-ups.

VAUDE ACTOR MADE KMOX PROGRAM BOSS

t. Louis, Jan.

General shift in KMOX's personnel has Robert Hafter in as program manager. Bradford Simpson moved up to the designation of production director and Nancy Frazer heading publicity.

Hafter comes from vaudeville where he did a song and patter act under the billing of Hafter and Paul. Simpson was formerly with KFI, Los Angeles, while Miss Frazers' last contact was as propagandist for the drug and food interests against the Tugwell Bill.

Pratt as News Spieler

Chicago, Jan. 22.

Ben Pratt last week auditioned for the John C. Smyth furniture company with a news reporting and talking show. If and when the sponsor decides show will go on one of the NBC stations here.

Pratt holds title of chief of the NBC press department in Chicago but is inactive in that connection.

Mary Louise Thomason is the new program director of Station KFXR, Oklahoma City. She succeeds Doris Riley, who held the job three years.

Radio Phobia

Pittsburgh, Jan. 22.

Radio's No. 1 amateur critic, Carl Negley, of Pittsburgh, got from one to 12 months in jail here last week because he disapproved not with words but with a revolver. Last November, Negley said, he was trying to go to sleep while the radio in the apartment above him blared forth incessantly.

Unable to stand it any longer he pulled a gun and fired it through the ceiling. With almost unerring aim Negley's shot came within inches of the offending air set. Police were called and they arrested the marksman.

'I don't care if I get 10 years,' he told the arresting officers; 'it was worth it. I hate radios and I couldn't stand it any longer.'

He plead guilty to a charge of pointing firearms and the sentence in criminal court followed.

1,000,000 Sets Added in U. S. During 1933

Survey now being conducted by CBS indicates that the accumulated figures will show that there are at least 18,000,000 homes in this country owning radio sets. Total represents a boost of around 1,000,000 sets over the number that prevailed as of around the same period the year before.

For the current analysis Columbia's sources of data collecting are, as it has been for previous similar studies, the retailers, distributors and manufacturers of receiving sets.

Billy Sunday Quizzed By H. L. Mencken Is Esty Idea for Camels

William Esty agency is framing a series of freak interviews for the Camel show. How freak can be gleaned from the fact that they want Billy Sunday quizzed (and toasted) by H. L. Mencken as their first offering, Mencken is the nation's number one evangelist-baiter.

Do Re Mi femme harmony team is off the Camel show. Another change made by the Esty agency is arrangements for Casa Loma orchestra to be picked up from the Essex House instead of broadcasting from the CBS studios. Figured the Essex House is a better setting for Casa Loma's style of dansapation.

LADY ESTHER LIKES NBC

Chicago, Jan. 22.

New contracts of the Lady Esther show on NBC call for 52 weeks for the Wednesday and Sunday shows.

Wayne King orchestra is the Lady Esther program. Spotted through the Stack-Goble agency here.

ROGERS SPOON CAMPAIGN

Chicago, Jan. 22.

Early in March Rogers silverware company will sweep in with a new radio campaign through a series of spot announcements. This comes as a follow-up of their present souvenir spoon campaign.

Announcements will hit once daily six times a week over a six-months period.

NO CRITICISM BY ANNOUNCERS

Chicago Clubs Granted Extensive Powers of Censorship Over All Comment—Stations Give Five Free Announcements Prior to Games Daily

UMPIRES SAFE

Chicago,

Chicago Broadcasting stations have granted radical concessions to the two major league baseball teams to obtain permission to broadcast the daily games this summer. Stations give the baseball clubs a guarantee that all comment the play-by-play, the weather conditions, decisions of umpires, fights, accidents, and anything that happens within the ball park shall be favorable. No negative comment, no criticism of players or officials, nothing about foul balls striking patrons, and no announcers asides calculated to give listeners the impression that beside the radio is a better place to be than in the park itself is to be permitted.

In addition the radio stations will make five 25-word announcements between 10 a.m. and 2:30 p.m. daily. Copy for these announcements is to be prepared by the baseball management.

Although both teams, Cubs (National) and White Sox (American) have granted permission to local stations during the past three summers the clubs were on the fence this year about the value of radio. Other teams in other cities and organized baseball in general, feels that broadcasts discourage paid attendance. Chicago teams were tending to line up with this school of thought when the Chicago stations came through with their proposition to practically let baseball tell them how and what to broadcast.

Office Test

Substantially the Chicago stations are seeking to prove to the baseball teams that radio helps attendance. Whole emphasis of the broadcasts is to build up baseball. Vast amount of free space accorded the game by daily newspapers has been a factor in other cities in clubs deciding against broadcasts. However, in Chicago, practically every newspaper has a radio affiliate.

Newspapers derive revenue from baseball through circulation only while stations sell the broadcasts to advertisers. Four or five stations in Chicago have been able to obtain sponsors each summer for the past three or four years. Thus baseball not only solves the problem of staying on the air during the long, dull summer afternoons but solves the problem profitably.

New contracts which were signatured last week give the baseball clubs censorship over the sponsor as well as the station and powers of arbitrary cancellation. Specified time and character of the five daily 25-word announcements is also all in favor of the clubs. Stations cannot slough these announcements or slip them in anywhere at their own convenience.

Too Much

first the baseball clubs even insisted on the right to designate who should do the announcing but this was too much. Stations kicked saying that newspapers e ose their own baseball writers and stations must be allowed to choose their own baseball commentators. Clubs gave in.

If the Chicago stations succeed in making out a case for the value of play-by-play broadcasts on a basis of box office arithmetic this summer it is certain other stations in other cities will use such evidence next year to break down resistance for themselves.

2 Soaps Have Almost Same Show From NBC; Climalene Squawks

Military Rhumba

Havana, Jan. 17.

ros. orchestra has been burning since October when they furnished the music for the NBC network broadcast of Pres. Grau San Martin's speech.

They were as Cuban Army Band.

RIVAL GROUPS SEEK CONTROL OF WFBR

Baltimore, Jan. 22.

As result of differences between the two groups of stockholders, both of which are seeking control over WFBR, last week's annual stockholders meeting and election of officers was cancelled when the outside faction obtained an injunction preventing the ballot casting.

Judge Eugene O'Dunne granted the injunction on strength of suit instituted by Wallace Bryan on behalf of Alfred Dohme, vice-prexy of Baltimore Radio Show, Inc., corporate title of WFBR; H. C. Griffin, trustee named under last year's voting trust, and Morris Mechanic. Latter also operates New theatre.

Suit, brought against Robert Maslin, pres., and Hope Barroll, jr., a trustee, granted on grounds that litigation now pending over disputes as to ownership of certain group shares of company's stock, which, it was intimated, would throw operative control to one faction or the other definitely. Figured useless to hold election resultant in certain conflict between opposing factions that would stall each other to a standstill.

Action came as unsurprising reverberation to the intra-directorate wrangles of past year, during which period Mr. Maslin, as president, has met with violent dissension from opposing group on policy and manner of WFBR's operation.

Charlotte Dailies Listing Radio Only in Paid Space

Charlotte, N. C., Jan. 22.

WBT programs are back in Charlotte newspapers as paid advertising. The Carolina Baking company is presenting the daily program schedule, using the full names of sponsors—for the first time.

WSOC programs reappeared in Charlotte dailies several weeks ago, presented by Shaw-Horton Tire Company.

Managing Editors . S. Griffith of the News and Ernest Hunter of the Observer, said that the attitude of the papers toward radio programs carried as news had not changed since these papers led the press of the country in barring radio several months ago. The dissolution of the Columbia news service has had no bearing on the matter, they both say.

Nyal's 55 Discs

Chicago, Jan. 22.

Nyal drug company starts a radio disc campaign over 55 stations on Jan. 29, covering Maine to California. Through the Reinche-Ellis-Younggren and Finn agency here and to run one time weekly for 13 weeks plus two announcements each week for the same 13-week run.

Shows run 15 minutes per disc and are all musical with Charles Sears and Don McDonald warbling.

22.

Because a rival account's show was too similar to its own program the Climalene company put up a howl to NBC last week and forced the network to rearrange the rival show. Offending program was the American Family Soap Flakes account, subsid of Procter & Gamble company.

On American Soap ces show was the Harold Stokes band, King's Jesters and Edna O'Dell. On the Climalene Carnival are the Stokes orchestra, King's Jesters and Adele Starr. Climalene's squawk is that they are on a network while Soap Flakes show is only on a local NBC station. Also that Climalene has been on NBC for some time already and therefore deserve first consideration. They were also particularly put out because not only are the shows similar but also the products. Besides both are daylight programs.

As the result NBC yanked the Stokes orchestra off the American Family show. Are continuing the King's Jesters under another name.

RADIO COLUMN FOR CHI 'TRIB'

Chicago, Jan.

Chicago 'Tribune' is finally quitting its long standing snub of radio. After seven years of no radio column in the Tribune, except on Sundays, the paper will this week institute a daily ether news column and listing under the guidance of Larry Walters. Walters has been handling the Sunday Tribune radio column.

Paper will carry full listings of all Chicago stations but will have no trade names in any radio listings. This holds even on the Tribune's own station, WGN.

Public, Prime Minister Conflict - in Taste On Cowboy Yodeler

Winnipeg, Jan. 22.

Richard Bedford Bennett, prime minister of Canada, has designated himself to be Canada's radio censor, but it's unofficial.

Some weeks ago, somebody down at Ottawa reputedly twitted R. B. about his home town, Calgary, being an out-and-out 'cow' town. Reason was that Canadian Radio Commission headlined Wilfred Carter, yodelling cowboy, over a regional network from Calgary.

R. B. no like, so he told CRC to put yodeler off the air. Horace Stovin, CRC western program director, was amazed, because Carter had established a record as the best letter-getter in Canadian radio.

Sues Radio Organist

Albany, N. Y., Jan. 22.

Elmer A. Tidmarsh, Albany chorus master and organist, who broadcasts over WGY from Union College chapel, is being sued for divorce by Mrs. Louis Nichols Tidmarsh. He will contest.

Couple have three chil of the alleged corresp mentioned in papers filed wit Tidmarsh's action.

Trusty Frank Arrives

Chicago, Jan.

J. Walter Thompson agency gathered all the local radio actors last week for auditions of an air series of Frank Merriwell stories, the boys' delight.

Two possible clients

Radio Chatter

New York

Adele Hatton, who appeared in the former 'Music Box Revues,' debuts for Columbia on the Blue Coal programs. She will sing French and English songs.

Borrah Minevitch bowed on WOR, Newark, for Reid's ice cream Tuesday (16). Boyle, Zipprodt agency on the account.

Jack Benny's palavering with MGM about making a picture is at an end. Comic was leery about the production that would be turned out and figured there wasn't enough money in it to take a chance on jeopardizing his standing on the air.

Johnny Martin of WEAF has been singing at the Sanford, Irvington, N. J., and will make appearances at other Jersey neighborhoods usually straight pic houses.

John H. Young, NBC spieler, starts dishing out a course on 'Radio Orientation' at Washington Square College Feb. 6. He'll split the fees with the treasurer's office.

Robert Braine, pianist-composer, auditioned an ensemble at NBC.

Nick Kenny is now reading his own poetic compositions on NBC. So far the 'Mirror's' radio columnist has nudged himself in on the Landt Trio and White, the Don Hall Trio and the Jolly Bill Steinke programs.

Bert Green (Mrs. Leon Warreno), Al McCoswer's sect. at WOR, is in French hospital recovering from an appendix lifting.

Tastyeast has renewed Baby Rose Marie for another 13 weeks on WJZ.

Lee Leonard, contralto, is doing a series for WOR. It's :45 p. m. Mondays.

Ruby Cowan is getting a private auditions layout from NBC.

Prince Mike Romanoff is making the rounds of booking agents looking for a radio commercial. Ira H. Knaster introduced the royal ex-pants presser to mike through the former's Thursday night (18) stanza on WBNX.

Del Casino has gone WOR three nights a week.

CBS' announcement that it has leased the Hudson theatre for audience broadcasts prompted the New York radio eds to recall that Columbia had done a lot of decrying of the studio audience practice.

Standard Brands won't rescind its objections to Dave Rubinoff being carried sustaining by NBC even if the Roosevelt and the other hotel in the United chain offer to use Chase & Sanborn coffee exclusively.

Mrs. James Dall, President Roosevelt's daughter, will exchange amenities with Emily Post on the Salada tea session over WOR this Friday (26).

Benson & Bowles has again auditioned 'The Vagabond King' tab for Palmolive. Account will give it an NBC if and when okayed all around.

George Corey, J. Walter Thompson, p.a., is in for another transfer. This time it's from the Cincy to Chicago office.

Arthur Bergh moves to the west coast for Lennen & Mitchell as producer of the Old Gold show with Ted Fio Rita and Dick Powell, leaving Gregory Williamson, ex NBCite, to do the agency's program building on the New York end.

Beachnut debating whether to pull the 'Red Devils' serial on NBC.

Leo Donelly again getting a hearing from NBC. Some networks program board also gave an ear to Roland Young's voice.

Whistlers are starting to get a break on the air. WOR has one in Robert McGimsey and now NBC is trying to find out what it can do with Fred Lowery's birdy talents.

Chicago

Stan Hubbard of KSTP in town on his way east.

Ruth Farley and Jane Carpenter auditioning now for both RCA-Victor and CBS, with script scribbled by Jimmy Savage of B&K

Vance McCune of the Big Brother club on NBC now playing week-end vaude dates.

Jim Cook doubling from NBC publicity to an actor spot as the prosecuting attorney in the Uptown Players' production of 'If Booth Had Missed."

Harry Henneman, Jr. is the new member of Charlie Agnew's band, replacing Stanley Jacobsen as baritone sax and clarinet tooter.

Among the latest Florida-hunters are Les Atlass and Andrew Karzas.

Paul Kapp now has fancy offices on the Drive in the 430 building.

Quin Ryan set for a trip to Mexico starting March first.

Reinald Warrenrath now Chi's ace guester, repeating on the Real Silk show and doubling for Climalene.

Paul Mills, newest salesman to join WOWO, Fort Wayne.

Lou Lohman, WOWO organist is back from Chi, where he assisted in recording score for new film, 'The Death Parade'.

Larry Philbrick orchestra at Casa Loma Club, Rockford, Illinois, and broadcasting over WROK.

East

Brother Sonny and Dorothy, WGY kid entertainers, okayed on their audition in NBC's studios for future roles in Madge Turner's 'Lady Next Door.' While in New York they visited at WEVD, Roland Bradley, former WGY announcer-continuity writer, who originally directed them in the 'Children's Theatre of the Air' program.

Boys in WGY's control room no like the Kentucky corncob pipe now smoked by Announcer Jim Cornell. Heater given to Cornell by Bradley Kincaid, hill-billy singer.

Mary Zoller, former WGY instrumentalist and singer, is now playing theatre dates with the Radio Haymakers, an NBC-booked act.

New weekly feature on WDEV, Waterbury, Vt., is Sunday school lesson by Rev. Robert Clark each Saturday morning.

Gladys McCabe is directing the children's programs on WCAX, Burlington, Vt.

Shorty and His Musical Rubes struggled along on occasional dance dates until joini WDEV, Waterbury. Demand on orchestra for dance work now greater than it can handle.

WDEV, Waterbury, gets a large share of its advertising from New Hampshire in spite of the fact that the station is located in the center of Vermont.

Russ Brinkley, 'dying announcer' and pilot Lou Strickler of Latrobe, Pa., are doing a series of short-wave test broadcasts from an aeroplane. Brinkley has been connected with WLBW, Erie and WHP, Harrisburg.

Gypsy Nina, CBS singer-accordionist, guest-starred for one night on the Paradise Ship, floating night club docked at Troy. Felix Ferdinando's orchestra is playing on the Ship, which has a wire to WGY, Schenectady, affiliate of the NBC.

Frank Foti, Bridgeport Symphony conductor, delving into pop music in weekly WICC string ensemble program, with Billie Herman warbling.

Prelric Smithson, WICC pianist, picked to accompany Dorothy Sands, mime, in her one-night Bridgeport recital.

Herbert Trolle, '29 Connecticut Atwater-Kent tenor, spotted Friday morns on WICC, Bridgeport, with Clarence Cable at piano.

Wally Comeau's Silver Rhythm Kings, Meriden, piping through New Haven studios of WICC.

Done with her WICC commercials, Jane Dillon, impersonator, hired to star in Bridgeport Manhattan Players' stock version of 'Stella Dallas.'

WCBM, Baltimore, inaugurating program frankly framed for individual nationality consumption. It's a weekly half-hour of strictly Italian music dished by newly organized orchestra under direction of Philip Povenza. First 'cast includes Maria Taluacchia and Jean Culotta as vocalists.

Joe Imbrogulio, who formerly waved wand over pit ork at Ford's theatre, now musical director of WFBR, Baltimore.

Rene Andre, hair stylist, derived terrific kick out of initial chance to air his knowledge over WBAL, Baltimore.

Since Bert Hanauer's been appointed production mgr. at WFBR, he's toting pad-'n'-pencil all over Baltimore soliciting gags from the boys.

Chester Mahl, WFBR program director, entertained for Senator Phillips Lee Goldsborough during latter's visit to Baltimore last week.

Bernie Kravitz ork over WCBM and GBC pick-up gives Sherry's distinction of being first Baltimore niterie to dish dansapation over a chain.

Helen Fenneman making ether debut over WCBM, Baltimore. Snapped up after Harris Kirk of station's staff got an earful of her fiddle-scraping at a church service.

John Elmer, prexy WCBM, Baltimore, narrowly escaped possible death when mysteriously fired bullet pierced window of r. r. carriage on which he was riding, and passed within few inches of his head.

William Hedges, general manager of KDKA, has had three-minute time-glasses placed on the desk of every station executive just to remind them that long-distance calls cost money.

West

Billy Wayne and Ann Linn writing a serial 'Famous Fakes of History' for discing by Radio Productions, Los Angeles.

Homer Canfield, Glendale, Cal., newspaperman, is now a regular on KNX, Hollywood, with two weekly 15-min. singing programs.

Benny Fields, m.c.ing the coast CBS Shell Show for the last three weeks went into the feature spot on tonight's (22) program as a regular contributing a series of 'song stories.' Rush Hughes, handled announcements while Jimmy Dunn was the guest artist from films.

Mid-West

Barn Dance unit at WOC-WHO has been increased to two hours running time, and includes 60 in its personnel—every member an Iowan.

WSUI, voice of the University of Iowa, Iowa City, Ia., dramatizing activities of the University of Iowa in 7:45 to 8 o'clock night programs. Broadcasts directed to new students, especialy those desiring to register for the new semester in offing.

Walkathon opened cold in Rockford, Illinois, but whipped up to a lather when WROK started pushing it. Hitting as high as 5,000 attendants now.

Paul Rohwer takes position of plant operator at KFAB-KOIL left vacant by departure of Art Ryberg for WHO. He has formerly worked at WOW, Omaha, WTMJ, Milwaukee, and KFOR, Lincoln, but has not been engaged in radio work the past year.

Merle Jones takes place of Mike Cavanaugh on WAAW, Omaha. Texas Crystal program instead of Claude Cady as announced.

John Henry, KOIL-KFAB boss, featured by Editor and Publisher as one of country's best quip-writers and editorial paragraphers.

With the departure of John Dilson, former Bainbridge dramatic stock stage director and actor, to Hollywood, the character of Tim in 'Teena and Tim' comedy skits over WCCO, Minneapolis, has been temporarily eliminated. Dilson played the role since the inception of the broadcast two years ago. Douglas Baldwin has been added to the cast and a new Negro character created for him to play.

Heinie, leader of WTMJ's Grenadiers, on a ten day vacation.

H. C. Burkes, from Milwaukee, on their way to California via New York, the Panama Canal and the warm Pacific Coast.

Dorothy Jubelier has deserted Milwaukee radio in favor of a rest in her native Pittsburgh.

Roy Blossom, manager of WFBM, Indianapolis, back home after a trip to Washington, D. C., and New York.

Bill Teiaak over from the Lyric to put on a radio act over WFBM, Indianapolis.

Walter Hickman, dramatic crick of the Times, interviews vaude acts on WKBF, Indianapolis.

Steve Wilheim has his wife down to help him as Mr. and Mrs. Indianapolis during early morning program on WKBF.

Indianapolis Times training its big guns on the Power and Light ompany includes utilities' station WFBM in front page barrage.

A. & P. and Krogers fighting it out with 15-minute transcriptions on WFBM, Indianapolis, both commissions coming nationally.

Russ Rennacker added to the engineering department of WFBM, Indianapolis.

John Sirmyer, manager for Cecil and Sally's personal appearance show returning to familiar scenes when the show opens at the Paramount Feb. 3-6 since his father, Col. E. A. Sirmyer was in command at the Army Post here in 1927 and 1928.

KSO set for broadcasts by Cecil and Saily, Kate Smith and Olsen and Johnson when they make personal appearances at Des Moines theatres in the next few weeks. KSO also bringing in the Morin sisters for the automobile show, Feb. 18-24.

Al Morey, WOC-WHO artist, to have the Des Moines automobile show orchestra.

Kate Smith for a personal appearance at the RKO Orpheum, Des Moines, Jan. 30.

South

Joseph Flynt, of Holly Springs, Miss., has joined WLW, Cincy.

Meeting of the sub-committee of the three Alabama state colleges, owners of WAPI, has been called by Gov. B. M. Miller for Jan. 24 to consider further the leasing of the station to Bascom Hopkins for 15 years. Hopkins now has the station but wants at least a 15-year lease before he spends $30,000 for increasing the power.

Francis Craig and WSM, Nashville, orchestra providing program at the Chevrolet Show, Nashville.

Lasses White of station WSM, Nashville, directing a minstrel show assisted by Honey Wild to be given at the Orpheum theatre Feb. 1 by the ten's class of the Blakemore Methodist church.

Leslie Fox of station WSM has recently returned to Nashville from a business trip to Chicago.

Larry Walker, singing pianist, has been drafted from WBT, Charlotte, N. C., for commercial program in Miami, Fla.

Grady Cole, sports announcer and newscaster for WBT, Charlotte, N. C., has completely recovered fro n an eye injury received while on a Christmas hunting trip.

Luther Bullington, Dixie Network telegrapher for WBT, Charlotte, N. C., gets a new car—because bootleggers stole his old one and then

(Continued on page 37)

Air Line News

By Nellie Revell

Auto shows throughout the country are developing into good things for radio performers. When the shows were in New York a number of actors secured work as spielers for the various exhibits, Henry Ford's own show also using several. Joe Penner, now touring in vaude, has more than a week's time, in three shows, in this type booking. In addition, Gypsy Nina will play the Washington, D. C., auto show Jan. 27 and Scranton and Wilkes-Barre Feb. 5 week.

Reser a Professor

Harry Reser taken space in an office building and will in about a month, a new music school, all of the instructors being well-known radio musicians, including himself. Courses will cover all instruments and in addition to solo instruction will include orchestra wor for the students.

WOR and Overseas ASCAP

WOR is discontinuing its second oldest sustainer, 'Red Lacquer and Jade,' and will replace it with the only American broadcast of European songs held copyright by the European Society of Composers, thors and Publishers, WOR being the only station in the U. S. being a member of this society. Program will feature Vera Brodsky and George Shackley.

Byrd Show's Probation

Unless roadcasting conditions improve, the Saturday Byrd broadcasts may be discontinued. Laurence Stallings has been signed for the show and will be heard with the orchestra. General Foods has agreed to continue the broadcasts until Byrd's large antenna is built, but after that, unless the improvement is noted, the commercial will cease. Gordon Graham, singer, is off the New York end of the broadcast.

Niles With Seymour

David Niles, formerly of WMCA, is now with Seymour Advertising Co. Under his direction Charles Sherman is writing scripts for Roland Young, Oliver Wakefield and Eddie Hunter. He is also handling th Ritz Bros. for radio.

Gossip

Isie Janis was at CBS last week, offering her old Elsie Janis and her Gang revue which played at the George M. Cohan theatre 14 years ago with a cast of all ex-service men....Hank Kenny, NBC engineer, has a new loud speaker at his house. It's a girl....Harold rown, formerly of Radio Digest and Radio Business, is starting a new weekly called The Sponsor....Peggy Wood, from legit, and Ray Shannon are being offered to air sponsors....Reid's Ice Cream Co. threw a party after the Borrah Minevitch broadcast last week and the dessert was apple pie and cheese. Pete Dixon is writing the shows and together with Eileen is playing in them....Mrs. G. W. (Johnny) Johnstone lost her mother last week....When Kate Smith played Minneapolis she wrote that she was thankful she found, for once, more Olsens than Smiths in the telephone directory....Jane Froman will return to the Linit program Jan. 28. She's in Florida now recuperating from a case of too much work....Dick Hoffman, Jr., touring with Joe Penner on his vaude dates, will make the announcement pickups....Joey Nash is recovering from an abscessed ear that caused him to miss a few broadcasts....Boris Morros with his Paramount Back Stage show will be off the air Jan. 27 to make room for the Patroimen's Benevolent Ass'n show.

Short Shots

Heywood Broun, Lulu McConnell, Walter Preston, Jerry Lesser and Lee Reiser auditioned for Yuban coffee last week....NBC has given a sustaining to Neil Kent....Arthur Herbert off a sustainer at CBS....Palmolive soap auditioned a 'Vagabond Lover' idea, plan being for a 15-minute shot five times weekly....George Gershwin is set on the Feenamint show....'Three Scamps' set for three guest appearances on the Camel program....It's Phil Cook and not Harry Hershfield who got the Chock Full o'Nut show at WOR....Alfred Simon, who composed the theme song Andre Kostelanetz is using on the Benchley-Marsh-Buick program, is a brother of Victor Simon of Simon and Schuster. He is also doing a two piano musical comedy broadcast every Thursday with Richard Devine on WBNX....Irving Kaufman has a unique contract. He receives so much for each station....Milt Herman, radio actor, suffering from laryngitis, may be kept from working permanently.

Stand Bys

Russell John's songs are selected by his secretary, a former song plugger....A new commercial with Michael Bartlett and a trio has forced Pan American Panoramas off WOR....El Brendei is looking at radio work....Ann Harding, not the picture star, but a CBS press departmentite, celebrated a birthday last week and was given a party by the department. Quite a shindig....Sybil Siegal, now with WNEW in the Commercial Traffic Dept....Liberty Magazine auditioned a sketch called Liberty Previews at NBC, actors including Rose Keane, wife of Herman Shumlin, Ned Weaver, Paul Stewart, Jimmy Meighan and Chas. Cantor....Tito Guizar is in the new revue at the Palais Royale....Edwi Franko Goldman auditioned for Canada Dry last week....John Seagle has reorganized the Cavaliers quartet, the group now consisting of Fred Keating, Morton Bowe, John Seagle, Stanley McClelland and Lee Montgomery accompanist....Connie Miles, make up man of the New York American, is listed for a spot appearance on the Fleischmann show as well as a CBS sustaining spot.

Scrambled Notes

Gus Edwards auditioned one of his many shows for Young and Rubicam....Maytag washing machine auditioning at NBC....Ben Bernie's sister and Phil Baker's sister operate a reducing milk farm at Harrison, N. Y....Several changes due in the CBS shows General Motors is sponsoring, with Robert Benchley being dropped. His managers are protesting, claiming it marks a breach of contract. And Benchley wants to quit....Bert Hirsch has been renewed on the Album of Familiar Music....The Ford program with Fred Waring's Pennsylvanians over WABC-Columbia will originate in the new Columbia Radio Playhouse, formerly the Hudson theatre....Story sent out about the Three Scamps hiring an ambulance from the Fox Brooklyn to get to NBC just bad publicity....Cordial shop at 47th street and Seventh avenue is owned by Tim Sullivan (McCann Erickson) and his brother, the Honorable Pat....Herbert Lyle, tenor, who was in 'Music in the Air,' has a new WOR sustaining spot....A new set up is in order for the Cunard Steamship program, which has six weeks to run. Sid Gary is the only member of the present cast who will be retained....Oldest CBS employee is Ernie, colored head porter....Frank Black leaves the Troubadors as musical director and will continue getting ready those Viennese operettas for a sponsor. Lenny Hayton follows him Feb. 14....Ex-Lax big show is going to use legit people in its Monday broadcasts. Started with George Gaul and Peg Allenby....Despite the liquor on the air situation NBC program department is working on several wine programs. Even should liquor be approved on the air, however, little hope is en for whiskey on NBC....Mary Eastman's mother-in-law is president of the Packard Motor Car Co. and she sings for Buick....Another legit name to go radio is Philip Merivale, now pending through the J. Walter Thompson agency....Joan Buxbairne, a recent CBS let out, now with "Taps"....Swanee Taylor will fly the Seth Parker quartet to their various southern spots weekly until the Parker yacht is past Miami.

METROPOLITAN OPERA CO.
'Don Giovanni'
With Tito Schipa, Rosa Ponselle, Emanuel List, Ezio Pinza, Maria Mueller, Edith Fleischer, Irgilio Lazzari, Louis D'Angelo
3 hours, 20 mins.
COMMERCIAL
WEAF-WJZ, New York

As an outstanding example of intelligent commercial broadcasting, this series of grand opera send-outs by Lucky Strikes will stand for a long time. It is more than intelligent. It is dignified. It brings credit to all concerned.

Program caught was, from some standpoints, not a happy one. Mozart's long-winded musical rendition of Don Juan's escapades is not too good as operatic fodder. Mozart, first of the important composers in the polyphonic school, is splendid in his piano pieces, in his songs. His operas are more important for their historical value. 'Don Giovanni,' for instance, is often credited with saving Italian opera at a critical moment. But today, even in an opera house, it's too long and dull. On the air that is, of course, even worse. Listening to a single broadcast for over three hours takes a lot more patience. It takes fortitude.

Also, it was unfortunate in that Milton J. Cross, the announcer, couldn't seem to collect himself during the first act. He's highly intelligent and knows music. His problem here is a difficult one. He must explain what is going on without interrupting the music in the slightest. The pauses and intermissions weren't enough for him during the first act. Second act eased up and he gave a pretty complete picture. He is situated in a box watching the stage action. Last year, when opera was a sustaining feature, the announcements by Deems Taylor came throughout the action, hurting the musical values for some people. Cross doesn't do this, but generally assembles his comments more carefully for the time allotted him. Met, of course, rushed through the scenes, with barely a pause because of the extra length, that being the difficulty from the announcer's standpoint.

What is so fine about this broadcast is the restraint on sales talk. It's a perfect example of good salesmanship. At the beginning a short announcement that the cigarette company is glad to sponsor the broadcast, between the two acts a half-minute talk on L. S.'s qualities as cigarettes, and at the end another short statement of sponsorship. Listener goes away with the feeling that it's darned nice of the fellow to send out such a program. It has a much more lasting effect than almost any other type of air sales manship and is likely to produce real results in prestige and reflectively in sales.

For one hour prior to this broadcast the same station was sending out a rebroadcast from Vienna of the world premiere of a new Franz Lehar operetta, 'Giuditta.' That starred Richard Tauber and Jarmilla Notobna. Atmospheric conditions were bad and broadcast pretty frightful, but it did one thing for music that no medium except the air could hope to do. It gave listeners a chance to listen to Richard Tauber and Tito Schipa, probably the two finest tenors in the world, almost simultaneously. It allowed comparison between the two voices, or would have under better ether conditions. Which is something to think about.

On the local broadcast from the Met, too, there were some curious thoughts. Rosa Ponselle happened to be in perfect voice—and what a voice that is! Schipa was feeling well and reached his top notes with almost reckless abandon. But the voice that came through the air strongest and clearest of all was that of Editha Fleischer's. Just a microphone escapade, but worth considering.

An opera is the aristocracy of music, so the opera broadcasts are the aristocracy of radio today. And this type of broadcast, done as it is, helps all around. It takes away the bad taste of overselling left by some accounts, and it allows for the promulgation generally of the thought that there is nothing too fine for radio and that there does not have to be always the stigma of commercialism. *Kaul.*

BETTY LENNOX
Household Chats
15 Mins.
COMMERCIAL
WGY, Schenectady

Under the above nom de radio, Patricia Sheldon is now broadcasting a 15-minute program several afternoons each week. She talks about menus, recipes, styles and other things of interest to women. Speaks in a conversational tone and a chatty manner. Voice is pleasant but delivery is rather rapid.

Although Miss Sheldon does not speak with quite the authority and the scientific knowledge displayed by her predecessor on this slot, her mike technique is better. She avoids sledge-hammer tactics, particularly in the handling of the advertising spiel at the outset of the program. Incidentally, Miss Sheldon is said to be only 20 years old, not a ripe age for an expert on household problems. *Jaco.*

EDDIE DUCHIN ORCHESTRA
Band, Songs
30 Mins.
COMMERCIAL
WJZ, New York

If it's swank that Pepsodent has set out to associate here with its Junis facial cream the manufacturer has done well in selecting the Eddie Duchin combo and posing it against the Central Park Casino background. From Duchin the commercial can be certain of a slow, subdued, insinuating style of dansapation that registers effectively with a major portion of the sisterhood. Wayne King has reaped the results in a big way for Lady Esther cream and there is no reason why the Duchin manner of mixing melody and rhythm shouldn't produce the results for the Junis brand.

Swank idea is neatly conveyed by the references to Duchin's collection as the 'famous society orchestra' and to the 'fashionable aura' associated with the Casino, the unit's regular stand. But adding little of class implication is the femme who shares the spiel burden with the program's announcer. For her contribution she mixes a bit of fashion news with a rave on the product. There's no broad a-ing about this girl's gab. Junis cream, she tells them in her Third Avenue dialect, will give 'em that soft, mellow complexion and still make 'em 'look hot.' Her style of delivery may be okay in inferring that the Colonel's Lady and Judy O'Grady can be the same on the skin but it doesn't blend in with the atmosphere of swank that the program seeks to suggest.

Like the King organization Duchin's is at its best with the waltz. Dominating the instrumentation are Duchin's piano and his first trumpet. They carry the melody and even the rhythm and the rest of the personnel sum up as muted obbligato.

Pepsodent has this one scheduled for a half hour, Tuesday, Thursday and Saturday nights. *Odec.*

IDYLLS OF DRAMA
'The Call of Mecca'
With Maurice Barrett, Frederick Smith, Edward Powers, Thomas Hoyer, Robert Crozier, Fay Martin, Doris Hardy, cGregor Gibbs
Dramatic Sketch
30 Mins.
Sustaining
WOR, Newark

Joe Fleming digs into what he terms the mystic lore of the Near East for this series and produces a piece of writing full of esoteric allusions and grandiloquent speeches but meaning nothing in the way of dramatic entertainment. Doris Hardy, who is also responsible for the direction, helps befuddle the situation with an attempt at novelty. Her idea of being different is to fade in the program with an excerpt out of the script's climax. The acting is in keeping with the tone of the script.

Announcer precedes the play's unfolding with the statement that nothing like it has ever been produced. Little disposition to challenge this assertion.

'The Call of Mecca' episode spotted Maurice Barrett as the chief line declaimer. In vaudeville Barrett used to specialize in yogi impersonations. The 'Mecca' thing has him in the role of Mohammed returned to earth and finding his believers sunk in iniquity and ripe for a chastening. Instead of giving them 40 days of rain he stages an earthquake. Mixed up some place in the narrative is a vein of romance involving an English tourist and a native woman.

Fleming has also copies of oriental verses to give away. These works of his are free, the announcer informs, for the writing. *Odec.*

MONROE DOUGLAS ROBINSON
Advice on Living
15 Mins.
WMCA, N. Y.

Monroe Douglas Robinson is introduced as a nephew of Theodore Roosevelt and a cousin of Franklin Delano Roosevelt. That's mentioned twice during the 15-minute session. Which doesn't help one iota towards making him acceptable entertainment.

He started off the night caught by telling the listeners he had received a letter asking whether he practices what he preaches. 'I don't preach,' he went on to say, 'I merely try to analyze life and help make people happy.' Then he told about his sad life. How he was a misfit, he had no friends and didn't know how to piece things together. Finally the great inspiration came. Making people happy would make him happy. From that it was an easy step to telling people that a smile is the thing. Just smile and everything will be all right. It all sounded pretty much like one of those Salvation Army confessionals on a street corner.—Mr. Robinson's grammar, incidentally, was about on a par with that type of meeting.

There are people who listen in to that type of program. Quite a lot of people. Eventually the spielers generally pop up with a booklet for a dime or a quarter or something like that. At the moment there's no apparent sales angle involved. Maybe the station thinks having a relative of the President on its program helps. *Kaul.*

HANK KEENE'S RADIO GANG
Hillbilly
15 Mins.
Sustaining
WGY, Schenectady

This is the latest of the traveling hillbilly troupes to stop off at WGY. Gang fills the 10 to 10:15 a.m. slot six times weekly.

Entertainment is along the lines usual with turns of this type: Songs by Keene, instrumental music (violin, guitar, accordeon and jewsharp) and rural comedy by one Elmer. In his announcements Keene stresses the fact that he is the author of many of the numbers offered, and that the Gang has phonograph recorded them.

Keene's singing voice is fair; his speaking voice is pleasant, though not mountain-country in tone or accent. He yodels well.

Comedy, in which Keene and a woman act as feeders for Elmer, is rather crude. Elmer plays the accordeon capably. Program would be strengthened if more time were given for instrumental specialties as well as for the whistling bit heard in the sign off.

On opening programs Keene plugged sale of a song book, but did not mention theatre dates. That may come later. Incidentally, spotting of this act shortly after another sad songster has warbled is poor booking.

COURT OF HUMAN RELATIONS
Dramatic Sketch
45 Mins.
COMMERCIAL
WEAF, New York

Despite the toney label it's the same brand of maudlin hoke that True Story Magazine dished up on the air series of several years ago. Only difference lies in the background treatment.

On the previous series there were the peregrinating Mary and Bob weaving in and out of the narrative and leaving in their trail an air of romance which at least served to soften the horror impacts of the personal tale. Now it's the 'On Trial' method with one scene trying to overdo the other in emotional pyrotechnics and no easing up vouchsafed the listener's sensibilities until the final fadeout. The writing, the directing and the acting are all marked by a lack of restraint and balance. Listening through 45 minutes of this percussion drama should prove wearing and wearying on the hardiest set of nerves.

So far the new series has confined itself to a single theme, divorce, with the dramatizations projecting one pretty picture after another for home consumption, particularly if there are some youngsters around who have recently come of that inquiring age. The wife for years has been incapacitated and during this time the husband has fallen for another woman. Such is the situation upon which these problem plays are founded. Does he deserve a divorce? Or should a married person hold the vows holy in spite of some awful fate? The protagonists battle it out before the mike and the listeners are called upon to decide with $250 in prizes as the lure for inditing their reasons why.

With the drama out of the way and the decision thing piled to a farethewell some one described as the editor of True Story reveals that the evening's script had been adapted from a story in the current issue and that the mag has $10,000 in prizes to give away for personal confession stories. *Odec.*

BORRAH MINEVITCH
Music, Songs, Drama
30 Mins.
COMMERCIAL
WOR, Newark

Reid Ice Cream Co. could hardly have picked a more natural attraction for the kid element than Borrah Minevitch's harmonica aggregation. It's the one instrument with common juve appeal and it's a foregone conclusion that the mixture of melody, rhythm and harmonics of this troupe not only please the youngsters but inspire them to emulation.

But instead of letting well enough alone the frozen sweets manufacturer has elected to push the harmonica playing routine into the background and to load down the act with a sadly misfit serial script. Type of entertainment resulting from the attempt to make actors out of harmonica players does the commercial and Minevitch's air career little good.

In the revision of the program more time should also be allowed the frog-voiced warbler. Harsh as these pipes may be on the more sensitive ear their freakishness will appeal to the kids.

Story that Minevitch's unit has been asked to carry creates situations that even the most retarded of adolescents will react to with a Bronx cheerio. In short space of the debut instalment the narrative carried the troupe from the Palace (presumably of the two-a-day era) to poverty existence in a shack on the East River and then to Park avenue. These shifts in location provided the script's only suggestion of movement. *Odec.*

'WOWO BARNYARD JAMBOREE'
Sustaining
45 Mins.
WOWO, Fort Wayne

It seems each hinterland station has such a program on its books. It is a sort of week-end spree coming on Friday nights at 10 o'clock and running through 45 minutes. This one has been in steady rehearsal for some time now and is in its third week of broadcasting. New artist bureau of station building it up, with an eye on stage dates. So far four engagements have resulted, with the last one drawing a line at the film house.

Eldon Baker presides at Farmer Jones over festivities. Included in array are: Ozark Ramblers with Mary Lou, a four-year old tot who sings ballads in overall attire; Brown County Revelers, hillbilly routine; Sari & Elmer, hick comedy and songs; Irene, hot piano divertissements; Six Hot Peppers, reviewed elsewhere, and Marta Laurence, only real modern note with current torchers.

All of these entertainers figure in some of the main commercials from the station. So far main squawk comes from group not sticking close enough to rural patter. Does not seem to ring true when a soprano is announced and then breaks into one of the current best sellers. Then Sari, comedienne of the Elviry type, frequently jumps out of character which is noticed over the air. Script department is said to be considering a medicine show angle so as to maintain this touch of simplicity easier.

Heavy advertising and exploitation campaign carried on out of town same as circus attraction. And since legit seems to have passed the smaller places up for good, these corn-fed frolics are magnets to the grind houses of the county hamlets. Incidentally 30 travel with troupe, assisting in off-stage atmosphere when necessary.

MJB DEMI-TASSE REVUE
Guy Lombardo's Orchestra, Tizzie Lish
30 Mins.
COMMERCIAL
KGO, San Francisco

For several years MJB (coffee, tea, rice) has bankrolled this Monday night show on NBC's western network, with such performers as Crosby, Novis, Arnheim, Flo Rito, Peter B. Kyne, J. P. McEvoy and others. Current lineup is one of the best the M. J. Brandenstein outfit has had during its lengthy radio association, when many times artists have changed as rapidly as auditions could be arranged.

Paying more dough for the Lombardo bunch MJB also has laid out extra cash for four midwestern stations in addition to the present KGO network, and also has renewed Lombardo for another four weeks after the original four.

Lombardo's band carries the brunt of the 30 minutes with that familiar saxy brand of rhythmic melodic danaapation and the songsters whose unique style is part of the Lombardo trademark.

On for a three-minute session is Tizzie Lish (Bill Comstock), a burlesque femme cooking expert who's a dizzy dame, especially when it comes to men. Winds up a general discourse with a phoney cooking lesson and garners a number of laughs throughout, especially from the studio audience witnessing the broadcast in the Cocoanut Grove, Los Angeles, whence the show emanates via KFI. Comstock writes his own material for this'n as he did for the year or more he was on the Al Pearce show. Doing the commercials and introductions is Tom Hanlon, highly satisfactory, but those plugs are far too long.

LAVENA SHOW
Hal Kemp Band, Skinnay Ennis, Deane Janis, Harlow Wilcox Band and Vocal
Radio Disc
COMMERCIAL
WBBM, Chicago

Lavena is the new by-product of the Quaker Oats company. It is a beautifier and is being sold to femmes as material for adding to the bath or strictly as a facial. Account is handled by the Lord and Thomas agency here.

This is an excellent 15-minute show on wax. Radio discs in the past have been the stepchild of the industry and rightly so because of bad production, bad sponsorship and bad recording. Shows like the Lavena program help eradicate that bad name and make discs really acceptable to sponsors. Recording done by the RCA Victor offices here.

Kemp's orchestra is a standard and belongs easily in the 20 best bands in the country. He is on WGN regularly from the Blackhawk restaurant. Ennis is a male vocalist of standard talent and Deane Janis displays proper femme tonsils in her songs.

Commercial copy is rather long, but since the shows are hitting in the morning, that can be excused. They are handled skillfully by Harlow Wilcox. Much of the length of the copy is due to the necessity of explaining the product to the ladies.

Lavena show is one of the largest recording jobs done with the show on this CBS station six times weekly for a 13-week initial ride. Show is a credit all along the line. *Gold.*

'HOT PEPPERS'
Novelty Music
COMMERCIAL
15 Mins.
WOWO, Fort Wayne

A jazz offspring of the hillbilly or sod-buster vogue. Six pieces including everything from a kazoo to washboard on air daily through week. Those with appetites for stomp music respond to this one best. Quarter hour coming on at 2:15 is sponsored by Koppers Miami coke. On first hearing program resembles the mountain music stuff. Then again the 'China Boy' label which filters in regularly rather clears this up.

Realty novelty evolves from traps with old bottles, battered horns, etc., brought in for special effects. Periodic yippees during those rhythmic breaks. Entire group work fast to keep tempo.

HERE AND THERE

Jack Keifer has resigned as manager of KMPC, Beverly Hills, and is succeeded by Bud Ernst, formerly at KRKD. Keifer is handling national radio ads for MacMilldan Petroleum Corp.

ora orton has been named president of the Radio Actress' Guild in Los Angeles. Kay Van Riper, Georgia Fifield and Floria Gordon among other officers.

Station WCAD at St. Lawrence University, Canton, N. Y., celebrated its 10th anniversary Jan. 15. H. H. Bergman, operator and engineer, has been with WCAD since its opening. Congratulatory letters were read from M. H. Aylesworth and David Sarnoff.

Federal commission has granted the Iowa Broadcasting Co. permission to move station WIAS from Ottumwa to Cedar Rapids, Iowa and consolidate it with station KWCR. Combined station will retain KWCR call letters and operate on a frequency of 1,430 kilocycles with 500 watts day power and 250 watts night power.

WMT's Power Upped

Waterloo, Ia., Jan. 22.

Federal radio commission late last week granted the application of WMT for an increase in daytime power to 1,000 watts, nights remaining at 500 watts.

Harry Shaw, recently named by the president as one of three members on the national radio broadcasting code committee, is president of the Waterloo Iowa Broadcasting company, controlling facilities of WMT.

Arnold Johnson Bankrupt

Arnold Johnson, band leader, whose last commercial contact was the Absorbene, Jr. show on NBC, took the bankruptcy way out in the New York Federal court last week.

Schedule Johnson turned over to the clerk of the court gave his liabilities as $41,213 and assets, $3,347.

U's 'Doom'

Universal Pictures purchased 'Doom,' a skit which David Freedman wrote for Peggy Allenby and George Gaul on the CBS Big Show, and will elaborate the idea for a film.

U is also using the sketch as test audition material.

PACIFIC'S NBC BREAK

San Francisco, Jan. 22.

More western programs will be piped East by NBC under instructions sent back here by the New York offices. Most of 'em will originate in the divisional headquarters here.

First of the nation-spanners is a half hour every Thursday with Armand Girard, basso, who won the spot after his chanting on Capt. Dobbsie's transcontinental for Del Monte food products, and beginning Jan. 28 will go out on the WEAF network. Emil J. Polak will direct the studio orchestra. Girard was asked for by eastern execs after they had heard his work.

KFAB-WBBM IRONED OUT

Lincoln, Jan. 22.

Dee Dirks, General Mgr. of the radio stands here, announced the synchronization of KFAB and WBBM would certainly be an actuality by Feb. 1. All difficulties attendant to the new lineup have been ironed out.

As far as is known now, there will be no special celebration of the event on this end. However, it is planned to plug the new time schedule steadily for a week ahead of the actual synchronization.

COMMERCIALS

WEEK OF JANUARY 22

This Department lists sponsored programs on both networks, arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); Sa (Saturday).

ACME LEAD
6:30-Su-WABC
Ed McConnell
*Henri, H-Mc

AFFILIATED PD'S
(Louis Philipe)
1-Tu-WABC
Princess Marie
*Blackett

AMER ROLLING
10-F-WJZ
'The Iron Master'
*B., B., D. & O.

AMER TOBACCO
(Lucky Strike)
1:55-Sa-WEAF
Metropolitan Opera
'Aida'
Elizabeth Rethberg
Karin Branzell
Arthur Anderson
Carlo De Corso
Armando Borgioli
*Lord & Thomas

AMERICAN OIL
7-Su-WABC
Ethel Waters
Jack Denny
*Jos. Katz

A & P
9:30-M-WEAF
Harry Horlick
Frank Parker
*Paris & Peart

ARMOUR
9:30-F-WJZ
Phil Baker
H McNaughton
Mabel Albertson
Roy Shield
Merrie-Men
Neil Sisters
*N. W. Ayer

A. S. BOYLE
(Floor Wax)
1:30-Su-WABC
'Lazy Dan'
Irving Kaufman
*Blackett

BARBASOL
8:30-M-Tu-Th-F-WABC
Edwin C. Hill
*Erwin Wasey

BATTLE CREEK
1.45-Tu-W-Th-F
WABC
'Painted Dreams'
Bess Flynn
Kay Chase
Alice Hill
Mary Afflick
*Erwin-Wasey

BAYER
9:30-Su-WEAF
Frank Munn
Virginia Rea
Ohman & Arden
Bert Hirsch
Haenschen Orc
*Blackett

BEECH-NUT
8:45-M-W-F-WJZ
'Red Davis'
Jack Roseleigh
Curtiss Arnall
Marion Barney
Elizabeth Wragge
Eunice Howard
Peggy Allenby
Johnny Kane
*McC-Eric

BISODOL
2-Su-WABC
Helen Morgan
Albert Bartlett
*Blackett

BOURJOIS
8-Su-WABC
'Evening in Paris'
Kath Carrington
Milt Watson
Claire Majette
Nat Shilkret
*Redfield

BORDEN
10:45-Tu-WJZ
'Magic Moments'
Vee Lawnhurst
Muriel Pollock
Marcella Shields
Walter Scanlon
Jane Ellison
*Young & Rubicam

BRISTOL-MYERS
9-W-WEAF
(Ipana)
Ipana Troubadours
J Harold Murray
Harry Saltpeter Or
*Pedlar & Ryan
9:30-W-WEAF
(Sal Hepatica)
Fred Allen
Paula Hoffa
Jack Smart
Irwin Delmore
Mary McCoy
Ferde Grofe Orc
*Benton & Bowles

CALIF. PACKING
9:30-M-WEAF
H Barrett Dobbs
Dorio & Kn'bocker
Quartets
M Wilson Orc
*Thompson

CALSODENT CO.
4:15-Tu-WEAF
Marley R Sherris
*Thompson

CAMPAGNA
5:30-Su-WJZ
'Grand Hotel'
Ann Seymour
Art Jacobson
Don Ameche
Betty Winkler
Gene Rouse
10-F-WEAF
'First Nighter'
June Meredith
Don Ameche
Carlton Brickert
Cliff Soubier
E Sagenquist's Orc
*Aubrey Moore

CARBORUNDUM
9:30-Sa-WABC
Edward d'Anna
Francis Bowman
*F. H. Greene

CARLET'N-HOVEY
(Father John)
7:15-W-WJZ
Muriel Wilson
John Herrick
H Sanford's Orc
*Cecil Warwick

CARNATION MILK
10-M-WEAF
Gene Arnold
Lullaby Lady
M L Eastman
Jean Paul King
*Erwin Wasey

CENTAUR
(Fletcher's)
8:30-W-WABC
Albert Spalding
*Young & Rubicam

CHAMBERLAIN
(Hand Lotion)
7-Su-WABC
Eddie South
Jack Brooks
*Ruthrauff-Ryan

CHAPPEL BROS.
7:45-Su-WABC
'Rin Tin Tin'
Don Ameche
Bob White
Virginia Ware
Johnny Goss
Jack Daly
*Rogers & Smith

CITIES SERVICE
8-F-WEAF
Grantland Rice
Jessica Dragonette
Cavaliers
*Lord & Thomas

CLIMALINE
12-Tu-Th-WEAF
Harold Stokes
Gil Page
King's Jesters
Frank Hazzard
*W. S. Hill

CUTEX
9-F-WJZ
Phil Harris
Leah Ray
*J. Walt. Thomp.

REX COLE
5:45-Tu-Th-WEAF
R Cole M'taineers
*Maxon

COLGATE-PALM
(Super Suds)
10:15-daily-WJZ
'Clara, Lu & Em'
Louise Starkey
Isabelle Carothers
Helen King
*Lord & Thomas

CRAZY CRYSTALS
2-Su-WEAF and
12 daily
Gene Arnold
*McC-Eric.

R. B. DAVIS
(Baking Powd.)
10-W-F-WEAF
'Mystery Chef'
John McPherson
9:45-Tu-Th-WABC
John McPherson
'Mystery Chef'
6-M-Tu-W-Th-WABC
'Buck Rogers'
Curtis Arnall
Adele Ronson
Edgar Stehli
Joe Granby
Walter Tetley
Allan Devitt
Georgia Backeu
Elaine Melchoir
Adele Klein
Bill Shelley
Henry Gurvey
Harry Swan
Lionel Stander
Emmet Gowan
Beatrice Allen
*Ruthrauff & R.

D-L & W COAL
6:45-Tu-Th-WABC
'Little Italy'
Hiram Brown
Ruth Yorke
Rose Keane
Alfred Corn
Ned Weaver
Jas Meighan
*Ruthrauff-Ryan

CONT. BAKING
8-M-W-F-WABC
Scrappy Lambert
Frank Luther
Vivian Ruth
*B., B., D. & O.

CORN PRODUCTS
10:45-M-W-F-WABC
(Kremel, Etc.)
Will Osborne
Pedro de Cordoba
9-Su-WABC
(Linit)
Jean Sargent
Erno Rapee
Nino Martini
Julius Tannen
*Hellwig

CREAM WHEAT
10-Su-WABC
Angelo Patri
*J. Walt. Thomp.

EX-LAX
9:30-M-WABC
'The Big Show'
Gertrude Niesen
Isham Jones
*Katz

FIRESTONE
8:30-M-WEAF
H. Firestone, Jr.
Richard Crooks
Lawrence Tibbett
Wm. Daly Orch.
*Sweeny-James

FITCH
7:45-Su-WEAF
Wendell Hall
*K. W. Ramsey

FRIGIDAIRE
10-Tu-WEAF
'Seth Parker'
Phillips Lord
*Geyer

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
*B., B., D. & O.

GENERAL CIGAR
9:30-W-WABC
Guy Lombardo
Burns & Allen
*J. Walt. Thomp.

GENERAL FOODS
11:45-Tu-WEAF
Frances Lee Barton
*Young & Rubican
5:45-M-W-F-WEAF
(Jello)
'Wizard of Oz'
Nancy Kelly
Jack Smart
Junius Mathews
William Benham
*Young & Rubicam
9-Th-WEAF
(Maxwell)
Chas Winninger
Lanny Ross
Anette Hanshaw
Conrad Thibault
Muriel Wilson
'Molasses 'n' Jan'ry
Gus Haenschen
*Benton-Bowles
10-Sa-WABC
'Byrd Expedition'
*Young & Rubican

GENERAL MILLS
5:30-Daily-WABC
'Jack Armstrong,
All American Boy'
4-Daily-WJZ
'Betty & Bob'
Betty Churchill
Don Ameche
Betty Winkler
Art Jacobson
Carl Brickert
Louis Roen
*Blackett

GENERAL MOTORS
(Buick)
9:15-M-F-WABC
Robert Benchley
Howard Marsh
Andre Kostelanetz
*Camp-Ewald
(Chevrolet)
10-Su-WEAF
Jack Benny
Frank Black
Mary Livingstone
Frank Parker
*Camp-Ewald
(Pontiac)
9:15-Tu-Sa-WABC
Stoopnagle-Budd
Vera Van
Jacques Renard
(Cadillac)
6-Su-WEAF
Josef Hoffman
Sir Henry Wood

GULF
9-Su-WJZ
Will Rogers
Revelers
Emil Coleman
*Cecil Warwick

HEALTH PROD'TS
(White Cod)
2-Su-WJZ
'Bar X Ranch'
Carson Robison
Buckaroos
7:30-M-W-F-WJZ
(Feenamint)
'Pot & Pearl'
Joseph Greenwald
Lou Welch
*McC.-Erick.

HECKER H-O
6:15-M-W-Th-WABC
'H-Bar-O Rangers'
Bobby Benson
Neil O'Malley
Florence Halliea
Billy Hallop
John Barthe
*Erwin-Wasey

EDNA HOPPER
2:15-M-Th-F-WABC
'Helen Trent'
Lester Tremayne
Virginia Clark
Karl Heube
Dolores Gillen
Jack Doty
*Blackett

H. J. HEINZ CO.
10-M-W-F-WJZ
Josephine Gibson
*Maxon

HOOVER
4:30-Su-WEAF
Edward Davies
Chicago a Capella
Joe Koestner
*Erwin-Wasey

HORLICK
8:30-Tu-Th-WJZ
Dr H Bundesen
*Lord & Thomas

HOUSEHOLD
8-Tu-WJZ
Edgar A Guest
Alice Mock
Jos Koestner's Orc
*C. D. Frey

HUDSON MOTORS
10-Sa-WEAF
'Sat Night Party'
R A Rolfe Orc
Bob Ripley
Lew White
*Blackman

HUMPHREYS
(Remedies)
10:15 A. M.-M-W-F-
12:15-Su-WEAF
Morning Home C
Bob Emery

JEDDO COAL
7:15-Th-F-S-WJZ
3 Musketeers
John Brewster
Wilbert Seagram
Mark Smith
Allen Devitt
Louis Hector
Helen Dumas
Leigh Lovell
*N. W. Ayer

JERGEN'S
9:30-Su-WJZ
Walt. Winchell
*J. Walt. Thomp.

JOHNSON & SON
(Floor Wax)
11:30-M-Th-WABC
Tony Wons
Keenan & Phillips
*Needham, L. & B.

KELLOGG
5:30-Daily-WJZ
The Singing Lady
Irene Wicker
Allan Grant
*N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
P Whiteman Orc
Deems Taylor
Ramona
Peggy Healy
Jack Fulton
*J. Walt. Thomp.

KOLYNOS
7:15-M-Th-F-WABC
Just Plain Bill
Arthur Hughes
*Blackett

LADY ESTHER
3-Su-WEAF
10-M-WABC
8:30-Tu-WEAF
Wayne King's Orc
*Stack-Goble

LAMONT-CORLISS
(Pond's)
9:30-F-WEAF
Maude Adams
Victor Young Orc
(Nestles)
8-F-WJZ
Ethel Shutta
Walter O'Keefe
Don Bestor Orc
*J. Walt. Thomp.

LARUS
(Edgeworth)
10-W-WEAF
Corn Cob Pipe Club
of Virginia
*BBD&O

LEHN & FINK
(Hind's Cream)
10:30-Su-WEAF
Rosa Ponselle
John Erskine
Nat Shilkret
*Ruthrauff & R

LIGGETT-MYERS
(Chesterfield)
9-Daily-WABC
Phila Symph

LUXOR
(Armour)
5:30-Su-WEAF
'Talkie Pic Time'
June Meredith
John Goldsworthy
John Stanford
Gilbert Douglas
Murray Forbes
*N. W. Ayer

LORILLARD
(Old Gold)
10-W-WABC
Fred Waring
*Lennon & M.

LOUDEN P'CKING
(Doggie Dinner)
5:45-Th-WABC
'Stamp Adventures'
Reginald Knorr
Carl Boyer
*Matteson, F. G.

MALTEX
1:30-Sa-WEAF
Dale Carnegie
Harold Sanford Orc
*Saml Croot

MANHATTAN SOAP CO.
11:30-Th-WJZ
Harriet Lee
Edward Kennedy
*Peck

J. W. MARROW
(Oil Shampoo)
1:15-Tu-Th-WABC
Joan Marrow
Bob Nolan
Eddie House
*Placed direct

MET. LIFE CO.
6:45-Daily-WEAF
Arthur Bagley

DR. MILES LAB'S
(Alka-Seltzer)
10:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Mac & Bob
Clarence Wheeler
*Wade

MOLLE CO.
7:30-M-W-Th-WEAF
Roxanne Wallace
William Edmonson
Shirley Howard
Guy Bonham
Wamp Carlson
Dwight Latham
*Stack-Goble

BENJ. MOORE
11:30-W-WEAF
Betty Moore
Lew White

MUELLER CO.
10:45-M-W-F-WABC
'Bill & Ginger'
Virginia Baker
Lyn Murray
*Hellwig

NAT'L SUGAR
9:30-M-WJZ
Melody Singers
Joseph Pasternack
*Gotham

OXOL
10-W-F-WABC
Dave, Bunny & G
Bunny Coughlin
Dave Grant
Gordon Graham
*J. L. Prescott

OXYDOL
(Proct'r & Gamble)
3-daily-WEAF
'Ma Perkins'
Virginia Dayne
Margery Hannon
Karl Hubel
Will Fornum
Chas. Eggleston
*Blackett

PACIFIC BORAX
9:30-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Joseph Bell
Edwin W Whitney
Lonesome Cowboy
Joseph Bonime Orc
*McC.Erick.

PEPSODENT
7-Daily-WJZ
Amos 'n' Andy
Charles Correl
Freeman Gosden
('Rise of Gold')
8-Daily-WJZ
Gertrude Berg
James Waters
9:30-Tu-Th-Sa-WJZ
Eddie Duchin
*Lord & Thomas

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*F. W. Armstrong

PHILIP MORRIS
8-Tu-WEAF
Leo Reisman's Orc
Phil Duey
*Blow

PILLSBURY
10-30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson
11-M-W-F-WABC
'Cooking Close Ups'
*Hutchinson

PABST
9-Tu-WEAF
Ben Bernie Orc
*Matt-Fogarty

PLOUGH, INC.
10-W-WJZ
Vincent Lopez
King's Jesters
Adele Starr
Tony Cabooch
*Lake-Spiro-C

RALST'N PURINA
5:30-M-W-F-WEAF
'Adventures of
Tom Mix'
Artells Dixon
Percy Hemus
Winifred Toomey
Andrew Donnelly
10:30-Tu-WEAF
Mme Sylvia of
Hollywood
*Gardner

REAL SILK
7-Su-WJZ
Ted Weems Orch.
Lawrence Gray
Charles Lyons
*Erwin-Wasey

RED STAR YEAST
11-Tu-Th-S-WEAF
Edna Odell
Phil Porterfield
Irma Glen
Earl Lawrence

REMINGTON
8:30-F-WABC
'March of Time'
*B., B., D. & O.

R. J. REYNOLDS
(Camels)
10-Tu-Thu-WABC
Casa Loma
Irene Taylor
Kenny Sargent
*Wm. Esty

RITCHIE
(Scott's Emul)
7:30-F-S-WEAF
'Circus Days'
Jack Roseleigh
Wally Maher
Elizabeth Council
Bruce Evans
Frank Wilson
Ernest Whiteman
Edward Reese
John MacBryde
(Eno Salts)
8-Tu-W-WJZ
'Eno Crime Club'
Spencer Dean
*N. W. Ayer

SEALED POWER
8-M-WJZ
Cliff Soubier
Morin Sisters
King's Jesters
Harold Stoke's Orc
*Grace & Halliday

SILVER DUST
7:30-Tu-Th-Sa-WABC
Phil Cook
*B. B. D. & O.

SINCLAIR
9-M-WJZ
Gene Arnold
Bill Childs
Mac McCloud
Joe Parsons
Cliff Soubier
Harry Kogen
*Federal

SMITH BROS.
9:45-Su-WJZ
Billy Hillpot
Scrappy Lambert
Nat Shilkret's Orc
*Homann-Tarcher

SPARTON RADIO
3:30-Su-WEAF
Richard Himber Or
Frances Langford
3 Radio Scamps
John S. Young
*Brook Smith & F

SPRATT'S PAT.
7:45-Tu-WJZ
Don Carney's Dog
Stories
*Paris & Peart

STAND. BRANDS
(Chase & Sanborn)
8-Su-WEAF
Eddie Cantor
Rubinoff
(Baker's)
7:30-Su-WJZ
Joe Penner
Harriet Hilliard
Ozzie Nelson Orc
8-W-WEAF
(Royal Gel)
Jack Pearl
Cliff Hall
Peter Van Steeden
8-Th-WEAF
(Fleischmann)
Rudy Vallee and
His Conn. Yanks
*J. Walt. Thomp.

STD. OIL (N. Y.)
8-M-WEAF
Socony Sketches
Arthur Allen
Parker Fennelly
Kate McComb
Isabelle Winlocke
Ruth Russell
Robert Strauss
*B., B., D. & O.

STERLING PROD
8:30-W-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Frank Munn
5 daily ex. Sa-Su
WABC
'Skippy'
*Blackett

SUN OIL
6:45-Daily-WJZ
Lowell Thomas
*Roche-Williams

SWIFT
(Butterfield)
10-F-WABC
Olsen & Johnson
King's Jesters
Harry Sosnick
*J. Walt. Thomp.

TASTYEAST
12:15-Su-WJZ
Baby Rose Marie
*Stack-Goble

TEXAS CO.
9:30-Tu-WEAF
Ed Wynn
Graham McNamee
Don Voorhees
*Hanff-Netzger

TIDEWATER
(Tydol)
7:30-M-WABC
Jimmy Kemper
Hummingbirds
Robert Ambruster
*Lennon-Mitch

UNDERWOOD
8:30-Th-WABC
Wm Lyon Phelps
Nat Shilkret
Alexander Grey
*Marchand

U. S. TOBACCO
(Dill's Best)
7-Sa-WEAF
'Half H'r for Men'
J C Nugent
Premiere Quartet
*McC.-Erick.

UNION CENTRAL
5-Su-WABC
'Roses & Drums'
Elizabeth Love
George Gaul
Robt T Haines
Blaine Cordner
*J. Walt. Thomp.

VADSCO SALES
7:30-Th-WJZ
(Djer Kiss)
Michael Bartlett
*L. H. Hartman

VINCE
9:30-W-WJZ
John McCormack
Wm M Daly
*Cecil Warwick

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Allan Baruck
Henrietta Tedro
Ed Sprague
Stanley Andrews
Shirley Bell
*Blackett

WM. R. WARNER
9-W-WJZ
Warden Lawes
*Cecil Warwick

WASEY PROD.
12-M-W-Th-F-WABC
8.30-Tu-WABC
Voice of Exp'rience
*Erwin Wasey

R. L. WATKINS
9-Su-WJZ
Tamara
Davis Percy
Gene Rodemich
Men About Town
*Blackett

WELCH GRAPE
:45-W-3:15-Su-WJZ
Irene Rich
*Kastor

WHEATENA
7:15-Daily-WEAF
'Billy Bachelor'
Raymond Knight
Alice Davenport
6:45-S-WABC
4:45-M-Tu-W-Th-WABC
Happy Minstrel
*McKee-Albright

WILDROOT
4:15-Su-WEAF
Vee Lawnhurst
John Segal
*B. B., D. & O.

WOODBURY
8:30-M-WABC
Bing Crosby
Lennie Hayton
Mills Bros
Kay Thompson
*Lennon & M.
8:30-W-F-WJZ
'D'ngero'us P'r'dise'
Elsie Hitz
Nick Dawson

WYETH CHEM.
(Jad Salts)
1:30-Tu-W-Th-WABC
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
*Blackett

WRIGLEY
7-M-Th-F-WABC
'Myrt & Marge'
Myrte Vail
Donna Dameral
Eleanor Rella
Vincent Coleman
Karl Huebl
Helona Ray
Ray Hedge
Dorothy Day
Gene Kretzinger
Reginald Knorr
Karl Way
*Frances Hooper

WORCESTER
(Salts Toothpaste)
6:45-F-WABC
Zoel Parenteau's O
Carl Van Amburgs
*Fuller & Smith

YEASTFOAM
2:30-Su-WJZ
Jan Garber Orc
*Hays McFarland

RADIO EXPLOITATION

(In this Department 'Variety' will collate each week news items of possible value to Radio Stations, Advertising Agencies and Advertisers on the merchandising end. Special stunts of all kinds will be reported, these items being turned in by 'Variety' staff men and not written by the station.)

Police Report

Oklahoma City.

An educational series on activities of the Oklahoma City police court has been inaugurated by radio station KOMA, Oklahoma City. Police Judge Mike Foster appears personally before the microphone, and at 4:30 p. m. each Saturday, and recites the various activities of the police court, its work in correcting minor crimes, and its aid in preventing habitual juvenile criminals.

Tie-Up

Chicago.

Climalene special soap flakes product has tied up with General Electric for a give-away stunt. Offering 10 G. E. electric dishwashers as prizes in a letter writing contest. Climalene giving the G.E. product heavy plugging on its NBC show.

Also plenty of window-cards for grocery store displays.

Musical Scholarships

Dubuque.

WOC-WHO of the Central Broadcasting Company, Des Moines, Iowa, has just completed awards of eight scholarships leading to degrees of bachelor of music as the result of contests and auditions under auspices of the station.

Judges were Dean Herbert Harvey, Simpson college; Prof. Carl Melander, Parsons college, and Clifford Bloom, music critic, Des Moines (Ia.) Register-Tribune.

Contest for Doubles

Des Moines.

KSO tied up with the Des Moines theatre for its search for picture and radio doubles used in connection with the opening of 'Going Hollywood' at the theatre. Plenty of response and contest decisions left with the radio listeners.

Entire exploitation sponsored by the Iowa Ford Dealers' association with V8's used for arrival of doubles contestants at the theatre opening.

Gary Breckner, sports announcer and producer of dramatic programs at KHJ, has been appointed program and production manager of KGB, Don Lee station in San Diego.

IRENE TAYLOR
CAMEL CARAVAN
Tuesdays and Thursdays
At Ten P. M.—WABC-CBS
Personal Management
SEGER ELLIS
ROCKWELL-O'KEEFE, Inc.
RKO Bldg., Radio City
New York

JOHN FOGARTY
Jack Frost Sugar Hour
NBC Network
Personal Direction
James F. Gillespie
1560 B'way, N. Y.

LEAVITT AND LOCKWOOD

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC
SUNDAY, 2:30 p. m.-8 p. m.
WEAF
WED.,
8:30 p. m.
9 p. m.

RUBY NORTON
JACK CURTIS
CURTIS and ALLEN
Palace Theatre Bldg., New York

"TODAY'S CHILDREN"
Written by Irna Phillips
Sponsored by
Pillsbury Flour Mills Co.
NBC—WJZ 10:30 A.M.
WENR 10:15 A.M. Daily

JACK BENNY
WEAF
10-10:30 P. M.
EVERY SUNDAY
CHEVROLET
PROGRAM

RUBINOFF
Radio's Dynamic Maestro
and his
DANCE ORCHESTRA
at the
HOTEL ROOSEVELT
NEW YORK
NIGHTLY

FRED ALLEN'S
SAL HEPATICA REVUE
with
PORTLAND HOFFA
JACK SMART
IRWIN DELMORE
MARY McCOY
SCRAPPY LAMBERT
SONGSMITHS
FERDE GROFE'S MUSIC
Material by Fred Allen and Harry Tugend
WEAF
Wednesdays, 9:30 p.m., E.S.T.
Management Walter Batchelor

THE SIZZLERS
Sizzling for NBC
Warner Shorts
Victor Records
Theatres Everywhere
For Further Information:
HAROLD KEMP, NBC Artist Bur
Radio City, New York City
Personal Direction, CHARLES A. BAYHA

PAT KENNEDY
(The Unmasked Tenor)
Sponsored by
Paris Medicine Co.
WON, Chicago, Daily
1:30-1:45 P. M. CST

VIVIAN JANIS
"ZIEGFELD FOLLIES"
Sole Direction
HERMAN BERNI
1619 Broadway
New York City

New Business

DENVER

Mistol, 65 five-min. transcriptions, five a week, KOA.

Nujol, 65 five-mi transcriptions, five a week, KOA.

Gillette Razor Blades, 26 one-min. announcements, six a week, KOA.

Marshall Canning Co., 26 five-min. announcements, three a week, KOA.

Chas. E. Wells Music Co., eight 100-word announcements, KOA.

Le Moine Music Co., announcements, KOA.

Cystex, Newspaper Adventures, 15-min. weekly transcription, 3 mos, KOA.

Rubies Cigarets, Cambert Turkish Toacco Co., four preferred and three plain announcements weekly, indefinite, KLZ.

Collier Electric Co., daily announcements, 3 mos., KLZ.

Broadhurst, Inc., daily announcement, 1 mo., KLZ.

Old Homestead Bakery, 5 min. daily, 15 min. weekly, 3 mos., KLZ.

Zall Furniture Co., daily preferred announcements, 2 weeks, KLZ.

CHICAGO

Olson Rug Company, through Agencies Broadcasting Bureau, for six 150-word announcements weekly for 10 weeks, Also 10 weeks of 15-minute shows each Saturday, WLS.

Reliance Manufacturing Company, Chicago, additional 13 weeks of musical shows nightly. (Carroll Dean Murphy, Inc., agency). WLS.

Inland Consolidated Coal Company, seven 15-minute programs each Sunday to be known as 'Fireside Melodies.' (Jim Duffy, Inc., agency). WLS.

BRI

Mitchell Dairy (Borden's), 'Mem'ries of Yesteryear,' old-time pop songs by Joseph Lopez, baritone (station supervisor), accompanied by Lou Weiss, piano. Quarter-hour, 6:15 p. m., Monday and Thursday, until March 6. WICC.

CHARLOTTE, N. C.

. & P. Tea Co., three 15-minute day programs. Placed locally. WBT.

Chevrolet Motors, 36 one-minute recorded announcements six each day, beginning Jan. 6, 1934. Placed by Radio Sales, Inc., Chicago. WBT.

Kamphene Co., Chicago, 21 15-minute transcriptions daily from Jan. 29 through Feb. 18, 1934. Placed by Radio Sales, Inc., New York City. WBT.

Benjamin Moore & Co., New York City, continuation contract 13 15-minute live talent programs Wednesdays at 10 a. m. Placed by Radio Sales, Inc., New York, from Jan. 24 through April 25, 1934. WBT.

Nash Motors, series of 26 one-minute announcements day and night, beginning Jan. 8, 1934, ending Jan. 20, 1934. Placed by Radio Sales, Inc. WBT.

Nyal Products, two contracts, one for 16 one-minute announcements, Wednesday and Thursdays from Jan. 31 through March 22, 1934. Placed by Radio Sales, Inc., New York. The other for eight 15-minute daytime transcriptions, from Jan. 30 through March 20, on Tuesdays. Placed by Radio Sales, Inc. WBT.

Olson Rug Co., Chicago, 120 one-minute announcements, two each day from Jan. 15 through March 24, 1934. Placed by Radio Sales, Inc., New York City. WBT.

Sterchi Furniture Co., Charlotte, N. C., 26 15-minute day programs Tuesday and Fridays, between Jan. 16 and April 13, 1934. Placed locally. WBT.

Plymouth Corp., Detroit, 8 one-minute recorded evening announcements between Jan. 14 and Jan. 26, 1934. Placed by Radio Sales, Inc. WBT.

Pontiac Cars, Detroit, 15 one-min. recorded evening announcements, three each day beginning Jan. 8, 1934. Placed by Radio Sales, Inc. WBT.

Pyramid Chevrolet Co., Charlotte, N. C., three 15-minute evening programs. Placed locally. WBT.

Gillette Safety Razor Co., New York, renewal contract for 26 one-minute electical announcements daily except Sunday at 7:35 p. m. Placed by Ruthrauff & Ryan, Inc., New York City. WBT.

Knox Co. (Cystex Newspaper Adventures by Transcription). Renewal contract, Fridays 8:45-9 p. m., beginning Feb. 5, 1934. Placed by Dillon & Kirk, Kansas City. WBT.

Standard Oil Co. of New Jersey, ESSO series of 39 15-minute programs, Monday, Wednesday and Fridays from 5:45-6 p. m., starting Jan. 3, 1934. Placed by McCann-Erickson, Inc., New York City. WBT.

NASHVILLE

Robin Hood Shoes, E. T., 5:15-5.30, Tuesday and Friday, starting Feb. 6. WSM.

Townsend Nurseries, :45-7 p.m., Saturday, starting Jan. (live talent). WSM.

Ferris Nurseries, on Grand Ol'ry, 8-8:30 p. m., starting Jan. 27. WSM.

Olson Rug Co., 7-7:30 p.m., starting Jan. 20, live talent. WSM.

Standard Oil Co., E. T. (Babe Ruth), 6-6:15, Monday, Wednesday and Friday, starting Jan. 8. WSM.

NEWARK, N. J.

Phillip Morris & Co., 13 weeks, starting Jan. 14, Sunday from 3:45-4 p. m., with Mme. Olyanova, raphologist. WOR.

Borden's Farm Products Co., renewed for 13 weeks, announcements daily and Friday 6-6:30, with 'Uncle Don.' WOR.

Vadsco Sales Corp., 13 weeks beginning Jan. 29. Sunday quarter-hour with Michael Bartlett and trio. WOR.

Dr. Miles Laboratories, Inc., six weeks beginning Jan. , five nights a week, quarter-hour program, 'Comedy Stars from Hollywood.' WOR

Dairymens League Co-operative Asso., Saturday, Jan. 27, half-hour talk by J. S. Sexaur, pres. of league. WOR.

National Asso. of Engine and Boat Manufacturers, five broadcasts from Motor Boat Show at Grand Central Palace, starting Jan. 19 and ending Jan. 25. WOR.

Gordon Baking Co., 13 weeks, starting Jan. 18, Thursday, half-hour script, 'The Lone Ranger.' WOR.

PITTSBURGH

California Packing Co., 15-minute disc once weekly for 13 weeks. Placed by McCann-Erickson, Inc. KDKA.

Reid Murdoch & Co., renewal for 13 weeks of four participations weekly in Home Forum program. Placed by Henri, Hurst & McDonald. KDKA.

Love Charm Co., one-minute spot announcements weekly for 13 weeks. Placed by Hilmer V. Swenson Co. KDKA.

U. S. School of Music, five-minute disc weekly for 13 weeks. Placed by Rose-Martin, Inc. KDKA.

SEATTLE

Bon Marche Photo Dept., five-minute disc each Wednesday. KOMO.

Knox Co. (Cystex), series of 13 15-minute discs; Jan. 21 to April 15. KOMO.

Pisco Co., six weather reports weekly for two months over KJR.

Peck Fuel Co., one 50-word announcement daily except Sunday for two months. KOMO.

Martin Products Co., series of 39 announcements, three weekly, started Jan. 18. KOMO.

Van de Kamps Bakeries, series of 17 five-minute discs, divided between KOMO and KJR.

Hudson Bay Co., time announcements for an indefinite period. KOMO.

Century Brewing Co., series of announcements, daily except Sunday. KOL.

Radio Chatter

(Continued from page 34)

pushed it into a nearby lake when the law became too hot for comfort.

Lee Everett, program director for WBT, Charlotte, N. C., was host to a few friends at a spaghetti party last week. The spaghetti was cooked in accepted ritualistic Italian style. Elbert Hollott, Clair Shadwell and Clemmie Reed, from the station, were among the starch string twingers present.

WWNC, Asheville, N. C., was on the air a total of 6,075 hours and 15 minutes, with a total of 15,235 separate programs, during 1933, according to statistics just compiled by Director C. O. Shepherd.

Elbert Hailing has been transferred from the technical department of KTAT, Fort Worth, and will do continuity and publicity. He is handling continuity for a new 15-minute thrice weekly program for the American Airways. The three Carson sisters, rhythm singers, are featured.

Bowman Joins KFRC

San Francisco, Jan. 22.

Robert Bowman, production manager at KGB, San Diego, has been transferred to KFRC, the Don Lee CBS station here, as assistant production manager.

Bowman was at KHJ, Los Angeles, before going to San Diego.

MULTIPLIED DISASTER

San Francisco, Jan. 22.

Eddie Swarthout, sax player with Meredith Willson's orchestra at NBC, is off duty indefinitely since an acuto accident and street fight that left him a badly bruised body.

After the crash last week the other driver, a six-footer, jumped out of his car and knocked down five-foot Swarthout who hit his head against the curb, breaking his nose and suffering what, for a time, was believed to be a skull fracture.

Germany Bars Advertising

Will Monopolize Radio for Nazi Propaganda Only, Excluding Commercial Angle

Berli , Jan. .

Advertising has been banned from radio by the Nazis. Germans who pay 80 cents a month to the postoffice for the privileges of owning a receiving set will henceforth get their Nazi propaganda undiluted by commercials.

Broadcasting in Germany is the principal weapon of the government. Nazis forced set manufacturers to make a uniform type machine to sell for $30 to further their propaganda by increasing listeners.

During the eventful first year of Hitler's regime the radio listening public in Germany rose enormously due to the daily political happenings of the utmost importance. An increase of 750,000 regular listeners is reported.

WFBL PAYS DIVIDEND

Signs 2-year Contract With Columbi

Syracuse, Jan.

Onondaga Broadcasting Corporation, operating WFBL, has signed a new two-year contract with the Columbia network, it was announced at the annual meeting of stockholders and directors which the directorate declared the first dividend on stock, payable at the rate of 30 cents a share Feb. 1 to shareholders of record Jan. 20.

Samuel H. Cook was re-elected president, the other officers being Samuel Woodworth, vice president and general manager; Robert G. Soule, vice president; Oscar F. Soule, secretary-treasurer, and C. H. Sanford, Jr., assistant secretary-treasurer.

Prison Show

(Continued from page 1)

Imitation of Kate Smith was given by the biggest prisoner, Pat Gallagher.

Sleight-of-hand was handed out by Professor Barry, whose feats, incidentally, were on par with many professional artists. A one-act skit, 'Pardon,' was well acted. It concerned the framing of a prisoner by strong political machines. Received as a show stopper and an inmate by the name of Collins stood out. Others in the skit were Stein, C. Berg and Traina.

'Harlem in Dixie,' colored, provided plenty of pepper to the show, opening with a levee scene with roustabouts and Topsys doing low down Negro stuff with songs and dances. Steele, a colored boy, walked away with the honors with his dancing and clowning. His finish was at the end of the act, when he keeled over, exhausted. Johnson, an old-time performer, rendered, 'Nobody,' a la Bert Williams. He clicked.

A double dancing team, Gilchrist and Daniels did a black-face act that was second to none. Boys looked as if they might have been pros at one time.

The offering did S.R.O. for two nights, folks coming from miles around bucking the 15 below zero weather. The take hit the two-grand mark and many were turned away. Father Booth was assisted by Harry Wallon. The money realized will be used to equip the baseball, football and basketball teams and other forms of prison recreation.

All in all, shades of Broadway hung over Dannemora for two days. Justice was done to the theatrical world, the big show went on with no actor walking out, actors took their bows, then went to their dressing rooms, where they will remain till the next production in 1935.

THE GREEK AMBASSADOR OF GOOD WILL

GEORGE GIVOT

Week Jan. 19—Starts tour with condensed version 'New Yorkers'

Sole Direction
HERMAN BERNIE
1619 Broadway New York

Isham Jones Orchestra

COMMODORE HOTEL, N. Y.
The big show sponsored by EX LAX every Monday, 9:30-10 P.M. Sustaining—Tuesdays, Thursdays and Fridays, 11:30-12 P.M.; Saturdays, 11-11:15 P.M., coast to coast. WABC

Direction
Columbia Broadcasting System

SID GARY
Radio's Versatile Baritone
CUNARD HOUR
10-10:30 P.M. very Tuesday
WJZ
Direction
FRANK PRESBY AGENCY

IN CHICAGO
IT'S
"WINE, WOMEN and SONG"
ON
WBBM, Tuesday Nights,
at 7:45 P. M., CST
Written and Produced by
BOB WHITE
"Shows Are the Last Word in Production, Writing and Performance."
"Variety," 1-16-34.

CLYDE HAGER
THIS WEEK (JAN. 19)
Loew's State, New York
Directi
JOHN HYDE—NAT KALCHEIM
WILLIAM MORRIS AGENCY

WALTER CRAIG
IO COUNSELOR and PROGRAM BUILDER
1 University Place, New York GRamercy 7-4999

LEO ZOLLO
AND HIS MUSIC
Wednesday, 2-2:30 P.M.
WEAF—Red Network
Playing Nightly
BENJAMIN FRANKLIN HOTEL
Philadelphia
Sole Direction
LEW CHUDD
New York Chesterfield Hotel
Chicago Auditorium Hotel

CONRAD THIBAULT
Wednesday, 8:30-9 P.M.
WABC
Thursday, 9-10 P.M.
WEAF

LEON BELASCO
WABC
Sat., 11.30 P.M.—Mon., 12 P.M.
Fri., 12.30 P.M.
NIGHTLY
ITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

Joe Parsons
Radio's Low Voice
AS 'EDELWEISS JOE'
Monday, 9:30-10 P. M. WMAQ
Wednesday, 9-9:30 P. M.
SINCLAIR MINSTREL
Every Mon., 8 P.M., N.B.C.
CHICAGO

MISS JEAN SARGENT
currently with
"ZIEGFELD FOLLIES"
Winter Garden, New York
also
LINIT PROGRAM
WABC, Sundays, 9 to 10 P. M.
Desires to thank her friends for their very kind wishes
P. S. Dear Jane: "Get well quick."—Jean.
Sole Management CHAS. MORRISON

Dance Bands Dislike Staggering; Say Subs Are Poor Musicians

Substantial number of name bandmen have declared themselves to the Musicians Union as opposed to the stagger system which Joseph Weber is trying to put into effect. Some of them have threatened to turn in their membership cards if the plan is forced on the organized band end of the business.

Under the arrangement Weber has in mind the dance units may either lay off one week out of every four and let another combo take the job for that week or replace the individual layoffs in the band with substitute musicians. Leaders who object to the substitute proposition say that it won't work smoothly with the organized unit, chiefly because of the disturbing effect it would have on their stylistic set-up. They doubt whether there are but a sparse percentage of first rate dance men among the unemployed.

TUXEDOED PLUGGERS CRASH HOTEL PIERRE

iding by the rule put into effect the hotel's management the music publishers and their plug contacteers attended Jack Denny's unveiling night (18) at the Pierre in formal toggery.

Adoption by the music men of the black broadcloth and the white dickey when visiting the spot eliminates one of the management's major objection to the trade.

PUBLIC HEARINGS OUT

Music Code Adoption Sans Open Wranglings

Popular music code will likely be adopted without any further public hearings. Impression to that effect was given John G. Paine, chairman of the Music Publishers Protection Association's board, during a meeting he held with the publishing trades' code authority in Washington last week.

If there are any difficulties in the document to be ironed out, Paine was told, these would be taken up in conferences with the parties concerned. Date for the initial conferences on the pop publishers' code will be set by the NRA deputy administrator in charge, Professor Lindsey Rogers, the latter part of this week.

Ye Olde Hokum

Ince the rise of 'Old Spinning Wheel' to top selling position Tin Pan Alley has gone in for a cycle of titles framed around the word 'old.'

Last Wednesday's radio checking sheet, besides the 'Spinning Wheel' number, had three of this genre. They were 'Ol' Pappy,' 'Ol' Mammy Ain't Gonna Sing No More' and 'Old White Whiskers.'

BRASS BANDS REVIVING?

Publishers Orchestrate for Them After 10 Yr. Lapse

Some of the pop music publishers have resumed turning out brass band arrangements of their tunes. It's a twist to the scoring phase that's been out of practice for over 10 years. Increasing calls in recent months from dealers for the all brass and woodwind versions has been construed in these publisher quarters as perhaps precursory of the community brass band's revival on a wide scale.

As the next best thing when adding a pop number to their repertoire brass combinations have extracted the rass rt from stock dance arrangements a d filled in the required paraphrasings. Pop genre that has receiv d major call for arrangements from the brass band faction is the hillbilly tune.

ANGEL IN NEGLIGEE CENSORED BY CBS

Columbia's program department last week applied the blue pencil to 'Why Do I Dream Those Dreams,' one of the numbers in Warner Bros.' production, 'Wonder Bar' because the lyric contained the word 'negligee.' Line objected to read, 'An angel in negligee comes down to kiss my cares away.' Network censor also held that the hooking up of the word 'negligee' with that of 'angel' would be construed by some listeners as sacrilligeous.

Witmark, which is releasing the 'Wonder Bar' score, has arranged to have the blue pencilled line revised.

Mike Trini, brother of Anthony, is batoning a band at the Moulin Rouge, Brooklyn. Spot's floorshow includes Larry McMahon, m.c., Frank Morey, Conie Lang and Eleanor Gardner.

NRA SYMPATHETIC TO BADLY HIT ORGANS

Washington, Jan. 22.

Introduction of sound pictures has been responsible for substantial decline in pipe organ business, NRA Administrator Hugh S. Johnson said last week in approving code for pipe organ industry. Code goes into effect Jan. 27.

Pipe organ makers had pleaded for special consideration on the ground their product was a luxury, requires careful work in manufacturing, and have fallen off tremendously during depression. Installation of sound equipment in motion picture theatres was major factor in the decline of 31.4% in production between 1927 and 1929. Johnson noted in letter to President Roosevelt, while church demand has dropped to a very low level. Prosperity must be well established before this industry can expect any sharp upturn, NRA boss added.

MUSIC NOTES

Freddy Martin replaces Eddie Elkins at the Savoy-Plaza Wednesday night (tomorrow). Martin will have an NBC wire.

Duke Ellington turned out four sides of records at the RCA Victor studios in Chicago last week. Mills Blue Rhythm band also slated for recording, but laid off due to injury to its ace cornet player.

New Kenmore hotel, Albany, N. Y., floor show is billed as 'High Speed,' from the Manhattan Casino, New York. Besides a line of 12 girls, the acts are Blanche and Illiott; Nira Nash, Beth Lyons and Eddie Peabody. Johnny Johnson's Orchestra continues with 'Uncle Harry' McDaniels as m. c.

Felix inando's orchestra is now playing on the Paradise Ship, Troy, and broadcasting over WGY, Schenectady.

Yacht Club Boys turned out their first four platters last week for Columbia Phonograph. Recording contract with Columbia is exclusive and for a year.

Dick Fiddler's orchestra, which for some time broadcast over WTAM and the NBC network from the Lotus Garden Restaurant in Cleveland, is now on the air via WGY from the De Witt Clinton hotel in Albany.

Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly.

In answer to inquiries, these plugs are figured on a Saturday-through-Friday week, regularly.

Tabulation in turn is broken down into two divisions; Number of plugs on the major networks (WEAF and WJZ of the NBC chain, and WABC, key station of CBS), along with the total of plugs on New York's two full-time independent stations—WOR and WMCA. Data obtained from 'Radio Log' compiled by Accurate Reporting Service.

Title	WEAF WJZ WABC	WOR WMCA	Total
'On the Wrong Side of the Fence'	17	25	42
'In the Valley of Yesterday'	15	26	41
'One Minute to One'	16	20	36
'Smoke Gets in Your Eyes'	25	10	35
'Throw Another Log on the Fire'	23	11	34
'Everything I Have Is Yours'	20	14	34
'Old Spinning Wheel'	16	17	33
'Temptation'	23	8	31
'I Raised My Hat'	17	12	29
Let's Fall in Love'	16		28
'We'll Make Hay While the Sun Shines'			28
'Our Big Love Scene'			27
'It's Only a Paper Moon'			25
'Good Night Little Girl'			24
'Keep Young and Beautiful'	15		23
'Did You Ever See a Dream Walking'	14		20

POSTPONE MAYER CASE

Music Dealers Protest Delay—Lawyer Sick

Trial Max Mayer's $1,250,000 anti-trust suit against the Music Dealers Service, Inc. and the publishers clearing through the distributing combine has been postponed again. Judge Knox in the New York Federal court last week put the case down for a Feb. 13 opening. It had been scheduled to start Jan. 17.

Adjournment was made on the motion of counsel for Mayer and bitterly opposed by Francis Gilbert, representing MDS. Mayer's legal delegation advised the court that its member who was most conversant with every angle of the case, Irwin A. Edelman, had not fully recovered from an attack of amoebic dysentary but indications were that he would be in condition to resume work by the second week in February. Mayer's action is based on the claim that the MDS' methods of doing business were in violation of anti-monopoly laws and had resulted in heavy loss to the jobbing firm of Richmond-Mayer Music Co.

Mills Goes West

Irving Mills accompanies Duke Ellington to the Coast for 'Murder at the Vanities' (Paramount). Ellington will also double into the Paramount theatre, L. A.

Ilington has several Coast weeks lined up right after completing his film chore. Mills meantime returns east pronto to sail Feb. 9 on the Majestic for London, with the Cab Calloway band.

BIANCO ON WAX

Eduardo Bianco, Argentine tango maestro, imported by Rosita and Ramon, the dancer, has made his first American recordings independently for selling through the Liberty Music Shops of N. Y.

'Poema', Bianco's own tango dedicated President Roosevelt, and 'Derecho Viejo' comprise the first couplet made.

PETRILLO CHANGES TRAVELING TAXES

Chicago, Jan.

Change in Musicians Union rules now calls for immediate collection of two percent tax on weekly engagements on traveling orchestras. Last year the two percent tax on weekly engagements was not collected until the end of the second week.

According to the notice, all weekly engagements—those of one week or more than one week—must pay two percent for each and every week based on the local scale, plus 30 percent.

Also a notice had gone out to traveling orchestras that the former 50c weekly refund to each man on the two percent tax has been eliminated.

Goldkette in N. Y.

Jean Goldkette has transferred his business headquarters to New York, having deserted Detroit, where conditions played havoc with Goldkette's National Amusement Enterprises, Inc., including the Greystone ballroom and other nitery ventures.

Goldkette, long a Victor recording artist with his orchestra, is reorganizing his band and also opening a talent booking office. Charles Horvath rejoins Goldkette.

DIAMOND TOPS FAMOUS

Lou Diamond has been elected president of the Famous Music Corp. Other officers are Walter B. Cokell, v.p.; Norman Collyer, secy., and James S. Polk, asst. secy. F. M. C.'s board of directors takes in Diamond, Cokell, Polk and Sidney Justin. Practically all of these are also members of the Publi Paramount directorate.

Paramount several weeks ago bought from Warner Bros. the latter's 50% ownership in Famous. Deal gave P-P the full control of the publishing concern.

GOOD BYE FLO ■ INDIANS and TREES ■ SO LONG MARY

YOU'RE A GRAND OLD FLAG ■ GIVE MY REGARDS TO B'WAY ■ THE YANKEE DOODLE BOY

We are proud
to Announce that...

GEORGE M. COHAN

has appointed us exclusive sales agents for many of his greatest song successes including his newest hit

"INDIANS and TREES"

We take this opportunity to thank Mr. Cohan for his confidence in us and we will soon announce publication of these Cohan editions.

FRANK CRUMIT SONGS CO.

JERRY VOGEL, GENERAL MANAGER

112 West 44th Street New York, N. Y.

45 MINUTES FROM B'WAY ■ LIFE'S A FUNNY PROPOSITION ■ STAND UP AND FIGHT LIKE H—

MARY'S A GRAND OLD NAME ■ I WANT TO BE A POPULAR MILLIONAIRE ■ POPULARITY

Inside Stuff—Music

Only place where negro dialect is used in 'Wagon Wheels', Shapiro, Bernstein publication, is in the appended recitation. This, avers Louis Bernstein, excepts the song from being described as a negro lament. Absolute air ban on the number will be lifted Feb. 1. Its use on the medium will, however, be restricted.

Irving Caesar is getting to be something of an 'official' lyricist. With Edgar A. Guest whose poem, 'Count Your Blessings', inspired the popular song of that title, Caesar did the special lyrics for the Presidential Birthday Celebrations all over the country Jan. 30.

Caesar also authored the words for ex-Secretary of the Treasury William H. Woodin's 'Roosevelt March'. He's currently thematicizing fil songs.

Friendly Broadway lawyers have been ribbing Hymie Bushel, attorney for Rudy Vallee, why he permitted the crooner to go to Hollywood just for one picture and whatever income that may mean, when it leaves him wide open for a matrimonial action under the California state laws, and with it severer potentialities under the community property statutes of that state.

But it develops that Bushel counselled Vallee against it. It was Vallee's own idea plus a sense of obligation to George White who had given him his first legit opportunity in 'Scandals' three years ago.

NIGHT CLUB REVIEWS

SIMPLON, N. Y.

Suave Nick's Simplon Club is another of the former closed-door niteries which, because of the quality of the establishment, was among the first (Dec. 5) to get the legal license to sell. Wisely Nick is still picking his patronage and giving out the same brand of quality entertainment although the tariffs necessarily had to be modified. Affable Alfred, the headwaiter, is also there to o. o. the room in general.

Irene Bordoni is the present star with the Royal Jesters, novelty male quartet, and William Farmer's dance music rounding out the show. No couvert, the likker sales absorbing everything.

Miss Bordoni manifests excellent choice of song numbers and registers nicely. The Jesters, who come from Chicago where they were in 'Take a Chance,' are politely ribald but in the main engaging. They have tiptop stuff authored for them by Jack Bassett and Manning Sherwin. Tommy Ladd of the Jesters does the limited conferenciering in the simple announcements. Jack Armstrong, the falsetto comedian of the quartet, likewise registers. Paul Pogue and Buddy Keehner complete the foursome.

The Simplon, among the heretofore exclusive niteries, didn't escape the early blights of the stiff hotel competish, but already the wandering customers are coming back to their favorite retreats of 10 years' schooling in the post-prohibition era. This is already manifesting itself as being true for almost all the old favorite spots whose patronage had been weaned away for a time by the hotels and other shots.

Abel.

PIERRE'S, N. Y.

Jack Denny, long at the Waldorf-Astoria, is the new dance attraction at the Pierre which, by its employment of a name band, seemingly is intent on attracting more attention. On the other hand the Broadway bunch is miffed with the Pierre management on the theory that the austere headwaiter runs the place and he doesn't want any song pluggers, et al. around. There was one signal argument over that which threatened legal complications that never materialized.

However, the Broadway bunch might also forget Broadway and think of the 5th avenue type of clientele, including the residential patronage, which the Pierre caters to.

Denny may not be permitted to sit down with the guests—according the hotel's standards he's just another of the hired help—but Denny is certainly for that type of hostelry. His rhythms are smooth yet sprightly, conservative yet compelling, and he's in the proper setting in that Neptune Room which is the Pierre's nom-de-grillroom. It's a la the Seaglade although the St. Regis' Urban room (Seaglade) eclipses this a bit in class. While not rococo exactly, the Neptune room is a bit theatric, but it's to be welcomed in the otherwise overly conservative aura of the establishment.

Repeal, the coktail hour, etc., have prompted Pierre's to import an important band such as Denny's and he should click. Heretofore William Scotti and more latterly Henry King's crack dansapators held forth at this spot.

Abel.

Best Sellers

Sheet music business last week maintained the sturdy stride of the previous stanza. Helping the general counter situation has been the fact that each successive week secs a new big seller added to the list. Last week's newcomer among the leading songs was 'Smoke Gets Into Your Eyes.' 'Old Spinning Wheel' did better than two to one over the next top seller for the period.

Best sellers for the week ending Jan. 20, according to distributor and syndicate store sources, were:

'The Old Spinni Wheel' (Shapiro).
'Everything I Have Is (Robins).
'Good (Morris):
'Smoke Gets Into Your (Harms).
'Did You Ever See ream Walking?' (DeSylva).
'Easter Parade' (Berlin).

Mrs. Spier Dies

Mrs. Hortense Spier, 62, mother of Larry Spier, gen. mgr. of the T. B. Harms publishing firm, and with a reputation of her own among Broadwayites for her pies, died Friday (19) of heart failure at her home in Manhattan. Burial took place Sunday, and surviving her, sides Larry, is a husband, David, and a daughter, Mrs. Ralph Levy.

Her pie-making, which she developed into a prosperous business, first gained Broadway attention six years ago when the son left a sample from her oven with Lindy's restaurant. Within the course of a year Mrs. Spier's pies had garnered the fancy of the customers, in addition to Lindy's, of Dinty Moore's, Gallagher's, Dave's Blue Room, the Tavern and Rubens.

Larry Spier, who had arrived two days before to spend a week's vacation, flew back from Florida Wednesday (17) and was with his mother at the end.

Chi Musicians' Union Okays Non-Charge Rule For Test Radio Platters

Chicago, Jan. 22.

Agreement was reached between the recording studios here and Jimmy Petrillo of the Musicians' Union, permitting the recorders to take test platters off the regular broadcast wires without paying the musicians any additional coin. Musicians' ruling now stands, however, that discs taken off the broadcast wires and used for independent spots must be paid for at the rate of $30 additional per man per disc.

NBC has a ruling on recordings taken from NBC wires that the discs so taken must be used only on NBC stations.

GEO. M. COHAN STANDARDS TO VOGEL

As a personal gesture to Jerry Vogel, George M. Cohan has entrusted publication rights to some of his old-time Cohan song hits, and also some new unpublished songs, to Vogel's new Frank Crumit Songs, Inc. This is the recently formed music publishing company wherein the radio singer and Vogel are partnered.

After the initial 28 years' life of copyright had expired, Cohan wouldn't renew with Paull-Pioneer or Richmond-Mayer who had acquired these rights by assignment from the original publisher, now deceased, F. A. (Kerry) Mills.

Vogel will reissue the Cohan numbers as separate songs and is having new modern dance arrangements made by Frank Skinner, Jimmy Dale and Jack Mason. They will not be published as a folio. Among the first of the 75-100 such numbers which Vogel (Crumit Songs) will publish are 'Give My Regards to Broadway,' 'You're a Grand Old Flag,' 'So Long Mary,' 'Mary's a Grand Old Name,' 'Life's a Funny Proposition,' 'Popularity,' 'Always Leave Them Laughing,' 'Goodbye Flo' and '45 Minutes from Broadway.'

Two new Cohan songs which Vogel will publish are 'Indians and Trees' and the 'NRA' number Cohan introduced on the air.

JULIAN BROWN NEEDS HIS LEGACY; BROKE

Syracuse, Jan. 22.

A charge was made before Surrogate John W. Sadler today that the business affairs of Julian S. Brown, night club and theatre operator, were being jeopardized by failure of Municipal Court Judge Burton B. Parsons ,executor of the will of Mr. Brown's mother, to pay him $350,000 to meet pressing indebtedness.

The hearing today was based on an agreement reached in surrogate's court on May 11 under which Judge Parsons was to divide $700,000 equally between Mr. Brown and his brother, Charles S. Brown. As a consideration for this, Julian Brown withdrew his objections to the probate of the will of his mother, Mrs. Mary L. Brown, who left a $2,500,000 estate. Her sons, under the will, were to receive the income from the estate for life, Judge Parsons being trustee of the estate assets as well as executor.

Julian Brown contended at the May hearing th the $350,000 was necessary to satisfy creditors and preserve his business affairs. Charles Brown, it was stated today, received his $350,000, but it was asserted Julian had not received his.

Oliver Naylor and his orchestra, who have been appearing at the Ritz in Atlantic City, are now at the Club Rafters, Philadelphia. Broadcast through WCAU and WIP.

REPEAL ENDS CHATEAU

Milwaukee Spot Bankrupt—40% Loss of Trade

Milwaukee, Jan. 22.

Repeal was a bit too much for the Chateau Country Club, one of the popular night spots during the prohibition era. The finale came with bankruptcy proceedings filed in federal court last week.

Busines fell off 40% as soon as folks could get all they wanted just around the corner. Chateau was one of the fincst clubs in this vicinity and may reopen later, although Leonard Vito De Stefano, proprietor, could offer no exact date for the reopening.

Liabilities total $43,076 and assets $5,947.

Musical Thrill
JULES STEIN
and His
Rainbow Gardens Orchestra
broadcasting from Chicago via NBC and featuring these tunes of the times:
"EVERYTHING I HAVE IS YOURS"
"SITTIN' ON A LOG (Pettin' My Dog)"
"WE'LL MAKE HAY WHILE THE SUN SHINES"
"TEMPTATION"
"OUR BIG LOVE SCENE"
"AFTER SUNDOWN"
"CINDERELLA'S FELLA"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
NEW YORK

MEET YOUR FAVORITE STAR OF STAGE AND SCREEN
AT MIKE FRITZEL'S
CHEZ PAREE
America's Smartest Restaurant and Supper Club
611 Fairbanks Delaware 1655
CHICAGO

Hotel Cocktail-Hour Hysteria Easing Off as East-West Side Battle for Trade, but Biz Good

The New York nite spots are on the upbeat but it's creating a paradox on both sides of the town, Broadway versus Park Ave., with some of the former hot spots flivving while others, heretofore bullish, enjoy an even greater popularity.

Hotels are now finding their level. The canny impresarios of the boites- de-nuit rightly figured that after the Dec. 5 hysteria the hotel thing would ease off. With the exception of the Madison, Park Lane, Chatham, Marguery and the Weylin hotels, the former hot spots among the hotels already are quiet, or worse. And the Madison has eased too, on its drop-in trade.

The hysteria which surrounded the Waldorf-Astoria to the degree that regular Waldorf patrons were squawking about service 'n' everything, no longer obtains. The big Lyman and Olsen draws, respectively at the Hotel New Yorker and the Pennsylvania, likewise have disappeared. Both came into these pop-priced hostelries with repeal and in combination enjoyed sock trade, but now the less budgeted hostelries and more swank environments on the east side are out front.

The hotels are all going through growing pains in attracting and deflecting patronage, with the answer seemingly comparable to the niteries where a cozy atmosphere and an intimate interior must be a predominating element. That may account for the more cozy post-repeal bar of the Weylin enjoying its current vogue. No question but that when the Ritz Bar opens around Feb. 1 it will attract all the Paris' Ritz Bar fashionables, and enjoy its own vogue. But how long will it last is the question.

Among the most signal hotel clicks on the strength of name-draw is Paul Whiteman's business at the Biltmore.

Broadway Trend

As to cabarets in the roadway part of the town, the Casino de Paree, with its music hall-cabaret type of show, doing turnaway trade. Th Hollywood, with the return of Rudy Vallee, is stronger than ever, and the NTG floor show at the Paradise, long enjoying consistent bull-market gross receipts, anticipates renewed couvert vigor with Buddy Rogers' opening this Friday (26). The Casa Loma band at the Essex House (Colonnades) is also clickin in the Broadway sector.

Of the most elaborate new cabaret restaurants in the Times Sq. sector, Ben Marden's Palais Royal is figured to catch on ultimately wit the proper show. The setting, cuisine and environment are generally endorsed but the place didn't get off on its right foot with the floor show originally featured.

On the east side of town the former closed door establishments like the Simplon, Stork, Club New Yorker, 1 Morocco, Mayfair Yacht club, Moriarity's (Marlborough House), etc., are doing right well. Some have even upped their food tariffs with the price of drinks down. Some also maintain the pseudo-closed door exclusivity under a membership gag to keep undesirables out.

On the other hand some haven't been able to weather the storm. Merry-Go-Round folded. The very snooty 21 Club is off, Leon and Eddie's is doing spottily but retrieving its trade. Same goes for the Park Ave., which for a time was hard hit. Also off are the Embassy and surf clubs. The new Peppy's Chapeau Rouge is catchin the smart late biz.

That there will always be a field for the closed door boite seems to be the conclusion through a situation brought about by 10 years of post-prohibition training. The cocktail hour thing is working out best for the hotels, however.

BARNSTORMING JOYS

Bridgeport, Jan. 22.

Here's the way Eric Peterson's ork jumped from Connecticut to Florida for its winter season stand at Auby's Lagoon, Miami Beach, where Helen Costello's m.c.:

Played last Northern dance job Wednesday night in Waterbury. Left at midnight for Florence, S. C., mercly 725 miles. Arrived 1 a. m. Friday. Slept till 9 p. m. Went to work on one-nighter to 2 a. m. Saturday. Packed and drove 600 miles to Fort Pierce, Fla., for Saturday-night part. Rest of trip Sunday morn, just a 125-mile lark. Opened in Miami Beach Sunday afternoon.

PERFORMING RIGHTS WINS

Ottawa, Jan. 22.

Canadian Performing Rights Society has won out in its suit against the Canadian Radio Broadcasting Commission in the dispute over royalties on eight of the latest dance tunes.

Justice Frank Curran granted an injunction to the Society against the Government Commission prohibiting the use of the musical octette. So if Canadian radio fans hear 'Shuffle off to Buffalo', they'll be gettin it direct from U. S. stations.

Jack Mills has assigned to the Peter Maurice Music Co. of London the British rights to 'You're Okay' and with the same firm closed a deal giving hi the American rights to 'My Dream' by Harry Leon and Leo Towers.

ick Fidler is the new maestro at the DeWitt Clinton hotel, Albany, N. Y., replacing Nye Mayhew.

Making Song History—
"MY LITTLE GRASS SHACK IN KEALAKEKUA"...
They're Playing—Singing—Dancing It Everywhere!
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Vaude Producers' Code Hopes, Final Session in New York with Layoff Salaries Crucial Point

The vaudeville producers' committee of three, whose petition for code modification was heard in Washington last week by Deputy Administrator Rosenblatt, will have a final hearing this week in New York before the Code Authority board with John Flinn, executive secretary, presiding. In addition to the changes desired in the vaudeville code, the producers will ask for representation on the Code Authority.

At the Washington hearing the committee, comprising Marty Forkins, Charlie Maddock and Alex Gerber, advised Rosenblatt that none of the signers of the modification petition, embracing all the major producers of vaude acts and units, can invest a dollar in production activities unless given relief from present code provisions.

Employment for 500

A favorable decision on their demands will result in immediate commencement of production on about 20 units the producers state. That will mean employment for about 500 actors, besides the five or more people involved in producing each show.

Appearing opposition to the producers' demands in Washington, because the producers are concerned chiefly with code requirements for chorus people, was Dorothy Bryant of Chorus Equity. It was Mrs. Bryant who was instrumental in making the chorus provisions the chief reform points in the vaude code.

A report from Washington after the Rosenblatt hearing was to the effect that Chorus Equity may not oppose all the producers' demands at tomorrow's New York session, but will insist that the $35 weekly minimum for travelling chorus people shall stand.

In addition to a reduction in the minimum, the producers are asking relief from full salary obligations during the break-in period for acts and units—they suggest two weeks at half salary as reasonable—and a change in the code provision that necessitates the payment of $3 a day during layoffs, caused by jumps, after the first day. These forced layoffs run from three to four days, due to variance in opening days and distances between theatres. Unless there is a consecutive route with no layoffs the layoff salaries required by the code will alone preclude successful producing, the producers declare.

rs. Bryant Confab

The committee conferred with Mrs. Bryant at the Equity office last Saturday (21) with hopes of compromising on the disputed points prior to Tuesday's hearing.

In Washington the producers were given to understand, unofficially, that any reforms in the chorus provisions of the code may not be gained without the acquiescence of Mrs. Franklin D. Roosevelt. The President's wife is said to have taken an interest in the chorus girl situation.

The producers have decided to call their organization the United Vaudeville Producers & Stagers Association. It will be unincorporated. Next organization meeting will be held the end of this week after the Code Authority hearing.

Some new producer-subscribers to the movement not included in last week's list are: Lester Lee, Earl Lindsay, obby Connolly, Harry Crawford, Russell Markert, Chester Hale, Hal Sands, Paul Cunningham.

Vaude for Oriental

Chicago, Jan. 22.

Vaude policy for the B.&K. Oriental is hot. Has been discussed off and on for the past few months, but things are now coming to a head. Understood will go into a vaudefilm policy at 50c top.

B.&K. is satisfied with what vaude can do for the box office and now has 15 theatres playing stage shows throughout the city. This includes four full-week stands.

It is all the outgrowth of Sunday vaude bookings.

OFF IOWA

Morris Office Dodgi ; ther

Chicago, Jan. 22.

Abe Lastfogel, of the Morris office, swung into town last week on a survey of midwest vaude and reached two decisions regarding units in this territory.

He won't route any of his attractions through Iowa, due to business conditions, but will demand higher guarantees for St. Paul, Minneapolis, Kansas City and Omaha.

WB WILL OFFER $1 MIDNITES VIA UNITS

ittsburgh,

Warners testing stunt around this territory by sticking in tabs for single midnight shows only. First is 'Night in Paris,' which will play a succession of midnights in towns where they haven't seen a lighted stage for years.

It's a break for the units for it means only seven shows a week. Top will be $1, which may be hard to get in burgs where 35 cents is a lot of coin. It's an experiment, however, and WB has decided to give it a try.

If successful, a regular 'Midnight Circuit' may be built up, towns getting a new show every couple of weeks. Right now Warners has no regular stage show houses among its 70 houses in the Pittsburgh territory. Spot bookings have been penciled in at times but with no consistency.

N. Y. GOV. REFUSES ACTOR'S EXTRADITION

Governor Lehman last week refused to issue the state of Massachusetts an extradition warrant for Clarence A. Barnaby, who bills himself in vaude as Buddy Weston. At the request of Massachusetts authorities Barnaby had been arrested Dec. 15 by New York police charged with being a fugitive from justice. Offense involved had to do with his alleged failure to provide for a wife and two children living in Milton, Mass.

In opposing the issuance of extradition papers Barnaby's counsel, Frederick E. Goldsmith, contended that his client couldn't be a fugitive from justice since the offense with which he was charged had been committed in New York and not Massachusetts. Up to the time Barnaby left the latter state for New York, Goldsmith contended, the former had supported his family.

It was the first time this point had been raised in New York extradition proceedings.

Agents' Test Case

Detroit, Jan. 22.

Two local agents, Arthur Rowland and Sidney Berman, pleaded not guilty to booking without a license last week. Trial is next week.

Both claimed that they were operating for out of town agencies and a test case is going to be made. If law is found to hold, all out of state agencies will have to get local licenses which cost $200 a year.

SAILING TO DOUBLE

Tracy and Hay sail next month for four weeks in London commencing March 4.

Team will double between the Palladium theatre and Savoy cafe.

Won't Be Easy

Washington, Jan. 22.

Requests for revision of vaudeville provisions of the film code will be turned over to a special committee picked by the code authority.

Agreement to make an investigation of the 'hardships' suffered by vaudeville producers was the only net result of a conference Thursday (18) between Divisional Administrator Sol Rosenblatt and committee representing the new United Producers and Directors Association.

Indications that NRA is not sympathetic toward complaints of producers came from participants in the closed gabfest. Rosenblatt showed plainly he will fight any reopening of the code.

Rosenblatt and the chorus-representatives were obviously irritated by the producers' protest, taking the attitude that code negotiations lasted three months and were no secret. Rosenblatt seemed particularly piqued by the lack of definite information and the generalized kicks. Neither did he appear deeply impressed by warnings that the only alternative for producers is to throw actors out of work and shut up shop.

With the matter slated to be referred at the next code authority meeting, outlook is that the government will nix any suggestions of a change and insist that further trial be made before action is taken.

Stanley, Pitt, Does Not Intend to Trail Penn on Stage Shows

Pittsburgh, Jan. 22.

Decision of tanley, WB's downtown stick to straight pictures despite the Penn's (Loew) resumption of a stage policy, comes as a surprise last week. Announcement was made following an all-day conference between I. J. Hoffman, assistant to Joe Bernhard, and Harry Kalmins, Warner zone manager.

Both Penn and Stanley dropped stage shows in June, 1932, following differences with musicians. Local opinion is that the Stanley will ultimately be forced to relight its stage.

Understood there's some WB resentment against Loew for not consulting prior to announcing the stage policy.

Units will be at the Penn only when available. Planned to alternate house with straight pictures week with top for stage shows 60 cents, 75 for loges, and 50 cents for straight pictures. Agreement with unions also bears this out, since only 12 weeks' work is promised from now until Sept. 1.

Sally Rand Waves in L. A.

Los Angeles, Jan. 22.

Sally Rand is going to wave her fans at the Paramount Feb. 1.

Booked in with 'Search for Beauty.'

'Pink' Folds

'Strike Me Pink' is the second of the tabloidized major musicals to close this season. It folded after at Baltimore last week. 'Scandals,' first to go, was out 27 weeks. 'Pink' had 18 weeks with no layoffs of more than two days duration.

James Barton was the star of 'Pink,' which Curtis & Allen produced.

ALTON AT PALAIS

Bob Alton who staged the Casino de Paree revue will do the new Palais Royal show for Ben Marden. Ethel Waters, Loomis Twins, the Elisens and a line of girls are so far set for it. Kivette will design the clothes and Jimmy McHugh and Dorothy Fields are authorig the special material.

Meantime a variety floor show is holding forth including Nitza Vernille, Florence Desmond, Gladys Baxter, Caperton and Biddle and Emil Coleman's orchestra.

Name $3,000 as About Right Price for Non-Name Units; Can't Find Writers

SILVER NO PEDAGOGUE

Chi Morris Head Walks Out of Theatrical School Scheme

Chicago, Jan. 22.

That school of show business, which was in the making by Morris Silver and Paul Ash through the local Morris office, is flatly off. With stationery all printed and rooms set the deal collapsed when there was a wrangle over drawing accounts.

Silver has stepped out but Ash is still thinking of going through with the idea in partnership with Joe Bren.

CLEVE. ALLEN OUT FOR NAMES

Cleveland, Jan. 22.

Circuit theatres, particularly Loew and RKO, are finding themselves up against a growing tide of independent vaude opposition throughout the east and middle west. In Baltimore it's Izzy Rapaport, in Chicago its Jones, Linick and Schaefer, and here in Cleveland the Allen enters the field as an indie vaude spot to play the biggest attractions it can get.

The Allen has such attractions coming in as Ted Lewis, Thurston, Sophie Tucker, and of units there will be 'Vanities,' 'Student Prince,' 'Century of Progress Revue.'

GUS VAN WITH GIRL AS CHI-NBC TEAM

Chicago, Jan. 22.

New sustaining talent being brought into NBC here by Sidney Strotz to take the place of the flock of let-outs last week. Coming in are Gus Van, Arlene Jackson, Alice Joy and Jackie Heller.

Van and Jackson will appear as a double act. Idea being their series will be dramatization of the famous Gus Van dialect tunes.

Fanner Plasters 'Paris'

Columbia, Tenn., Jan. 22.

'Streets of Paris,' road unit, which moved on to Murfreesboro, Tenn., after exhibiting here, and its erstwhile fan dancer, Jeanne Craine, parted after a compromise in which the show and the dancer divided the $94 profits from Saturday night's show. Each paid $6 court costs.

The dancer, claiming the company owed her $124.25 in back salary, attached the box office receipts as the show was completing a two-days' engagement at the Princess theatre.

Compromise was made at a hearing before Squire M. S. King.

Magicians Can't Drink During Working Hours

Minneapolis, 22.

Members of 'Mystic 13,' League of Magicians, here, have adopted a code which prohibits members from imbibing in intoxicating liquors during professional working hours under penalty of expulsion from the organization.

In any trick such as changing water to wine or whiskey which the magician concludes by drinking, grape juice or tea must be used, according to the code.

The code also provides for a minimum fee for entertainment contracts. The purpose of this is to try to eliminate those magicians who have been doing their act at private parties 'just for the fun of it.'

KEN MURRAY CANCELS

Death of the father of Helen and Milton Charleston last week in California, forced cancellation of bookings by the Ken Murray turn of which they are members.

Act was to have played Washington this week and Philly next week (26).

Questions of money and stage material are up for discussion and settlement in all vaudeville circles, now that the business has generally become unit conscious, the money end, consensus of opinion sets $3,000 as a right price for non-name shows, if the booking of units becomes standardized and consecutive playing is possible without long jumps.

At present the price of the non-namers is nearer $4,000, due to an overhead, some weeks, of as much as $500 for transportation and hauling.

As for the larger unit shows with names in the cast, no average figure is likely to be set. These probably will play on percentage all over with terms varying according to location, size and grade of theatre. For these name units guarantees, plus percentage, has prevailed so far, but the current trend is toward straight percentage on a 50-50 or 60-40 split with the house.

Scarcity of Writers

The matter material offers quite a dilemma. The difference between a unit and regulation vaude bill is not only in the physical production and direction, but in the way the talent is presented and in the continuity. The plan, to be correctly carried out, calls for writers—and writers are scarce.

The name units produced with the remnants of past Broadway legit revues, such as 'Vanities,' 'Student Prince', etc., have not had to face the material problem, but the non-namers can't dodge it. Some special material has been obtained, such as the Jack Stanley-Bill Tracy lyrics and continuity in the Johnny Perkins unit, but on the whole there is a severe dearth of writing talent. The producers' problem is how to attract the writers back to vaudeville, from radio, pictures or wherever they've gone.

About 15 units, ranging from name shows to moderate priced ones, are on tap for production within the next couple of weeks. Some are in rehearsal already, while others are being held up by producers pending outcome of the fight for modification of salary provisions in the vaudeville code. Some of the units on the fire are: Gus Edwards, kid show; NBC unit with Pickens Sisters, James Melton, Jimmy Wallington, Molasses and January; O. L. Oz and Macklin Megley unit with Collette Lyons; Nick Agneta, with Bobby Pincus; Connie Immerman, colored troupe; Ed Wynn's 'Laugh Parade', with Bert Lahr; Harry Norwood, with Gene Edwards and Benny Carter and Frank Richter combined orchestras; 'Little Show', Hal Sands; Dave Apollon, by Benny Burke (Curtis & Allen); Benny Davis revue; Joe Cook in 'Rain or Shine', Morris Green; Pat Rooney, Codee and Orth, Harry J. Conley, Keller Sisters and Lynch, by Curtis & Allen; Harry Burns and Leavitt and Lockwood, produced by themselves.

Indie Dates

The important independent dates in Baltimore, Louisville, Memphis, Chicago, Detroit, Buffalo and Pittsburgh have gone practically 100% units. None is considering regulation vaudé bills, even for fill-ins, preferring to go straight films when units are not available.

That the major circuit bookers have gone unit-minded with the rest is indicated by the current week's bookings, which show units occupying the important stands, and with the unit wave not yet in full swing.

RKO is playing 'Greenwich Village Follies' at the Palace, Chicago; Kate Smith show, Cedar Rapids; Olsen and Johnson, Columbus; 'Broadway Nights', Hempstead; 'Artists and Models', Detroit; Morton Downey, Kansas City; '50,000,000 Frenchmen', Omaha; 'The New Yorkers', Providence; Amos 'n' Andy, Rochester; Murrell Unit, Newark.

Loew has Ted Lewis in Akron; 'Crazy Quilt', Syracuse; Buddy Rogers, Washington. Paramount is playing the Eddie Cantor show at the Par, New York, ' tudent Prince' in Detroit.

Warners: Harry Delmar's 'Revels" Elizabeth; 'Vanities', Philadelphia. Interstate: Johnny Perkins' 'Melody Mad Parade', Dallas; Weaver Bros., Houston; 'Bottoms Up', San Antonio and Austin; Thurston, Waco.

NO CHARTER YET FOR ABA

Midwest Home for Show Kids Is Aim of Father LaVoy of Chicago

Drive is now starting for a non-sectarian home for the children of show business and behind the movement is Father LaVoy of this city. Father LaVoy is the son of Major LaVoy, old-time showman.

Father LaVoy is now canvassing for show business backing and appears to be winning the support of people both in and out of the industry.

The home will be located at Glen llyn, Ill., about 40 miles from the Loop, if the project goes through

It is estimated that $5 will keep a child in the home a week. Father LaVoy figuring on about 200 children and it will not only be for orphaned kids but also for those whose parents are on the road and who find it difficult to have the ren travel along.

Another 'First' for Mrs. Roosevelt as She Goes Backstage

Washington, Jan. 22.

Mrs. Franklin D. Roosevelt established another 'first' for a President's wife when going backstage last week to visit Chaney and Fox in their dressing room at Warners' Earle, vaudfilm house.

Mayris Chaney met Mrs. Roosevelt when the team danced at the White House recently. Upon their return here last week the President's wife made the backstage call.

Miss Chaney and her partner also were guests at the White House during the week.

Current Units Force Bryant's Troupe to Close

Pittsburgh, Jan. 22.

Captain Billy Bryant, vet river showboat operator, is back in town again. His condensed Show Boat stage unit, featuring 'Ten Nights in a Barroom,' folded in the midwest after several weeks of slim pickings. Bryant said novelty had worn off and he couldn't compete with the big tab shows and units now going out. He was out in association with George Wintz, who also sponsored Bryant's legit engagements in Chicago and New York.

Bryant, whose boat is docked at Cincinnati, came here to try to get a Pittsburgh harbor permit for next season but was unsuccessful. He starts the 1934 river season March 1 at his home port.

What a Jump

Joe Nathan, who does a cartoon act, will have four weeks to rehearse on ship board before his next engagement.

He leaves New York this week on a 4,500-mile ride to Alexandria, Egypt, where he will join the Kimberly and Page vaude unit which is touring the world.

REOPEN CANTON HOUSE

Canton, Jan. 22.

Young and Rinehart, operators of the Mozart and McKinley theatres here, have taken a lease on the Lyceum and will reopen it in about three weeks with a vaudfilm policy. Name of the house will be changed to the State.

The Lyceum, last used for burlesque, has been dark for years.

BREN DEPARTS

Chicago, Jan. 22.

Joe Bren is no longer associated with the William Morris office here.

Had been with the agency for a few months as convention contact. Bren joins Paul Ash in the theatrical school venture.

'NIGHTS' FOR RKO

Chicago Unit Has Four Eastern Weeks at $4,000

'Midway Nights,' one of the three Chicago-produced vaude units containing material from the midway of the World's Fair, is the first to land major booking in the east. RKO has bought the show for four weeks at $4,000 per.

RKO time commences Feb. 9 at Cleveland with Cincinnati, Boston and Providence to follow.

WILSON NVA SAN TEMP'RY HEAD

Dr. George Wilson, who was Dr. Edgar Mayer's associate and assistant, is serving as temporary medical head of the NVA sanatorium at Saranac Lake.

Post was ordered filled as of Jan. 5 by the New York State Department of Social Welfare, which, following an official investigation, recommended the demotion of Mrs. Katherine Murphy to the position of 'housekeeper,' for the good of the patients.

Mrs. Murphy, from accounts, retains the title of 'superintendent' without having any authority over or voice in the medical care of the patients. But that she is still called 'superintendent,' with all the title implies, differs from the status to which she was ordered relegated by the state.

In New York the report is that Dr. Mayer may not return to the NVA san. He is currently engaged in research work and lectures at the Cornell Institute, which invited him to New York as one of the leading tuberculosis specialists of the country.

COLORED VAUDFILM FOR APOLLO, HARLEM

Sydney Cohen has taken over the Apollo on 125th street, New York, which has been under a burlesque policy for years, and reopens it Friday (26) with pictures and all-colored stage shows.

Clarence Robinson will put on the units for the house. A line of 16 girls will be permanent.

Frederick Heintz, assistant manager of the Brooklyn Fox, takes over management of the Apollo, while Larry Cowen, handling ads and publicity for the Fox, will double in that capacity for Cohen's Harlem addition.

Soph's 2 Flicks

Closing her engagement at the Hollywood restaurant, N. Y., last Wednesday (17) Sophie Tucker left New York Saturday (20) for Miami to open a brief stay at the Hollywood Club, Hollywood, la., this Thursday (25).

From there Miss Tucker goes to California to do two pictures, 'Murder at the Vanities' for Par and 'Husband Hunters' for Majestic. She returns east to sail April 27 for London.

FIRE GETS HUNK

Spokane, Jan. 22.

Hadji , Egyptian fire eater, narrowly escaped death when his car left the road enroute to Spokane from Wenatchee and was completely burned up.

Mrs. Ali suffered from shock and bruises. Ali played his date at the Orpheum none the worse for his experience.

EQUITY EXEC SAYS GRANT HANGS FIRE

Also Denied That ABA Card Is Interchangeable for Equity Membership—Four A's Holding Back on Charter

ATTY'S OPEN LETTER

the Actors' Betterment Association has been granted an American Federation of Labor charter, via the Associated Actors and Artists of America is denied by Paul° Dulzell, secretary and treasurer of Equity. The grant is bcing held up by the Four A's, said Dulzell, until 'certain matters are cleared up.'

Ralph Whitehead, executive secretary of the ABA and its spokesman in all announcements, previously declared that the charter had been obtained. Whitehead's contention that an ABA membership card is interchangeable for an Equity card, entitling the holder to participate in an Equity-membership legit show for his or her ABA dues, is also denied by Dulzell.

The ABA dues are $12 yearly, and for those joining during the opening membership drive there is no initiation fee. Equity's dues are $18 a year and its initiation fee is $50. While speaking at an ABA meeting about three weeks ago, Whitehead mentioned the interchangability and declared that an actor can save $56 and still become a member of Equity by joining the ABA.

Among the matters holding up the A.F.L. charter, really the old White Rats' grant, to the ABA, said Dulzell, are charges made during the past week by Irving Schneider who declares he was deposed, without notice, as attorney for the ABA and supplanted by Whitehead's personal lawyer, William J. Rapp.

Schneider's Charges

Schneider contends that the elections recently held were prearranged and that all those holding ABA cars were entitled to vote rather than only paid in full members. Schneider issued copies of an open letter which read in part:

'Each person on the council had been personally selected by Ralph Whitehead. At different times several weeks preceding the night of the elections Whtiehead held a number of secreta meetings. Included in this group were the three men whom Whitehead appointed at the election meeting to the nominating committee...It is significant to note...that two of these men who had been among those conferring with Whitehead and whom he later put on the nominating committee, promptly nominated themselves to the council. This notwithstanding that one of them had been a stagehand and not an actor. (Nominating committee of three was composed of Frank Lynch, Al Warner, who were later elected to the council, and Charli Root. Lynch apparently is the 'stagehand' referred to by Schneider.)

'At about 3:30 a. m. on Jan. 5,' c.ntinues Schneider's statement, 'while the nominating committee was supposed to be deliberating and deciding on a slate I walked into the ABA office where they were meeting . . . I saw one of the committee standing up reading names from a slip of paper he held in his hand. Bending down and writing on a large blackboard on the floor was another committeeman. He was writing the names on the slate as read off to him by the first. Standing next to the one reading the names and just looking on was the third committeeman. The last of names as read off by the first man and written down by the other was the list of names brought in by them shortly thereafter. Each of these members, it was later admitted by one of them, had been given a slip

(Continued on page 54)

All Agents Organize to Fight Wald License Bill; Committees Appointed; Meeting Thursday (25)

In God They Trust

At the indie vaude agents' meeting Saturday (20), organized to combat the Wald license bill, the matter of raising funds was brought up.

One agent arose and spoke thusly:

'We all know we don't trust each other. So let's appoint a committee of four to handle the money. It can go in the bank under the four names and they'll all have to sign to touch it.'

representative all phases of talent management met yesterday (Monday) to organize for a concerted fight against the agency licensing bill introduced in the New York State Legislature at Albany last week by Senator Albert Wald (D.) of New York. Bill proposes the licensing and bonding of everybody involved in the booking or placing of theatrical talent.

On Thursday (25) at 8:30 p. m. a mass meeting for all agents and artists' representatives will be staged at the Astor hotel, New York, to declare the proposed bill unfair to agents and actors ali

Meeting yesterday (Monday) was held in the Loew's State Bldg., office of Attorney Julius Kendler, who will represent the artist reps in their battle. Purpose was to devise ways and means to combat the bill. Seven committees were appointed, comprising two agents each, and each representing a different department of the agency business.

Specifically the bill asks licensing of all agents and bookers under a license fee of $500; the posting of individual bonds of $5,000, limiting commission charges to 5% on all engagements, and appropriation by the State of $25,000 to carry out the provisions.

A statement published in a New York evening newspaper led to the circulation of an erroneous report in agency circles that VARIETY is one of several sponsors of the bill. That is not so.

Behind the bill as sponsor since last summer is the Actors' Betterment Association, whose attorney William J. Rapp, authored the bill in conjunction with the New York District Attorney's office.

According to Rapp's own admission, given in answer to a query by VARIETY on Saturday (20), the aim of the authors of the bill was to devise a corrective measure against the gyp and cheating practices in the indie vaudeville booking field, a measure which all legitimate people in the business agreed is badly needed.

But the bill as written by Rapp and presented by Senator Wald generalizes and takes in the entire talent booking and agenting profession, whether legitimate or no.

The bill is confusingly vague in its definitions. It fails to differentiate between the booker and agent. Anyone even slightly familiar with the show business knows, or should know, the difference between the two.

The bill defines 'theatrical booking agency' as 'a person, firm or corporation bound under the provisions of this article to consummate contracts between performers proposing to furn'sh entertainment and parties proposing to engage such performers to furnish such entertainment.'

'Theatrical booking agent' is defined as 'the proprietor of a theatrical booking agency.'

Among other sallent points to the bill are: Creation of a division of Theatrical Booking Agencies,' in charge of a deputy to be appointed by the Secretary of State; licenses to become effective July 1, 1934; all applicants shall be citizens of the United States, resident of New York, or an adjoining state; of 'good moral character, who never heen convicted of any crime'; revocation of license by the department upon verified complaint of infractions; publication in the dailies and trade papers of notice of license or renewal application; duplicates of all contracts for any engagements to be filled with the state department; performers 'shall not be required to give any lewd or immoral exhibition or to violate any provision of the penal law'; no split commissions.

The seven agents' committees appointed yesterday in Mr. Kendler's

(Continued on page 43)

N.Y. Palace Maybe All Screen Again With Animal Film

RKO may change the policy at the Palace, New York, again, this time going to straight pictures with Frank Buck's new animal picture, 'Wild Cargo,' on a grind run.

Circuit first had the picture in mind for the Music Hall, but now wants it on a Broadway run, like 'Bring 'Em Back Alive.' If it lands in the Palace it will mean the fourth in-and-out for vaudeville at that house withln a year.

RKO, meanwhile, is still trying to dispose of the Palace. The operating department calls it 'a headache.'

F&M MAY REPEAT TAB 'DESERT SONG' VERSION

Hollywood, Jan. 22.

Condensed version of 'The Desert Song' probably will be sent on tour again this season by Fanchon & Marco. Favorable replies from many indie exhibs has the proposition looking okay. Same cast would be used as last year, with Perry Askam heading it.

Previous circuit of condensed version broke all F&M booking records for length of tour, 73 weeks.

Pan in Court

San Francisco, Jan. 22.

Alex Pantages is in the U. S. Circuit Court of Appeals. He is asking that the Pantages Theatre Co. stand the gaff for the $252,000 he paid out for defending himself in the Eunice Pringle case.

Federal District Court in Los Angeles ruled against it once, but in last year's income tax payment for the company the quarter of a million was claimed as an exemption on the grounds it was a legal corporation expenditure.

RKO Buys Downey

The Morton Downey unit, which just completed its Interstate time, has been bought by RKO for nine weeks commencing this week in Kansas City.

Show plays straight percentage on a 50-50 basis with the theatre all over.

HOLMES' PERSONAL

Phillips Holmes may make a personal appearance at the Music Hall, N. Y., when 'Nana' goes in Feb. 1.

Holmes, in cast of 'Nana,' returned from a London vacation Friday (19).

UNIT REVIEWS

BLACKBIRDS OF 1934

(ACADEMY, N. Y.)

Lew Leslie's tabloidized 'Blackbirds of 1934,' running 65 minutes, should be a better unit than it was a Broadway production, but it isn't. Like its short-lived try as a $3 musical, the tab has the makings, but on the second day of its Academy, N. Y., break-in (Jan. 16-18) it was a lethargic, uninspired colored entertainment with few bright spots.

There's lots of players in a company that numbers about 42 people (outside of the colored Pike Davis pit band), and not a little production, but somehow it doesn't jell. As in the original Broadway try, the scenic and sartorial investiture are most commendable, but the paucity of talent figures negatively now, as then.

The line that varies from 16 to 19 girls at times is professionally expert in the conventional Harlem manner, but sans any other distinction. The two comics miss completely. There is some specialty dancing that's fair, and there is the productioned presentation of 'Mother's Son-in-Law' and 'Couldn't Take It Baby,' but that's almost verbatim per the original Broadway script. Since this is intended as a 40c entertainment, and there's a feature and other cinematic trimmings supposed to go with it, Leslie ought to apply the axe there.

Entire unit seems to be weighted down by its embarrassment of riches in the line of credits and personnel. It looks oke on paper, of course, for billing purposes, and the book, lyrics and song credits to Nat N. Dorfman, Alberta Nichols, Mann Holiner, Ned Washington, Joe Young and Vivor Young are not merely space fillers. Charles Le Maire's costumes and Mabel A. Buell's scenery likewise rate lobby identification, but there's so much of it the pruning shears are vitally necessary.

The personnel lists Worthy and Thompson, Slappy Wallace, Kathryn Perry, Eddie Hunter, Speedy Smith, Lionel Monagas, Mary Mathews, Cecil Mack's Choir, Pike Davis' Continental orchestra, Gretchen Branche, Louise Madison, Phil Scott and Al Richard.

Same opening is used, a rehearsal scene with the chorus in rompers, and the stage manager giving out instructions. From the start much of the book was lost in the void of the large auditorium. That's the most important element Leslie must consider, for even with the trough mikes the pick-up isn't any too good —at least not at the Academy—and it behooves him to figure principally for sight appeal.

The succession of comedy scenes and stepology, with production song numbers, is thereafter along familiar and not particularly effective lines.

Card game scene next, building up to a laborious pun on 'spades,' should be thrown in the ashcan. On the matter of unnecessary builder-uppering, that goes for the finale 'Black Magic,' which doesn't require that 'Emperor Jones' fol-de-rol or whatever is the idea. The costume and scenic flash alone would take the unit off far more snappily.

The Harlem racketeer comedy scene is about the best of the laff moments. 'Walking the Chalk Line' next, then 'Couldn't Take It,' two song numbers right on top of each other. Of the three stepping porters in the front-of-the-foots specialty, one of 'em alone is the act. The others stooge.

Leslie should salvage plenty out of his 'Blackbirds,' but it needs better routining. The ingredients are there. What's more, he has perhaps the best trade name for colored revues for commercial box office purposes. Whether or not the vogue for colored entertainment has passed, there's an institutional aura to the 'Blackbirds' label, dating back to that sensational 1929 show.

Leslie should fortify his rep by making the proceedings jell better.

Abel.

Marcus Loew
BOOKING AGENCY

General Executive Offices
LOEW BUILDING
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160 WEST 46TH ST.
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J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

THE NEW YORKERS

(ALBEE, PROVIDENCE)

Providence, Jan. 19.

For color, quantity, quality and wardrobe, Anatole Friedland's 'The New Yorkers' is hard to beat. It's clean-cut entertainment throughout, and about the classiest dish of theatre this town has seen in many a moon.

There are any number of swell features about this new unit, but about the best bet is the splendid routine of a classy chorus of 28 good-looking girls who handle their ensemble numbers with fine precision, winning loud and prolonged applause from start to finish, which means plenty for a town that has a reputation of sitting on its hands.

The dances are of the familiar Bobby Connolly brand, distinctive and gay. Chorus has been spotted quite frequently through the hour and 20 minutes of the show's running time, and the natives liked it.

There are 13 scenes which start off with one of Times Square brilliantly illuminated, and the chorus going through a smart and snappy dance. Other chorus highlights include a 'Roxy' number ith the Roxyettes doing a cleverly executed ensemble routine in military fashion, the costumes being copied after the Music Hall girls. Then there is an Oriental number that is dressed gorgeously in both costume and scenery.

Except in spots, comedy is of a mild variety. George Givot, Fred 'Pansy' Sanborn and Norman Frescott furnish the lighter moments. Givot is off to disadvantage early in the show, the audience failing to catch his Greek dialectic humor for which he is known on the air.

But in the closing scenes Givot warms up to his audience, getting plenty of response, especially in the telepathic number with Frescott and Sanborn. Givot also does an imitation of Harry Richman.

Sanborn clicks with his clever pantomime. He is spotted in one number for about 15 minutes in which he uses a xylophone for comical twists, embracing all kinds of stunts to provoke laughter, and getting it, too.

Madelyn Killeen sings one or two numbers throughout the piece, lending her personality to a very poor semblance of a continuity, which everyone in the audience forgets after the first couple of scenes.

The feminine hit of the show is 17-year-old Dawn O'Day. The youngster has a swell style of dancing loaded with sure-fire personality. Sammy Krevoff is spotted twice for his whirlwind dancing.

Business capacity despite the constant switches in policy at the theatre, and tilted prices, highest in town. Opening mostly due to nice advance ballyhoo, especially newspaper stuff concerning Connolly Friedland and others who came down here from New York to put the show in shape.

'Man's Castle' (Col) on the screen.

Marcelle.

'MODERN NIGHTS'

(RIVOLI, HEMPSTEAD)

Harry Krivit brought in a vaude unit on spec Friday (19) which was in no condition to be reviewed. It was a first day and with dozens of things to be corrected and changed. Obvious first day errors and nervousness and uncertainty. Expert repair work might create something quite different in a week's time.

What the unit has even in its first day crudity is laughs. That is, the Rivoli, Hempstead, laughed very loudly. This audience in a sense is a pushover, but still the Slate Brothers were responsible for most of the response, and these lads have heretofore demonstrated an ability to do the same in houses where laughter is more reluctant.

Primarily 'Modern Nights' is the Slate Brothers with production interruptions. They do their vaudeville act piecemeal and with numerous added bits. Its easy-to-take hokum, fastly paced. Interrupters include the Christiansons, a foursome, who dance; Lee Paul, slick card manipulator, who gets some laughs with two wop stooges, and several lesser participants, billed outside as Dinky Osmond, Diane Boswell, Joyce Summer and Louise Porach.

Chorus was so new the girls didn't know each other socially. They kicked out of time and out of line. Russell Markert is reported as the dance director. It was hard to believe. A girl singer, all arms, hung around awkwardly during one whole chorus number when her exit should have been made after the song. Christiansons made some stepping faux pas. Girls seem unable to maintain the pirouette pace set by the men.

Lee Paul was liked. There's a note of class in his tailored hamerclaw. A suave gent and a splendid trickster, he stood out.

Number of special sets are carried, with a company of 24 or so and a leader. Its fate will rest upon how accurately the doctors diagnose the ailments and how successfully they apply remedies.

Business was capacity. *Land.*

MURRELL UNIT

(RKO PROCTOR'S, NEWARK)

Newark, Jan. 20.

Although these acts were all booked by Roger Murrell, they are not advertised as a unit. But Bert Walton acts as mc. throughout. Presumably this is a unit in the making and is not ready yet to blossom forth. So far there is no special lighting and aside from the mc. who keeps entirely out of the individual acts, it is merely vaudeville.

With a brief announcement Walton introduces Irene Vermillion and the O'Hea Sisters. Miss Vermillion does much hard acrobatic dancing, including a flying split from the piano stool and a back somersault from the top of the piano. She pleases. The three O'Heas sing at length and end with a dance in diaphanous skirts.

On again, Walton takes to the orch. and comes into the pit, introducing Leo Freudberg, the leader. A stooge, apparently trying to get a front seat, talks with Walton, who finally gives him an 'audition' from the pit, while Walton kids him with gestures. The stooge, a tenor, wins the crowded house and gets engaged. Don and Betty, youngsters, do a short tap on drums.

Reynolds and White, with their usual act, play instruments well with one using a trick trumpet and violin with explosions and a luminous nose and head. One turns out to be a woman. Sibyl Bowan does imitations of screen stars and swishes with a Mae West.

Walton brings in the stooge and teaches him to sing, which is amusing. The stooge's singing gets the biggest hand of the show, and he should get his name mentioned, at least.

Concluding are the Russian Revels (17) with a balalaika orchestra, two girl steppers, and a dancing gold figure. With their Russian costumes and a bright set they make a colorful picture, while the Russian music and steps click.

MORT. DOWNEY UNIT

(AMBASSADOR, ST. LOUIS)

St. Louis, Jan. 18.

Morton Downey spent several grand whipping this show into shape, and from the scenery and production, it certainly looks it. Caught first show Friday, show clicked from start to finish, with never a let-down. It's playing here after the trip over the Interstate circuit in the south.

Travelers open and Downey's eight male singers run on singing, 'We're the Ones the People Like,' followed by chorus girls with same patter, Niki Lou Norman, the Frank and Milt Britton Band, who vary the opening challenge with a line that gets a laff; Olive Olsen, in a fan dance burlesque, and Downey, discovered in the backdrop.

Downey sings a chorus of 'Carolina Moon' and then makes a short speech about the show and the curtains close in, leaving the chorus to do a fast tap routine in 'one.'

Olive Olsen in the number one spot has a lengthy act, but one that clicked throughout. Interspersed with patter, she does several specially written songs, one an interpretation of various women. Girl proved almost a sensation and show had difficulty following her.

Chorus girls and boys then do a pretty number, followed by Niki Lou Norman for one chorus in 'one,' who then introduces Britton Band. Boys have most of their old gags which still go terrific and a lot of new material, sure-fire for laffs. In addition to the comedy, the various individual specialties, such as the trombone imitation of the airplane and train went very good.

Chorus then out with mops and cleans stage, seting the spot for Downey. Working with aid of the mike, the high-voiced crooner did five numbers and could have done as many more. His old standby, 'The Rosary,' clicked heavily, as did 'The Last Round-Up,' despite that Jackie Heller sang it for five weeks here earlier in the fall and number was figured washed up.

Macklin Megley staged the show.

Show ran one hour and five minutes Friday, but was tightened to an hour later.

State-Lake Acts

Chicago, Jan. 22.

Billy Diamond returned from New York last week after signaturing a flock of acts for a week at the Jones, Linick and Schaefer State-Lake.

Acts set are Olive Olsen, Arthur Tracy, Paul Remos, Stuart and Lash, Eddie Lambert, Jerome Mann, Bert Gordon, Frank Richardson, Harry Burns Co., Lew Parker and Gang, DeVito and Denny, Clifford and Marion, Leon Navarre, Ames and Arno, Five Cracker Jacks, Allen Kent Foursome.

On the fire are Lester Allen, Alleen Stanley, Ed and Morton Beck.

RKO VAUDE 2 DAYS

RKO Madison, rooklyn, takes a weekend vaude policy beginning Saturday (27).

FRED SANBORN

After fighting with the French Language in Paris is now back again to pick up his ENGLISH—dates.

IF YOU PLAY STAGE SHOWS

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CLARENCE E. LINZ
Receiver for
SOUTHERN ENTERPRISES, INC., OF TEXAS
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Manager ''Bottoms Up' Company
With Mr. Hoblitzelle I just witnessed your show, we both think it a great show—not a dull moment and everybody works.
Sincerely,
(Signed) *Clarence E. Linz*

THE FIRST NEW TYPE SHOW
"BOTTOMS UP"
28 PEOPLE—10 SCENES
Week of Jan. 20—MAJESTIC

THE SECOND NEW TYPE SHOW
"SWEET and LOWDOWN"
28 PEOPLE—11 SCENES
Week Jan. 26—PITT THEATRE
PITTSBURGH

Each Revue Includes 16 CHESTER HALE GIRLS

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Variety Bills

NEXT WEEK (Jan. 26)
THIS WEEK (Jan. 19)

Numerals in connecti with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (26)
Buck & Bubbles
(Four to fill)
(19)
Van Horn Inez & L
Ross Wyse
Gertrude Niessen
Gordon & Ryan
Gracella & Theo
Academy
1st half (26-29)
Cevenes
Benny Davis Rev
2d half (30-1)
Sibyl Bowan
Medley & Dupree
Song Writers P'de
(Two to fill)
2d half (23-25)
Honey Fam
Freddie Craig Jr
Jeanie Lang Co
Hal Sherman
Alex Hyde Orc
Audubon
1st half (26-29)
Harriet Hutchins

CLEVELAND
Palace (26)
Parker & Sandino
Stan Kavanaugh
Weist & Stanton
Amos 'n' Andy
(19)
Gene DeQuincy & L
Jack Whiting Co
Milton Berle
Rosalind Berle
Owen McGivney
Herbert Barris
COLUMBUS
105th St. (19)
Olsen & Johnson
DAVENPORT
Keith's
1st half (19-22)
Kate Smith Rev
DES MOINES
Keith's
2d half (30-1)
Kate Smith Rev
DETROIT
Downtown (26)
Monroe & Grant
Vic Oliver

Jack North
Ann Pritchard
Gates Ave.
1st half (26-29)
James Evans Co
Delivery Boys
Hickey Bros
Ann Pritchard Co
2d half (30-1)
Maximo
Fred Weber
Masters & Grayce
4 Flushers
Louise Gay Co
Metropolitan (26)
Casting Stars
Peter Higgins
Block & Sully
Buster West
California Revels
Valencia (26)
Honey Fam
Hilton & Garon
Francis Langford
Herb Williams
Adair & Richards
BALTIMORE
Century (26)
Catalelots
Hal Young Co
Edgar Bergen Co
Wheeler & Woolsey
Dorothy Lee
Lee Murray Rev
BOSTON
Orpheum (26)
Tankai & Okinu
Irving Edwards
Benny Marks Co
Russ Elmer & A
Duke McHale Co
(One to fill)

INDIANAPOLIS
Loew's (26)
Ted Lewis Rev
JERSEY CITY
Loew's (26)
Van Horn & Inez
Mary Haynes
Bernie & Wal
Bob Hall
Jans & Lynton Rev
MONTREAL
Loew's (26)
Monroe & Adams S
T & B Wonders
Lang & Squires
Buster Shaver Co
Carr & Martin
Dancing Aces
NEWARK
State (26)
Gordon's Dogs
Henry Thierien Co
Parker Wynne Co
Billy Glason
Enrico & Novello
PITTSBURG
Penn (26)
Carroll's Vanities
PROVIDENCE
Loew's (26)
Winnie & Dolly
Pete
Radio Rogues
Joe May & Dotty
Alexander & Santos
ROCHESTER
Loew's (26)
Cab Calloway Orc
W'SHINGT'N D. C.
Fox (26)
Dodge Bros Co
J Harold Murray
Lew Parker Co
Alex Hyde Orch

PAUL KIRKLAND
Playing
SCALA THEATRE
Berlin
NOW
Placed by
LEDDY & SMITH

Tracey & Hay
Kirk Howard & K
Toto
(One to fill)
1st half (19-22)
Dara & Costa
Roth Murray & K
Main Streeters
Ann Sutter
Hardeen
BROOKLYN
Albee (26)
Gertrude Niesen
Cass Mack & Owen
Reggie Childs Orc
(Two to fill)
(19)
Arthur Petley Co
Hunter & Percival
Radio Rubes
Barry & Whitledge
Kitchen Pirates
Madison
1st half (27-28)
Gilbert Bros
Sybilla Bowhan
Harry J Conley
Arren & Broderick
Lee & Rafferty
Prospect
1st half (27-30)
Delmar's Lions
(Others to fill)
1st half (20-28)
4 Cards
Kirk & Lawrence
Larry Rich Co
Marsalis & Richey
Oriental Follies
2d half (24-26)
Dorothy & King B
Fall Mall
Arren & Broderick
King Brawn
(One to fill)
Tilyou
1st half (27-28)
Capps Fam
(Others to fill)
BOSTON
Keith's (26)

Mary Small
Gordon Reed & K
Stone & Vernon
Large & Morgner
(19)
Artists & Models
HEMPSTEAD
Rivoli
2d half (30-1)
Delmar's Rev
KANSAS CITY
Mainstreet (26)
50 M'l'n Frenchm'n
(19)
Morton Downey Rv
NEWARK
Proctor's (26)
Connie's 'Hot Choc'
(19)
Irene Vermillion
Reynolds & White
Sibyl Bowan
Bert Walton
Russian Revels
OMAHA
Keith's (26)
Morton Downey
(19)
50 M'l'n Frenchm'n
PATERSON
Keith's
1st half (26-29)
Regent Revels
Sid Marion
2d half (30-1)
Swan & Lucille
Herbert Faye
Annie Judy & Zeke
Hal Sherman
Joe Wong Co
2d half (23-25)
5 Elgins
Gordon & Iona
Lita Grey Chaplin
Jack Pepper Co
Stepping Stars
PROVIDENCE
Keith's (19)
New Yorkers
ROCHESTER
Keith's (19)

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'New Yorkers'
(19)
Les Gellis
Annie Judy & Zeke
Doris Kenyon
Ross & Edwards
Rimacs Orc
CEDAR RAPIDS
Keith's
2d half (23-25)
Kate Smith Rev
CHICAGO
Palace (26)
Artists & Models
(19)
Gr'nw'ch Vill Foll
CINCINNATI
Albee (26)
Isen & Johnson
(19)
Stone & Vernon
Stan Kavanaugh
Dave Harris Co
Gus Van
4 Ortons

Amos 'n' Andy
SIOUX CITY
Keith's
1st half (26-29)
Kate Smith Rev
TRENTON
Broad
1st half (20-21)
Bird Land
Irving Edwards
Welch & Hill
Robbins Fam
Capitol
1st half (27-30)
Delmar's Rev
1st half (20-23)
Aussie & Czeck
Armida
Jack Pepper Co
Duke McHale Co
2d half (24-26)
Stanley Bros & A
D & H Blossom
Larry Rich Co
Natacha Natova

Paramount

NEW YORK CITY
Paramount (26)
Miriam Hopkins
Ray & Sunshine
Radio Rubes
(Two to fill)
AUSTIN
Paramount
2d half (31-2)
Weaver Bros
(Two to fill)
BUFFALO
Buffalo (26)
Milton Berle
Geo Prentiss
Maxellos
Evelyn Dall
CHICAGO
Chicago (19)
Harry Richman
Vincent Lopez
Janet Reade
Gordon Reed & K
Evans Ballet
Chernlavsky
Harding (19)
Edna Carey Curd
Sammy Cohen
Doris Roche
Agnes Ayers
Tom Dick & Harry
Betty Jane Cooper
Lathrop Bros
Marbro (19)
Vic Oliver
Zelda Santley
Miles & Kover Rv
Pops & Loule

Margot Crangle
Ray Huling & Seal
Southtown (19)
Long Tack Sam's
Shanghai Follies
Harold Boyd
Uptown (19)
Dave Apollon
Danzi Godell
Nora Williams
Ruth Jean & Gall
DALLAS
Majestic (26)
'Goin' to Town'
DETROIT
Michigan (26)
Julianna
Emil Boreo
FT. WORTH
Worth
1st half (27-30)
Thurston
HOUSTON
Metropolitan (26)
'Melody Mad Pr'de'
SAN ANTONIO
Majestic
1st half (27-30)
Weaver Bros
(Two to fill)
TORONTO
Imperial (26)
Count Bernivici
WACO
Waco
1st half (27-29)
Bottoms Up

Warner

ELIZABETH
Ritz
1st half (20-23)
Harry Delmar's Co
2d half (24-26)
NTG Rev
Collins & Peterson
PHILADELPHIA
Earle (26)
Cooper & Bickert
Hill & Hoffman
Fifi O'Orsay

(One to fill)
(20)
Carroll's Vanities
WASHINGTON
Earle (20)
Falls Reading & B
Duke Ellington Orc
(20)
Proski's Tigers
Grace Edler & R B
Fifi D'Orsay
Medley & Dupree

Independent

BUFFALO
Hippodrome (19)
LaVere & O'Brien
Harriett Hutchins
6 Lucky Boys
Karre-LeBarron Co
Whitey & Ford
Edgar Bergen
CHICAGO
State Lake (21)
Singin' Sam
Olive Olsen
Sen Murphy
Sandy Lang Co
Stone & Lee
Verne Buck Orc
DETROIT
State (19)
Aunt Jemima
Joe Morris Co
Buster Shaver
Andreens
Fred Stritt
Del Delbridge
T & R Wonders
Gene Sheldon

HOLLYWOOD
Pantages (18)
H'lyw'd Varieties
LOS ANGELES
Orpheum (18)
Page & Jewitt
Danny & dith
Duci DeKerekjarto
Brown & LeVelle
Herculean 3
Million Dollar (18)
The Claires
Harry Holman Co
O'Brien Sis & Mae
Frank Salerno
Barbarina & Pal
ST. LOUIS
Ambassador (19)
Beverly West
Flo Mayo
Babe Lavalle
Straff'd & Mayb'rry
Dolly Kramer
L & I Belmont
5 Mayo Girls

Loew

NEW YORK CITY
Capitol (26)
Johnny Bryant
Arnaut Bros
Adler & Bradford
(Two to fill)
Boulevard
1st half (26-29)
Ora Co
Jack North
Bobby Jarvis Co
4 Flushers
Ray & McKenzie R
2d half (30-1)
Minchua
Bobby Bernard
Bozo Snyder Co
Marty May
Clifford Wayne Co
Orpheum
1st half (26-29)
Clifford Wayne Co
Tito Guizar
Bozo Snyder Co
Marty May
Michon Bros
2d half (30-1)
Bob Ripa

Kirby & Dewal
Ray & McKenzi
Harry Howard
Vogues of 1934
Paradise (26)
Coleby & Murray R
3 Ponzellas
Welcome Lewis
George Jessel
Ching Ling Foo Jr
State (26)
Harris 2 & Loretta
3 Daveys
Donald Novis
Sid Page Co
Lambert
Singer's Midgets
BROOKLYN
Bay Ridge
1st half (26-29)
Maximo
Gale & Carson
Harry Howard
Louise Gay Co
2d half (30-1)
Ora Co
Murray & Moss
Abbott & Bisland

Fanchon & Marco

NEW YORK CITY
Roxy (26)
Ross & Edwards
Balabanow 5
3 X Sis
Stanley Bros
(Others to fill)
BROOKLYN
Paramount (26)
Vera Van
Cookie Bowers
Benny Ross
Maxine Stone
4 Franks
(Others to fill)
ATLANTA
Rialto (26)
Rodney & Gould
Silver Burns & B
Frank Swanee
(Others to fill)
BOSTON
Metropolitan (26)
Billy Rose's Show

DENVER, COLO.
Orpheum (26)
J & M Mason
Davie Jamieson
Vince Silk
Vicki Joyce
(One to fill)
(19)
Strand 2
Lee Willmot
Mitzy
Edwin George
Fern Dale
Vicki Joyce
LOS ANGELES
Paramount (25)
J & F Hubert
Harry Rose
(Two to fill)
(18)
Nell Kelly
Novak & Fay
Tex Morrisey
Harry Rose
Helen Wright

ST. LOUIS
St. Louis (26)
Bob Murphy
Mullen Sis
Van Cello
(Others to fill)

SAN FRANCISCO
Warfield (26)
Anson Weeks
(19)
Larry Adler
Violet Ray & N
(One to fill)

London

Week of Jan. 22

Canterbury M. H.
1st half (22-24)
Cole & Stanley
3 Sonos
2d half (25-27)
3 Edmund Boys
R & E Myles
Dominion
Alfredo Orch
Kit Kat Rest.
8 Rhythm Girls
Mae Wynn 4
New Victoria
Roy Fox Bd
Palladium
Mary McCormic
Lew Stone Bd
Brookins & Van
Anderson & Allen
Naunton Wayne
Baron & Blair
Palladium Girls
Trocadero
Hutch
Coram
Houston Sis
Leon Rogee
Elizabeth
Maurice
CLAPTON
Rink
Concha & Concha
4 White Flashes
Ayr & Leslie
COVENTRY
Palace
Dennis 2
Hugh Ormond
Heather Jones
EAST HAM
Premier
Lloyd & Hill
3 Greene Bros
3 Aberdonians
HAMMERSMITH
Palace
Mae Wynn 4
Naylor & Cecil
HOLLOWAY
Marlborough
3 Accordion Kings
Fyne & Furley
Anit Chas & Alvis
ILFORD
Super
Lloyd & Hill
3 Greene Bros
3 Aberdonians
ISLINGTON
Blue Hall
1st half (22-24)
3 Edmund Boys

R & E Miles
Tony Gerard
2d half (25-27)
Cole & Stanley
3 Menos
Tony Gerard
LEWISHAM
Palace
Ladd Grace & C
Fay Dawn
LEYTON
Savoy
Freddie Phyllis & A
Mayer & Kitson
Keith Wilbur
NEW CROSS
Kinema
Morris & Cowley
O'Shean & Joan
Tarano & H'dwicke
PECKHAM
Palace
Morris & Cowley
O'Shea & Joan
Tarano & H'dwick
Tower
3 Magnets
3 Maxfield Bros
Victor Moreton
SHEPH'RDS BUSH
Pavilion
Naylor & Cecil
STAMFORD
Regent
3 Accordion Kings
Fyne & Furley
Anita Chas & Alvis
STRATFORD
Broadway
Freddie Phyllis & A
Mayer & Kitson
Keith Wilbur
Empire
Nervo & Knox
1934 Road Show
STREATHAM
Palace
3 Magnets
3 Maxfield Bros
Victor Moreton
TOTTENHAM
Palace
Concha & Concha
4 White Flashes
Ayr & Leslie
WOOLWICH
Hippodrome
Fay Dawn

Provincial

Week of Jan. 22

BIRKENHEAD
Park
Mastersingers
BOURNEMOUTH
Regent
Eileen Latham
HULL
Palace
2d Crazy Show
LEEDS
Empire
Lake's New Show
Wilkie Bard
Fred Barnes
Florence Smithson
Harry Champion
Rego 2
3 Kasracks
De Suter Bros
Desmond's Girls
2 Anartos
Dines & Dines
NOTTINGHAM
Empire
Armstrong Bd
Hippodrome
Syd Seymour
Mathatters Bd

PORTSMOUTH
Hippodrome
Danny Malone
Co as booked
SHEFFIELD
Empire
Mrs J Hylton Bd
Billy Russell
Golda & May
Chris & Colombo
Borstal Boys
SOUTHAMPTON
Hippodrome
'How Do Mr Br'wn'
Teddy Brown
Bower & Rutherf'd
SUNDERLAND
Empire
Jack Payne Bd
2 Shamvas
C & N Kay
Melvilles
Jean Kennedy
Neumann W & Y
Bert Watson
SWANSEA
Empire
1st Crazy Show

Cabarets

NEW YORK CITY

Algonquin Hotel
Howard Lanin's O
Russell Johns
Ambassador Grill
Happy Feltan's Orc
Pancho & Mary
Astor Roof
Jack Berger Orch
Bal-Musette
Leon Belou
George Marchal
Pierrotte
Millard & Anita
Nina
Mme. Yvette
Georgette
Apache Orch
Biltmore Hotel
Paul Whiteman Or
Ramona
Rhythm Boys
Floria Armstrong
Bowery
Lou Dolgoff
John Barry
Nellie Durkin
3 Blue Fashers
Fred Jordan
Mabel Bradley
Ben Tabler's Bd
Casino de Paree
Bill Robinson
Rex Weber
Ben Pollack Orch
Don Redman Orch
Holland & June
Saxon Sis
Hinda Wassau
Central P'k Casino
Eddy Duchin Orc
Geo Murphy
Geo. Metaxa
Gomez & Winona
Chapeau Rouge
Peppy de Albrew
De Marcos
Ilena Strenge
Dick Gasparre's Or
Club Bastile
Spivey
Sue Hicks
Palla Howard
Wallace & Arnold
Chas Columbus
Huston & Harder
Club Montmartre
Charles Readers' O

The Murrays
Teddy Lynch
Commodore Hotel
Isham Jones Orc
Isabel Brown
Cotton Club
Jimmy Luntsford O
Croydon
Charles Eckels Orc
Delmonico's
Al. B. White
Rita White
Val Vestoff
Janis Williams
3 Octaves
Modernistic Rev
Joe Venuti Orch
1 Chico
Tanco & Lorca
Las Ajedas
Adelina Duran
Orlando Ricarde
A.B.C. 3
Pilar Arcas
Embassy
Hay & Sabine
Gertrude Niesen
Jane Vance
Jack Pettis Orc
Essex House
Glenn Gray Orc
Gallagher's
Sid Tomack
Rosalie Roy
Muriel Ellis
Gerty Dwyer
Bert Goodman
Medisco & Michael
Benny Levy
Chas. Connoughton
Al Fields Orch
Gov. Clinton Hotel
Enoch Light Orc
Ha-Ha Club
Danny Healy
Jack White
Jerry Bergan
Lillian Fitzgerald
Roth-Andrews Orch
H'lyw'd Restaurant
Tris Adrian
Betty Real
Catherine O'Nell
Jerry Lester
Pietro Gentile
Florence Valarez

Kay Katye & K
Girl Friends
Gary & Dixon
Alice Kellerman
Marion Martin
Harriett Myrne
Sophie Tucker
Hotel Dixie
Art Kahn Orc
Hotel Lexington
Jack Little Orc
Hotel ontclair
W Scotti Orc
Mario & Eulalie
Hotel New Yorker
Abe Lyman Orc
otel Roosevelt
Rubinoff
Chiquita
Rita Renaud
Jean McCauley
Del Lopez 3
Sterling Sis
Osgood Sis
Joe Capella Orch
ings Terrace
Al Shayne
Gladys Bentley
R'b'r'gs' Williams
Ted Brown Orch
Maison Royale
Walsh & Arnold
Antobal Cubans
Manhattan Grill
Tom Brown Orch
Hans Bruno
Meyer Orch
Mayfair Yacht Club
Dwight Fiske
Maurell & Cordova
Walter O'Neill Orc
Montmartre Club
David-H'da Murray
Teddy Lynch
Raoul Orch
Moulin Rouge, B'kn
Larry McMahon
Connie Lang
Eleanore Gardner
Frank Morey
Martin Trini Orch
Murray's
Johnny Howard
Bobby Brinn
Edith Lowe
Mitzy Rouss
Hammer & Sledge
Ethel Agid
Leah Lazarus
Jim Josephs Orch
Nellie's Roundup
Nellie Edwards
Jack Davis
Adele Ferguson
Palais Royal
Doris Baxter
Nitza Vernille
Florence Desmond
Caperton & Biddle
Emil Coleman Orc
Paradise
Buddy Rogers
Filecia Sorrell
C'ntess Von Loesen
Zanette & Manon
Ann Lee Patterson
Nelda Kincaid
Dixie Dunbar
Danny Alvin Orch
Barbara Jason
Edith Roark
Jack Fulton
Goldie
Robt Lawrence
Sherr Bros
Paramount Grill
Herber & R
Gertrude Hoffman
Anthony Trini Orc
Park Central Hotel
Ozzie Nelson Orc
Harriett Hilliard
Adair & Richards

Petit Palais
Guy Rennie
Frances Langford
Rhys & Owen
Counters Deon
Jay Lynne
Mile Deoris
Crawford & Caskey
Jolly Coburn Orc
Place Pigalle
Harry Rosenthal O
Marion Chase
Alfonzo's Bd
Plaza Cafe
Lou Taylor
Irv Grasmann
Harry Seeman
Eddie Ashman
Al Aeshane
Restaurant La Rue
Arthur Warren's O
Russian Arts
Joe Morantz Orch
Renee & Laura
Nicolas Hadarick
Barra Birs
Misha Usanoff
Samovar
Eli Spivack
Nina Miraeva
Paul Zam Orc
Johnn Russell
Savoy-Plaza
Freddie Martin Orc
Simplon Club
Irene Bordini
King's Jesters
Wm Farmer Orc
St. Moritz Hotel
Leon Belasco Orch
Vera Van
Margarite & Leroy
St. Regis
Phil Harris
Caperton & Biddle
Small's Paradise
Black Rhythm R
Myra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Orc
Vanderbilt otel
Nathan Kroel's Orc
Tic Toc Club
Gypsy Markoff Orc
Charles Judels
Village Barn
Paul Tremaine
Eddie Pritchar
Josh Medders
Georgia Wildcats
June Kay
Lulu Bates
Floria Vestoff
Ted Fletcher
H. Montgomery
Village Nut Club
3 Roberts Bros
Zara Lee
Scotty Conner
Milton Spielman Or
Vogue
Frances Maddux
Waldorf-Astoria
Rosita & Ramon
Ilyenia Strenge
E Madreguera Orc
Xavier Cugat Orch
Foem Oro
Jaffry Oro
Wivel Cafe
Amy Atkinson
Jack Wick
Lillian Lorraine
Ami Pavo
Ma'dle Du Fresne
La Salle Orch

CHICAGO

Bismarck Hotel (Walnut Room)
Helen Nafe
Myrio & Desha
Elmo & Red
Maxine Gray
Ted Weems Orch
Boulevard Room (Hotel Stevens)
Irving Gagnon
Ruth Broughton
Chas Agnew Orch
Blackhawk
Deane Janis
Hal Kemp Orch
'Skinnay' Ennis
Bob Nolan
Cafe deAlex
Dorothy Denese
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
Sol Wagner Orc
Chez Paree
Janet Reade
Aunt Jemima
Yacht Club Boys
Sally Gay
Jimmy Hadreas
Vincent Lopez Orc
Club Leisure
Lucio Garcia
Billy Meagher
Joe Manni's Orch
Betty Chase
Jack Sexton Jr
'Sugar' Harold's Or
Club La Masque
J & B LaMarr
Edna Leonard
Eddie Morton
Francis Stillman
Al Garbell
Earl Willis Orc
Club Royale
Joe Lewis
Nellie Nelson
A & N Selby
Rose 2
Fritz Miller Orc
College Inn
Noble Sissle Orc
Paul Ash Orc
Sally Sweet
Jack Law
Congress Hotel (Joe Urban Room)
Art Kassel

Robert Royce
Cherie & Tomasita
Carlos Molina
Colosimo's
Julia Lyons
Dorothy Henry
Deronda & Barry
Enrico D'Alba
Eddie Decring
Countess Boriska
Signor Barsoni
Art Buckley
Bob Tinsley Orc
Club Alabam
Phyllis Herry
Patsy McNair
Gloria Starr
Eddie Roth Orc
Drake
Ruth Lee
Biltmore 3
The Crusaders
Lucille Johnson
Earl Burtnett Orc
Harriet Lungdren
Edgewater Beach
Esther Todd
DeRonda & Barry
Art Carroll
Bob Sylvester Orc
Frolic's
Wally & Ver Dyn
Joe Allen
Ginger Pearson
Ruthania & Malc'm
Evelyn Regan
Evelyn Hoffman
(Hotel LaSalle)
Art Kahn Orc
Hi-Hat Club
Al Zimmey
Trudy Davidson
Kolya & Berte
Margar't Lawrence
Ellie Burton
Calla Sis
Dot Meyers
Bobby Dande
K-9 Club
Billy Brannon
Half-Pint Jaxon
Ed Casey Orc
Leon La Verde
Earl Partello
George Oliver
Maroni's
Rolando & Verditta
Owen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt

Maurie Morst Orch
Club Minuet
Trudy Davidson
'Sugar' Kennedy
Mildred Morris
Fred Casey
Frank Sherman
Morrie Stanton Orc
Mural Room (Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
"Opera Club"
Lawrence Salerno
Bernice Stone
Tom Gentry Orch
Jose Rivas Orch
Pierce & Harris
Palmer House
Rosita & Ramon
Harrison & Fisher
Lowe Burnoff & W
Gale Page
4 Californians
Stanley Morner
Abbott Girls
Richard Cole Orch
Paramount
Jack Waldron
Julia Garrity
Miss Harriet
Nellie Nelson
Billie Gerber
Playground
Dot Culbertson

Peggy Paige
Joe Little
Adele Gould
Don Elkins
Jimmy Frances
Milford Bolin
Lou Shatel Orc
Rainbo Gardens
Frank Wilson
Dorothy Thomas
Jules Stein Orc
Samovar
Wade Booth
The Randalls
Miss Capers
Muriel Lovo
Tommy Lyman
Lyle Smith Orc
Terrace Gardens
Romo Vincent
Ainsley Lambert
Clyde Lucas Orc
Via Lago
Crane Russell Orch
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Pd
100 Club
Edna Rush
Cele Davis
Virginia Hevy
Billy Gray
Ethel Allis
Myra Langford
Danny Alvin Orch

NEW ACTS

'JOHN HENRY'
With Juan Hernandez
Singi
16 Mins.; Full (Special)
Orpheum, N. Y.

A CBS presentation of a musical sketch novelty which was on the air waves for sometime prior to five or six months ago. Artists Service Bureau is booking the attraction in vaude, where it fills its assignment in a worthy manner. An ideal middle-of-the-bill choice for vaude combinations of average or better classification.

Juan Hernandez does the character of the Black river giant who leads his cohorts in song and, among other things, goes in for voodoo savagery. The closing number in which he exerts a voodooistic spell as a means of marking his girl, that no other man will invite himself to her attentiton or be invited, is colorfully dramatic. Hernandez, whose voice impresses throughout, is equally as effective dramatically as he churns himself up into a high sweat in invoking the powers of the gods.

Act carries a chorus of 12 colored singers and a girl. Latter is a stage prop for the closing number but leads to it in a brief song and dance number. She has lots of personality and might develop importantly in a specialty way.

A plantation drop, cabin, etc., serves as background, men carrying sledge hammers to further bring out a picture of railroad workmen. In one group number Hernandez and his men go through the motions of driving rail spikes, orchestra supplying a metallic accompaniment for effective results.

Over well up here Thursday night.

Char.

MASTERS and GAUTIER
Comedy, Singing, Dancing
15 Mins.; One
Orpheum, N. Y.

Here are the makings of what looks to be a next to closing act for that spotting on all bills. Not exactly rough in its present form, having enough strength to hold down the envied position up here, but as it goes along will improve. The threat to develop is strong in this case.

Both men of the double are capable, one as a comedian who fools around a little with songs, the other as a straight who snaps out of it well on dancing.

Comedian Gautier, is a good comic type. He is a little of this and a little of that, doing a dope that lear. strongly to stew stuff. Meanwhile he's a little of Joe Penner on business and gestures, and a touch of Rex Weber on talk.

Team sailed into a strong hand Thursday night, forcing an encore.

Char.

Agents to Organize

(Continued from page 41)

office, and the division each represents, are:

T.A.R.A. (licensed Equity agents) —M. S. Bentham, Richard Pitman.

RKO—Maurice Rose, Alex Gerber.

Loew — Irving Cooper, Mark Leddy.

Independent — Phil Coscia, Hall.

Equity (not in T.A.R.A.)—Arthur S. Lyons, George Goldsmith.

Radio — Danny Winkler, Scheuing.

Pictures — Louis Leland Hayward.

Presentations—Abe Lastfogel, Al Rogers.

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Sid Silverman, President
154 West 46th Street New York City

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Single Copies.....15 Cents

Vol. 113 120 No. 6

15 YEARS AGO

from VARIETY

Lambs club made a levy of $60 a member to absorb a floating debt of $70,000.

business on the boom. happy, but thinking of

Sophie Tucker sold her autograph for $500 at an auction for a war charity. Started at $6, but Soph had friends.

Jack Dempsey was touring as an added attraction with a burley.

Payton opened a stock company in Newark. Scale 10 to 50c.

Five ticket specs arrested for peddlin without licenses. Test cases of new law.

New racket was buying empty cigar boxes of expensive brands and lling them with cheap smokes for presentations. Corona-Corona empties brought as much as $5 a box.

Hagenbeck show sold in winter quarters to Mugivan & Bowers.

D. W. Griffith, Chaplin, Fairbanks, Bill Hart, Mary Pickford and Fatty Arbuckle signed a pact to stick together and combat the managers as soon as their contracts terminated. The start of United Artists. William G. McAdoo gave them the idea when they were touring for the Liberty Loan.

Marcus Loew told distribs that ictures must not day and date at his New York theatre with any other Times Sq. house. Otherwise it lost all the time. House is daily change now.

50 YEARS AGO

(From Clipper)

College confab on athletics developed a kick against the curve ball, contending the pitcher no longer delivered the ball 'in an honest, straightforward way.'

Maurice Grau was after the singers of the New Orleans French opera for a South American tour following their season. Local impresario was raiding the troupe without waiting for the season to

Yale Glee club, touring, in a wreck near Louisville. Two of the singers badly hurt. Tour abandoned.

Seventh St. opera house, St. Paul, closed by attachments. Audience dismissed and a jam when it was found there was not enough money in the box office to pay the patrons

Harry Watson, Jr., was doing a juvenile Dutch act with his sister, Laura. Later Watson, Bickel and Wrothe.

Barnum show spotted March 20 for the N. Y. opening. To stay six weeks. At the old Mad. Sq. Garden.

P. T. Barnum interviewed by the N. Y. Sun on the cost of circus business, and how the figures rolled out!

Train carrying Minnie Hauk opera company from Buffalo to Phila., snowed in, the drift completely covering the train. Hotel proprietor in Dunkirk, near where it happened, took a load of food to the troupe. Held up nine hours.

Inside Stuff—Pictures

Boston is the one big town where Eddie Cantor's radio program is not heard Sunday nights. A church program with priority shuts him out. Bostonians have to fish for distance to bring him in. This has influenced the grosses on Cantor's film releases playing Boston which tend to be proportionately off by the average business done in other major keys.

As a favor to Sam Goldwyn the comedian recently agreed to make a trip to Boston if a legitimate reason could be found. So Cantor went to Boston to speak at a charity drive luncheon with the creme de la creme attending and favorable publicity in the Boston press was big.

There was a 30% difference in gross as between 'Kid From Spain' and 'Roman Scandals' on the Boston first run.

A featured player talked himself out favor with syndicate photographers at a ball in Los Angeles the other night. Bulbers set up to snap him when he turned on them with a sarcastic and pungent speech to the effect he wanted no pictures taken for the papers—and furthermore, the latter had nothing to do with his rise to prominence in films. The boys packed up their boxes, but the player on the persona non grata list, insofar as any syndicated pictures are concerned except by special assignment when the bulbers are forced to snap him.

Several other prominent film players were passed up by the photogs at the ball—all because of previous verbal attacks at one or more of the bulbers.

Paramount will not let its crop of five new New York plays rest on the shelf this season. tudio figures all of them good screen material and four will bt put into production by Feb. 20. They are 'Murder at the Vanities,' which Mitchell Lieson directs; then will follow 'Double Door,' which Charles Vidor is to make; 'She Loves Me Not,' with Bing Crosby starred and produced by Ben Glazer, and after that will come 'Pursuit to Happiness,' with which Arthur Hornblow makes his debut as a Paramount producer.

'Sailor Beware,' the fifth of the crop, will go into production the latter part of May.

Paramount has turned down a reported offer of $50,000 from Metro for the stage and screen rights to 'Mrs. Wiggs of the Cabbage Patch.' MG wanted to use it for Marie Dressler.

Paramount officials feel that as Metro will not loan out players, or aid in any way on production matters, there is no reason why it should sell desirable material to that studio.

In another instance Paramount turned down 20th Century on 'The Play's the Thing.' Century wanted it for George Arliss. Paramount informed Century that it was okay at $30,000 if Century would loan Fredric March. This idea did not split home plate and the deal died.

Commercial laboratory workers on the coast are seeking to get a code for the district on account of the confusion with the lab conditions existing under the film pact.

Lab workers in commercial plants work under the code as set up in the east while tudio lab men are amenable to the film pact. Former has the commercial men working hours in excess of the studios and for a minimum salary lower than on the picture lots.

It's particularly confusion to the workers as members of the union, 683, IATSE, switch between commercial plants and the studios.

Report of the Copyright office to Congress reveals a marked falling off in motion picture material submitted for entry, though the number of productions entered the year ending June 30, 1933, is slightly above the figures for the previous year.

Two classes are included in the summary: photoplays and motion pictures not photoplays. Of the photoplays registration last year was 1,728, as against 1,602 the previous year, and 1,846 in the year ending June 30, 1931. In the non-photoplay class the figure was 1,442 for the '32-'33 period, as against 1,440 the previous year and 1,934 for '30-'31.

L. Rothafel spoke to the boys at last week's luncheon of the Cheese Club. It was an impressive speech wherein Roxy presented his side of the Radio City situation and while Harry Hershfield, president of the Cheese Club, at first asked all newspapermen to accept everything off the record, he later indicated, after the conclusion of the speech, that it was okay to use discretionary excerps for publication.

Rothafel said nothing out of order, merely stating he had been ousted before, had had battles before, had resigned before, and that, 'While I'm out, I'll come back'. And that brought cheers from the cheesers.

An odd advertising agency situation exists on 'Nana,' new Sam Goldwyn picture going into the Music Hall, New York, Feb. 1.

While Lord & Thomas handles the Hall and advertising on its pictures, Goldwyn has preferred ad copy from Donahue & Co. The rub is that while Donahue & Coe furnishes the copy, the ads are placed on the Music Hall date by Lord & Thomas. For the rest of the country D&C will follow all the way through on ads.

For British distribution Metro has changed the name of 'Prizefighter And the Lady' to 'Everywoman's Man'. Squawks on the title even from exhibs in the U. S., so company figured on not chancing it abroad. Billing is somewhat freak, too, for England, where Carnera is supposed to be bigger than Baer. Baer gets top billing, with smaller type going to Carnera. In the U. S. Baer, Carnera, Dempsey and Myrna Loy got equal size type under the title.

Both Frank C. Walker and Arthur Mullen, whose resignations have been accepted as members of the National Democratic Committee, are from and of show business.

Walker is general manager of the M. E. Comerford interests and is connected with the MPTOA. Mullen, for many years, has been Publix's legal representative in Nebraska.

Inside Stuff-Vaude

Report that the parents of Richy Craig, Jr., had received but $193 from the proceeds of the benefit show staged in their behalf, was erroneous, according to the sponsors of the event. They declare that the widow, Edith Craig, received $524, and the parents a like amount.

Receipts were $1,695 and expenses $647. Among expense items deducted was one for $100 for a headstone for the late comerian.

Ticket sale for the show at the New Amsterdam amounted to $1,081. There were some individual contributions also, totaling $614, of which the $300 paid b Bob Hope for a picture of Craig was the largest single item.

Among the outstanding theatre successes in years around Pittsburgh is that of the Pitt, where vaude has been shelved in favor of unit shows with films. Although Pitt has been open more than three months, house started to improve only four weeks ago when it booked in its first unit, 'Bottoms Up'. Since then the 'Scandals' tab, 'Shuffle Along' and 'Spices of 1934' have followed. Grosses doubled and in at least one case, 'Scandals', tripled.

The Pitt is being operated by George Schaffer, millionaire theatre owner from Wheeling, W. Va., who took this former legit house over mostly because he was tired of inactivity. Warned on all sides that the Pitt was out as a stage site, due to its small capacity, 1,600, with 400 of these seats in the second balcony, he went ahead anyway.

House has been averaging better than $8,000 weekly with a nut of less than half that. But the Pitt has had everything its own way in town as far as the stage is concerned. With the Penn, Loew deluxer, half a block away, resuming stage shows Jan. 26, Schaffer may not find the going so easy. It's freely admitted locally that it was the Pitt's click that sent the Penn back to stage shows after almost two years of straight pictures.

As a gesture in starting the new deal in stage shows at the Denver, Orpheum, Harry Huffman entertained 200 businessmen and women at a luncheon with Fanchon (Fanchon & Marco), Estelle Taylor and Al Lyons as guests of honor. Huffman introduced the speakers who were Gov. Ed Johnson, Mayor George Begole, Fanchon, Miss Taylor and Lyons.

At least a dozen reps from the two Denver dailies attended and never gave the luncheon a line.

Arch Selwyn, through his attorney, Samuel W. Tannenbaum, has registered a formal complaint with the William Morris agency over Florence Desmond, whom the latter set with the Eddie Cantor unit. The mimic was brought east by the Morris office.

Selwyn claims a three years' contract with Miss Desmond and upon her arrival in New York she, too, was notified. She was placed under contract by Selwyn while at the Embassy club, New York, and before going to Hollywood.

Sam Kahl, former booking exec of the Orpheum circuit, and now associated with a life insurance company, led his firm in sales for December in the central states zone.

In last week's review of the Pantages Hollywood bill Joaquin Garat was reported as being a Filipino. Garat shays he is Mexican.

Inside Stuff—Legit

'And Be My Love,' which opened at the Ritz, N. Y., last week, is the same play called 'Lovers, Happy Lovers,' which was tried out last spring in a rural show shop by Brock Pemberton. It flivved in London under the title of 'Women Kind,' being brought across and presented in Montreal and Toronto under the British label.

Pemberton couldn't find the leads he desired and Lewis Galantiere and John Houseman, the authors, took back the script, although they received $550 in advance royalty. Pemberton mentioned that two English actor-managers, Maurice Colbourne and Barry Jones, were interested and the authors did business with them, shutting out Pemberton.

Certain revisions of the script had been suggested by Pemberton and Antoinette Perry, the former eventually claiming that when an unproduced script is taken back by the authors all managerial matter inserted shall not become the property of the authors. The Minimum Basic Agreement states that it does but the Dramatists' Guild has conceded, off the record, that the provision pertains to produced plays only.

Clarification of this point was to have been put to an issue by Pemberton, but with the show panned and its chances doubtful, he now figures to let the matter drop. Miss Perry, not being a signatory to the agreement, has the right of suit, but will probably let her claim slide for the same reason.

Liquor Administrator Mulrooney, for New York State, replying to managerial pleas for bars in theatres, states unequivocally that 'there never has been a bar in a theatre and never will be.' Either the administrator holds strictly to dramatic performances as theatre, or he is hazy as to his facts.

Fifty years ago the bar was a factor in many drama houses and in some theatres patrons were served in their seats. All of the variety theatres maintained bars and it is but little more than 25 years since Weber and Fields had a bar in their theatre at Broadway and 29th street.

Koster and Bial's music hall served drinks continuously, as did Hammerstein's Olympia and Proctor's 58th Street, none of which classed as third raters, while the Casino maintained a bar in what later became the top gallery when that house was first opened, back in 1883, and the Metropolitan Opera House had a bar on every floor from the time of its opening in the same year.

The People's theatre, a drama house, had a bar opening off the lobby and, of course, there was the short lived Folies Bergere (Fulton theatre) which opened as a dine and drink spot with a stage revue.

Crosby Gaige's intention to revive the English pit idea for 'Hat, Coat, Glove', yet to reach New York, is possibly predicted by the recent suggestion that ticket speculation be abolished by doing away with all reserved seats. He'll rope off a few of the rear rows of the orchestra, tickets for which will be sold only on the night of the performance. Some years ago this was the almost universal practice on the road, from six to 10 rows being sold without stubs. It was unwritten law after the first act any unclaimed seat could be occupied by those in the unreserved section, and a rush always followed the fall of the first curtain.

Originally the pit was the entire lower floor area, all of the seats between the stage and the 'dress circle', the latter usually a horseshoe around the rear of the first floor slightly raised above the rest of the chairs. Later on the four or five front rows were reserved as stalls, with the pit being pushed back further and further as the years passed. The Thalia theatre, on the Bowery, was the last New York house to have an actual pit with a separate entrance for the mob through arches under the dress circle.

Printed copies of Eugene O'Neill's 'Days Without End' didn't go out to reviewers until Wednesday (17). Random House, O'Neill's publishers, wasn't permitted to send the tome out earlier.

Some years back, when Liveright was publishing the O'Neill plays i book form, the copies were sent out to dramatic critics before one of his plays opened. One critic sat down and wrote a column and a half pan of the show from the book before the show opened, O'Neill then deciding that such things wouldn't happen any more. Now has a clause to this end in his contract.

Joseph Verner Reed, who recently blasted about chiseling and other practices among a flock of legit showmen, declaring himself out of show business at the time, isn't out yet. He has a piece of 'By Your Leave,' which drew promising notices in Philadelphia. Show is due at the Morosco, N. Y., this week.

Before he ostensibly bowed out Reed promised to back Richard Aldrich and Alfred de Liagre, the presenters of 'Leave,' and went through with it. Show is said to have turned a profit on the try-out engagement.

The ushers at the Majestic, N. Y., gave what they thought was a travesty on 'Murder at the Vanities' last Friday (19) at midnight. Before it started one of the lads came before the curtain and explained: 'Before you give it to us, we'll give it to you,' a loud bird coming from the monkey-jacket boys.

That was about the best thing about the affair, but the house was better filled than at the regular performance that evening. Orchestra and stage crew stuck on the job through an arrangement with Louis Lowenstein, house manager.

Government Funds Behind 12 Plays Cast in Equity Offices by C.W.A.

welve companies units of legit players rehearsing as many plays under salary provided for by the Civil Works Administration. All are slated to open simultaneously next (30) Roosevelt's birthday. The presentations will given in high school auditoriums within the city of Greater New , idea of hospital showi regarded as impractical.

Originally 10 stocks were designed but when most of the directors volunteered their services gratis the other units were added. Schedule of expenditures has been worked out to the dollar. While the presentations are booked for only two weeks, the 150 actors and actresses employed will be paid 34

Forty-five actors who will receive $30 weekly accounts for an item of $9,680; 60 actors getting $27.50, totals $11,330, and 45 players at $25 each will receive $7,650 in all. Total outlay will be slightly over $28,500.

Schedule performances and school auditoriums will probably not be made public, it being the aim of the C. W. A. and those it placed in charge of the actors' relief to shield the players who have accepted the jobs out of necessity. C. W. A. has a former Times reporter acting as press agent, with the idea of forming other communities to the actual method of this type of relief. No provision appears to be made for settings nor props and some of the players have been referred to the Stage Relief Fund clothing department for needed costumes.

Shows in rehearsal and the accompanying stagers: 'The Show-Off', George Kelly; 'The Curtain Rises', Frank McCoy; 'A Midsummer Night's Dream', Percival Vivian; 'The Family Upstairs', Charles Scofield; 'Tommy', Edward Waller; 'The First Year', Frank McCormack; 'She Stoops to Conquer', George Vivian; 'Late Christopher Bean', John Hayden; 'Jonsey', Rowland G. Edwards; 'Meet the Wife', Addison Pitt; 'Sal Water', E. J. Blunkall, and 'Pigs', Clifford Storck.

Headquarters of the C. W. A. experiment are still in Equity's offices but the latter states it in no way has influenced the casting. Office space was provided because other quarters promised were not outfitted. Equity stated its position after many complaints were filed by players failing to get jobs. Claimed the directors casted the plays.

Yonkers, N. Y., Jan. 22.

A troupe of unemployed actors is being organized in Westchester along the lines of the group that operated in Nassau county last year.

Movement is directed by State Education Department, with funds for payment of salaries and other expenses from the C. W. A. John A. Robb, with an office in White Plains, is in actual charge.

First presentation will at White Plains about Feb. . Play chosen is 'The Easy Mark'. More than one company may be formed. Performances will be given throughout the county. Nominal admissions will be charged and receipts go to unemployment committees in the various communities.

Pola Negri-Shuberts Settle Contract Privately

Differences between Pola Negri and the Shuberts were up for arbitration last week. Counter claims concerned the artist's contract to appear in 'A Trip to Pressburg' which opened and closed during its try-out. It is reported a settlement was affected during the hearing, which was abandoned.

Miss Negri claimed $4,000, under a contract guaranteeing her four weeks. She withdrew on account of illness at the end of the first week. Shuberts claimed Miss Negri could have rejoined the show when it jumped to Washington from Pittsburgh. They also contended she delayed her arrival from Europe and asked $25,000 damages.

Success Story

Hollywood, Jan. 22.

When Milton H. Gropper left Hollywood a couple of weeks ago for New York on the Chief he had $30 in his pocket. Train had a mishap at San Bernardino. Gropper was shaken up. Railroad company gave him $200 for the damage he sustained.

New Year's Eve he started shooting dice on the train and when he hit New York Gropper had $600. So he put a new play in rehearsal.

10 DARK WEEKS IN 4 MONTHS AT NIXON

, Jan. 22.

With 'Queen Christina' extending its road show engagement only because Nixon n't get an attraction, town's only legit house is now in its tenth legit-less week since belated opening of season in late September. And that's not all either, since prospects are none too bright for remainder of season.

Nixon has 'School for Husbands' as fifth subscription play next week (29) with 'Let 'Em Eat Cake' following. After that two more dark weeks loom, 'Double Door' winding up subscription season Feb. 26. Not a thing in sight yet to follow.

It's generally agreed that this looms as the worst legit season here in years.

'M'Lord, the Duke' Goes In H'wood Playhouse

Hollywood, Jan. 22.

'M'Lord, the Duke,' a new play by Norman Cannon opens at the Hollywood Playhouse Feb. 5, instead of 'Windows' as previously announced. Cannon and E. E. Clive direct.

Cast includes Zeffie Tilbury, Arthur Treacher, Henry Mowbray, Claire Verdera and Clive. 'Windows' was postponed due to a pic engagement for George K. Arthur who was to head the cast.

Showboat Cast Lays Off Intact for 6 Months

Appears that the showboat 'Dixiana,' which has been tied up and dark on the river for the past six months, has finally given up hope of opening. City authorities are getting tough about the lengthy parking and starting to read the move order.

Understood Capt. Harry Emerson will take the showboat out of the river for a tour of the Lake Michigan cities starting early in February. Will use the same cast which has been kept intact during the long layoff.

LEGIT FOR ALLIANCE?

Alliance, O., Jan.

lans are being made for an early reopening of the Columbia, only house here equipped for legitimate stage attractions, under direction of a new firm, Alliance Theatres, Inc. Extensive improvements are under way, including installation of new sound equipment.

Incorporation papers have been granted the new company, which includes John P. Shilling, Helen Reese and Sydney L. Geiger. atre has been dark several weeks.

MISS MAYO'S LAND DISPUTE

Yonkers, Jan. 22.

Margaret Mayo, playwright, has been granted a new trial by the Court of Appeals in her battle with the New York Central railroad over the ownership of lands at Harmon, N. Y. Case has been in the courts for about four years.

Miss Mayo's contention is that railroad is using property for tracks and shops to which title is illegal. Land is adjacent to that of Miss Mayo and her mother.

Duncans' New Backing Reopens 'Topsy and Eva'

Chicago, Jan. 22.

Primed with new backing, the Duncan isters reopened their 'Topsy and Eva' revival Saturday (20) matinee at the Apollo, where they had previously closed after three weeks.

isters have contracted for radio over WBBM, local CBS station.

Additional bond has been posted with Equity covering the chorus salaries. As previously, the principals waived bond.

NRA MAY OKAY THROW-AWAYS

Hollywood, Jan. 22.

Use of cut rate tickets, throw-aways and service-charge passes by legitimate theatres in the Los Angeles territory may be perfectly valid under the legit theatre code.

Practice which has been viewed by showmen generally as distinctly violative of the fair trade practice provisions of the code, but widely used in Los Angeles and Hollywood, came up as an issue and for interpretation at a meeting Jan. 17 of theatre men with Charles W. Grubbs, regional code compliance director, and Attorney B. Callahan, counsel for this branch of the NRA authority.

Opinion of Attorney Callahan, although not officially rendered, was understood to be that the throw-away ticket system probably doesn't violate the code because in the L.A. legitimate theatre field there are probably not three houses in direct competition. This kind of competitive set-up is specified in the code as an essential condition for the establishment of unfair practice and its penalties. The particular code section involved is article 16, subdivisions 7 and 8, which read:

'7—It shall be unfair practice for employers (theatric) to aid or assist in the indiscriminate distribution of free passes for attractions.

'8—It shall be an unfair practice for employers to aid or assist in the 'throw-away' ticket system under which admission to the theatre may be secured by presentation of a ticket slip good for a number of tickets upon payment of a small charge. This provision shall not apply unless three or more productions are being presented in direct competition with each other (road show and tryout attractions not being productions within the meaning of this section).'

Official ruling on the point, however, has been deferred by the regional compliance director until Divisional Director Sol A. Rosenblatt shall have arrived next week. The meeting of theatre men with Grubbs and Callahan was by invitation to gather the facts in connection with the pass situation.

Among the theatre operators present were George K. Arthur and C. C. Clive of the Hollywood Playhouse, J. H. Morton and Mike Cohn of the Belasco, Edward Belasco and Charles Curran of the Mayan.

Facts regarding alleged pass violation by certain motion picture houses in this territory will be the subject of another investigation.

Minimum Wage Clause Hurts Older Actors—Code Changes Probable

Gettin' Even?

Customer in a ticket agency being gratified when securing tickets for a hard to get show, thanked the spec and told the latter to call him up some time if there was anything he could do to return the favor. Fellow left his business card.

It was that of an undertaker who just opened a new 'memorial chapel.'

CHICAGO LEGITS MULL CASINO D. & D. POLICY

Chicago,

Plenty of smoke locally about dark legit theatres figuring on cabaret shows a la the Casino de Paris, New York.

Houses mentioned for dine and dance policy are the Apollo, Garrick, Harris or the Selwyn.

Game Laws Jam Prop Man Over Squirrel

, N. C., Jan.

Clarence Taylor, property man for 'Tight ,' the play that George M. rights to after an amateur presentation, has been released from charges of violating the state game laws. The play called for two dead squirrels. Taylor produced them and was later arrested by game warden, because the season on squirrels was closed.

Taylor was adjudged guilty before a magistrate. He appealed to county superior court, where his case was dismissed. Taylor set up the claim that he obtained the squirrels before the season on that game had been closed and had been keeping them in cold storage since, save for their appearance a stage property.

Carroll and Girls Off

Earl A. Carroll leaves today (Tuesday) for the Paramount lot, Hollywood, to supervise the making of the screen version of 'Murder at the Vanities.' Eleven shows girls from the revue at the Majestic, N. Y., will accompany him: Beryl Wallace, Ann Tarranda, Dorothy Dawes, Ruth Hilliard, Wanda Perry, Evelyn Kelly, Ernestine Anderson, Laurie Shevlin, Marion Callahan, Constance Jordan, Nancy Dolan and Lydia Resh.

Same girls may appear in the London presentation if the show is put on there.

Pic house passes are much more rigidly dealt with in the picture code, and there is a definite competitive inter-relation between legit and film house give-aways. Latter phase of the situation will also be presented to Rosenblatt.

Some 200 codes formulated under the National Recovery Administration, will come up for possible revision late in February. Open hearings will be held in Washington and persons or organizations seeking changes have the privilege of stating their cases to the NRA administrators. The Recovery Act itself provides that after the adoption of any or all codes, changes may be made with the assent of the president, who it is presumed will act upon suggestion of General Hugh S. Johnson.

Changes in the legit code are believed to be certain, if acceptable to Washington. One provision that has come under fire is that which fixes a minimum salary for actors. Request for revision will come not from manager but from Equity. Equity demurred at fixing minimum salaries for years and welcomed the managers' decision to make definite provision in the code.

ince the code inception, however, the minimum clause appears to have worked against Equity, particularly older members. Time after time such members have asked Equity officials if they can accept jobs for less than $40 weekly, with Equity reluctantly answering no.

Code provision is that any actor who has had two years or more experience shall not receive less than $40 weekly. Junior members may accept engagements for $25. Many actors who face the necessity of earning a livelihood have wanted to accept stage jobs for less than $40, but have been rejected.

Recently an attraction being cast-ed found the manager's office thronged with applicants. The producer opened his door and stated that all actors with more than two years experience should depart. There were several bits to be filled and the manager refused to pay more than $25.

Salaries Lowered

Equity says that the code has lowered salaries rather than raised them and particularly affected are the senior members—who are discriminated against. Members have been asked to write letters stating whether and how the code has been unjust and with such documentary evidence will be prepared to assault the minimum clause at the Washington hearings.

Equity sees a trend that may result in standardizing legit salaries, something which the NRA did not propose to do—one of its primary purposes is raising wages. The minimum wage clause for actors may be dropped entirely because of that or it may be raised to approximate the wage of other stage unions—stage hands and musicians. Neither of the latter have minimums in the code, wages being a matter of bargaining between the six unions and the managers. Question of what constitutes two years stage experience is being thrashed out in the meantime.

FARNSWORTH FROM LEGIT

NRA Offici peri

With Sol A. Rosenblatt now elevated to divisional administrator of all amusement codes and his assistant William P. Farnsworth made deputy administrator it is understood that the latter ill be given special charge of the legit code. Both are attorneys.

Farnsworth has been connected with show business for about six years. He was interested in a Baltimore stock with Edwin Knopf. Katharine Hepburn was given her first engagement in that company.

Knopf and Farnsworth produced 'The Big Pond' in 1928, the show failing to get across. Farnsworth was also concerned with the production of 'The First Mortgage,' an early Weitzenkorn drama which also had a brief engagement Broadway.

PUTNAM PLAY AT BEV. HILLS

Beverly Hills, Jan. 22.

Little Theatre for Professionals will do 'Gentlemen for Sale'. w comedy by Nina Wilcox utnam.

Play opens Feb. 5

Ke ady tonight.

Boston's New Censor Has Drastic Ideas on Legit, Burly, Films, Etc.

Boston, Jan. 22.

Hub's in the kettle evidently for the most drastic censorship it ever had. Herbert L. McNary is the new city censor.

McNary is not only ing to burlesque and the legit, but he is making the rounds of the film houses. He dug in on 'No More Ladies,' at the Plymouth, and gouged out some of the snappy lines. He puts on his verboten list for Boston during Mayor Mansfield's four years —Mansfield is backing his censor—the following:

'Sailor Beware,' 'Pursuit of Happiness,' 'The Green Bay Tree,' 'The Captive,' 'Shanghai Gesture,' 'Strange Interlude' and 'Maya.'

To the Mineskys and the other burlesque producers here, McNary issued this ultimatum, dooming the strippers:

rassieres must be worn for concealment, not exploitation; trunks must be big enough to cover, not accentuate; neither brassiere nor trunks must be too snug.

McNary says burlesque must clean up or get out of town; that he will not permit profanity or obscenity, and that he will not even consider pl with abnormality angles.

In his letter to the burley boys he said trunks must be of size and weight sufficient to cover and conceal the lower abdomen; that brassieres must be of some color that avoids the appearance of nudity; that brassieres must not have embroideries. Dialog must be clean

His inclusion of 'Shanghai Gesture' and 'Strange Interlude' was due to report that the two plays were to be revived here.

Mayor Mansfield is behind McNary 100%.

Plays on Broadway

WEDNESDAY'S CHILD

Drama in two acts presented at the Longacre Jan. 16 by Potter and Haight; written by Leopold Atlas; staged by H.C. Potter.

Ray Phillips	Walter N. Greaza
Kathryn Phillips	Katharine Warren
Bobby Phillips	Frank M. Thomas, Jr.
Lenny	Robert Mayors
Herbert	Stanton Bier
Georgie	Joie Brown, Jr.
Joie	Harry Clancy
Alfred	Lester Lonergan, 3d
Howard Benton	Walter Gilbert
Mr. Proctor	George Pembroke
Judge	Harry Hanlon
Mr. Keyes	Alfred Dalrymple
Clerk	Leonard M. Barker
Carrie	Sally Hodges
Louise	McLaughlin
Miss Chapman	Mona Bruns
Mr. Stirling	Wyrley Birch
Mrs. Nevins	Richard Jack

Several plays which put the juvenile mind in distress under the spotlight, have reached Broadway in the past two seasons. All came close to popularity but none reached the goal. Despite the fact that 'Wednesday's Child' treats of a different phase than others of its general classification, success is doubtful.

Play was tenderly regarded by most of the reviewers, which at least encouraged the producers, Potter and Haight, who have one success ('Double Door') to their credit this season. Some day a dramatist will deliver a hit about kids.

Actual lead is a boy who hasn't reached his teens, but who has to face the problem of his parents divorcing and re-mating. Naturally the kid, Bobby Phillips, loves his mother and father, with leanings towards the latter for a spell, but it's different when the foster parents are in the picture.

In a court room scene which did not seem to be necessary the lad is loyal to both, mother and father, being backed by the judge in that stand. Though the evidence is slim the divorce is granted, court ordering that Bobby live with his mother for eight months and with the father for the four summer months.

Bobby's eight months with his mother and her new consort are about over and he is looking forward eagerly to the sojourn with his father, a man in the early 30's. It's a happy home-coming for the kid. Bobby had been reticent at his mother's new home and nothing the foster parent did could win the lad's regard. When his father proposes a fishing trip, all the kid's troubles seem to be over.

But again a third party intervenes. The father had forgotten for the moment that he is taking a new wife, whose appearance so upsets the lad that he becomes ill. On the way to recovery the doctor advises the parents that the boy needs a fixed mode of living, rather than changing from one home to another and they decide he be placed in a military school.

There a few months later, Bobby is shown a bit more contented and somewhat wiser. Mother brings hockey skates, while father deposits $50 for spending money, although kid says the rules allow each boy 25c spending money weekly. Story comes to an end with Bobby and his room-mate talking it over, how 'divorced boys' receive visits for a time and later on the parents merely write now and then—but they'll get along somehow.

There are marriages which have been held together by a child or children, but in the preponderance of divorces the offspring is a secondary consideration. What to do with the kids is generally solved by placing them in boarding schools. That would explain why there are so many such places. Perhaps there are many juvenile tragedies such as that in 'Wednesday's Child,' but it is questionable if the enactment is appealing stage fare.

Frank M. Thomas, Jr., is the Bobby of the play. For a youngster he gives an exceptional performance. His mother is Mona Bruns, who appears as a nurse. Among the kid stage names are included Lester Lonergan, 3d, and Joie Brown, Jr.

Ibee.

AND BE MY LOVE

Comedy in three acts presented at the Ritz Jan. 8 by Maurice Colbourne and Barry Jones; latter starred; written by Lewis Galantire and John Houseman.

Louise	Rita Vale
Lawrence Brooke	Barry Jones
George Barlow	Ronald Simpson
Maier	Maurice Colbourne
Mary	Virginia Tracy
David	Fred Forrest
Jane Barlow	Lily Cahill
Lypyate	Lambert Larking
Florence	Hancey Castle
Elsa Frost	Rence Gadd

Comedy lightweight. Was presented in England, though of American authorship, under the title of 'Women Kind,' but they didn't like it there. Actor-managers Maurice Colbourne and Barry Jones, who are in the cast, brought the show to Montreal and Toronto, where it did well. That shouldn't receive them for its chances on Broadway are slight.

In script form the play was known as 'Lovers, Happy Lovers' and was tried out under that name. While the original intended producer was seeking the proper leads the option lapsed and the play went into British hands.

Seems that casting and rewriting were important factors and neither has been skillfuly done. That Jones has a way about him with womenkind that they are all pushovers is hardly believable because Jones seems an average sort. He plays Lawrence Brooke, a fellow who has had 142 feminine visitors to his bachelor apartment within three three years, according to the butler.

So Brookside pays attention to Jane, wife of his best friend, an attorney. Still he doesn't get fresh. Next afternoon at her home for tea, Brooke meets Elsa Frost the niece of Jane's husband. She's a nice enough girl, knows what its all about.

That evening they are supping together in his place. So what happens. Nothing happens. Except that Jane comes and when she's announced, Elsa retires to another room, giving Brooke seven minutes to get rid of the amorous aunt. He does but the husband storms in, prepared to make a row but he doesn't, when finding Elsa too is present.

Barry Jones has a rating up in Canada and that's where the show should play. They'll think him quite a little man up there, but here its different.

Ibee.

Taken off Saturday; played four performances; printed for the record.

False Dreams, Farewell

Melodrama in three acts presented at the Little Jan. 15 by Frank Merlin; written by Hugh Stange; staged by the producer. Cast: Kirk Ames, Walter O. Hill, Charles Quigley, Homer Barton, Adora Andrews, Arthur Stenning, John Fredrik, Elizabeth Weston, James McColl, Ben Delano, Frank Lawrence, Leslie Urbach, Dave Leonard, Henry Lase, Edward Forbes, Sheila Trent, Clarence Derwent, Thyrza Sturges, Marianne Mosner, Natasha Boleslavsky, Helen Raymond, Millard Mitchell, John Daly Murphy, Royal Dana Tracy, Eric Kalkhurst, Frieda Inescort, Glenn Anders, Ralph Nelson, Ruth Barstow, Harry Green, Blaine Cordner, Claudia Morgan, Lora Baxter, Clyde Fillmore, Larry Regan, Neil McFee, Robert Burft.

Many-scened, episodic, heavily populated, this drama of the sea with the tragic sinking of a trans-Atlantic liner as its finale, teems with interest, yet small capacity of the house and the limitations of the stage at the Little indicate that 'False Dreams Farewell' can hardly make the grade.

Frank Merlin, of the newer producers, has done an excellent job. Production and casting are of high order. There is a flock of 'right' players. Hugh Stange's play has a change of pace, which made its best comedy scene irresistibly funny to first nighters. Settings are spotted on revolving platform, changes being quickly accomplished. It is a double deck construction permitting views of the captain's cabin and the wireless room of the ill-starred S.S. Atlantia.

Theme touches not only upon the tragedies that beset all humans in some form or other, but suggests the idea that there is but one out for all—death. Certainly that would seem to be so for most of the 4,000 passengers on the liner.

The cards are stacked against them, on this maiden voyage. It isn't safe for the Atlantia to speed more than 30 knots. She struck a submerged derelict during the trial run and was not properly repaired in dry-dock. Main stockholder compels the captain to force the boat to 38 knots, although warned the plates will spring and the boat sink. Breaking the speed record from New York to London is the only way the line can avoid bankruptcy.

On board are notables—a Nobel prize winning novelist going across for the award, accompanied by his skimping wife; a young doctor on the threshold of a cancer cure, accompanied by his once beautiful wife whose face is seared by a laboratory experiment that might have cost her life; a Broadway columnist and his attractive mate, devoted to each other and their two kids left behind; a millionaire agnostic, accompanied by his friend, a bishop who is to be ordained a cardinal; a motion picture actress who quits the screen to live her own life, perhaps with the doctor whom she hopes to wed.

There are a dozen scenes and more than 30 changes. Interiors of luxurious cabins, a section of the promenade and the bar on a veranda, roll on and off in the enactment, there being few dull moments in the performance. One technical deficiency had the 'women and children first' (no kids in the cast) entering life boats from the promenade deck, instead of the sun deck. No attempt is made to simulate the ship listing to starboard, although the captain frequently gives the degrees to the wireless operator.

What happens in the cabins is remindful of 'Grand Hotel' and other cross-section dramas. The doctor's wife drinks herself into a maudlin state, tells him she knows of his affair with the screen star, smashes his test-tube with its important bacteria. For that she is strangled. The columnist receives a radiogram that their small daughter is killed in an auto accident and they desperately cling to each other.

But there is some leavening. Novelist wants to dawdle and when stewed tells the nagging wife some things. That is funny enough, but when she rouses him at five a. m. to say she is going to have a baby at her age—45—and that he is to blame, he tells her she is just a bad habit, which brought high laughter.

Comes the call for all hands on deck. Flashes of the captain's quarters and the radio room explain why in the fog the vessels answering the calls for SOS cannot reach the Atlantia in time because of the mist. Then to the deck, where those who could not get into the life boats pray, under the priest's leadership. They sing 'Nearer My God to Thee' as the ship turns over, an effect to be imagined by the audience.

Lending authenticity to the performance were off stage sounds of the engines and the lapping of the sea against the ship's sides as the liner settles.

Because the story involves many people, the playing assignments are well spread through the cast. Most enjoyable was the performance of Millard Mitchell as the novelist. Playing of Helen Raymond as his will-changing wife counted in Mitchell's scoring. Frieda Inescort, as the columnist's wife; Lora Baxter, who has to be the disfigured mate of the doctor; Claudia Morgan as the picture star, Clarence Derwent as the shipowner, Glen Anders as the M. D., Clyde Fillmore as the captain, John Daly Murphy as the millionaire, Royal Dana Tracy as the priest, and Neil McFee as the radio operator, all counted.

Two sets of characters seemed to be episodic interlopers so far as the continuity of the story is concerned. But in a larger house 'False Dreams, Farewell' might get across. Looks hooked up for too much operating coin to make a go of it.

Ibee.

MAHOGANY HALL

Drama in three acts presented at the Bijou Jan. 17 by John R. Sheppard, Jr.; written by Charles Robinson; staged by Eduardo Ciannelli.

Cassie	Daisy Belmore
Eric	John Lucas
Tangie	Florence McGee
Diana	Charlotte Andrews
The Professor	Eduardo Ciannelli
Madame Paris	Olga Baclanova
Steve	William Foran
Marge	Paula Bauersmith
Victoire	Chas. La Torre
Babette	Beatrice Pons
Dolores	Isis Brinn
Lialia	Frances Sage
Lighthouse	Cliff Hicks
Fitz	Wayne Nunn
The Major	Gordon Nelson
The Deacon	...ict MacQuarrie
The Commi...	Marion Green
Miss Hall	Ann Dere
Smith	H. H. McCollum
Hector	Arthur Griffin
Brown	John Hoke
Barnes	Anthony Blair
Jones	Erik Walz
Black	Mark Preston
Piano Tuner	William Dorbin

Fact that 'Mahogany Hall' is spoted in a brothel isn't enough to make it sensational or even unusual. Play is more a story than a drama, a laughless affair in which too little seems to happen, with the result that it degenerates into dullness.

Of course the 'Hall' isn't an ordinary resort. It is a classy joint, supposed to be the counterpart of the red plush emporium once a hot spot in Washington, D. C. In the reception room is a grand piano, also a bar. The latter feature is a Parisian idea.

An exceptionally high flight of stairs leads to the regions above. Dominating the place is Madame Paris, an ice-water dame, tall, blond, efficient. She knows her stuff, having conducted similar establishments in other capitals. Her contact man, who collects protection money and tastes her favors is known as the Major, an absinthe addict, who drinks himself to death. When that evening-suited fellow pops off, it doesn't seem exciting. At this time Big Marge, one of the girls, is conniving to become the new madame.

The Commissioner declares himself in on the 'Hall,' but he wants more — the affections of Madame Paris. She turns him down and dares him to make a pinch, knowing what she knows. Love has come to the woman and her man is the piano player. No jazz in this house, the 'professor' playing classics—he was once a top rate musician.

But the 'professor' can't 'see' Madame. Following lengthy speeches mostly to the point that she has enough money to take care of both, he cooly rejects her proposal that they go abroad together. When the 'professor' walks out, Madame Paris orders her maid to pack up and close the place, for they are going to foreign parts. What becomes of the girls isn't explained, but the ambition of every inmate to be taken out and married, falls to at least one. She is the least atractive of the bunch at that. Another, who has a kid in an institution, walks out to try to make a living legitimately, so that she can visit the boy. There are a few bits that seemed mildly diverting such as the visit of the fortune teller, but in total it is too even a performance.

Olga Baclanova is the icy Madame who stands for no interference and rules her girls in a stern manner. On appearance, excellent, but she has too many lines. Eduardo Ciannelli is the 'professor'. One or two characters are likeable, as for instance William Foran as the bartender.

Charles Robinson was much funnier when he collaborated with Kenyon Nicholson on 'Sailor Beware.' 'Mahogany Hall' is a change of pace for him, but it is disappointing.

Ibee.

Sunday Show Enabling Bill Up

Equity Opposition Continues—Other Unions, Managers Like Idea

Bill which would legalize Sunday legit performances in New York was introduced at Albany last week by Assemblyman Morris Berg of the Bronx. A similar measure was defeated at the last session of the legislature, opposition by Equity being said to have been the main factor in its failure to become a law.

Equity heads say they will be forced to oppose the Berg bill because the sentiment among legit actors has so far been against Sunday performances. It was indicated, however, that with allied unions, principally the musicians, coming out with a Sunday show campaign, Equity's members may reverse their attitude. Argument is that nearly all other types of amusements and sporting events are given in New York on Sunday, with the legit discriminated against.

Sunday Elsewhere

Managers have contended for years that Equity's attitude is not consistent, since its members when appearing in vaudeville and picture theatres play four or five performances on Sunday. Equity's answer is that it has 'no jurisdiction' over such houses. Showman point out that many suburbanites come to Broadway for show diversion only on Sunday and that if legit shows were permitted it would attract fresh money to the box office. Sunday benefits of the Stage Relief Fund have proven exceptionally successful for standout shows.

It is expected that several religious bodies will oppose the Berg bill. That was true last year when the Sunday measure reached its third reading. Equity stepped in at that time and the bill was defeated 49 to two. Up to that point that same vote favored its passage.

PLAYS OUT OF TOWN

BY YOUR LEAVE

Philadelphia, Jan.

After just about the most terrible batch of try-outs this city has ever had the misfortune to be inflicted with, all year, Philly got a break at last with this genuinely amusing and human comedy by Gladys Hurlbut and Emma Wells which had a week's break-in at the Broad. Nicely staged by Alfred de Liagre, Jr., who together with Richard Aldrich is producing it, and splendidly cast and acted, 'By Your Leave' appears to have a good chance of clicking.

Two young authors write of the Smiths, suburban dwellers who lead a very placid life until Henry, one night, announces the need of change and adventure. It is after a friend, a prominent Scottish lecturer, has been there with many yarns of far-away lands, but Henry Smith decides that since travels to far-away lands is impossible, a separate vacation for him and his wife would be the ticket. For a week they were to live the life of Riley and enjoy themselves without the necessity of confessing their actions afterwards.

First scene of the second act and one of the show's highlights, is in a New York hotel. Henry's week is almost over and he's been tight most of the time and has enjoyed himself but something has been lacking. All the affairs have been strictly stag and his well-meaning friends haven't even suggested girls. Finally Henry confesses to a pal who, contrite, immediately gets a phone number and engages an on-call girl.

Henry is nervous but thrilled. He orders liquor, flowers and passionate pajamas. The girl comes, and although she's new at it, she's perfectly willing to go through with the contract. However, she's at once both too willing and too innocent and Henry gets a case of conscience and slips out while she's getting into her nightie in the bathroom. Audience's last glimpse of her indicates she's disappointed. Next scene of Act II switches to wife at her hotel. Her week hasn't been so innocent. The Scottish explorer and she have reached an understanding and have enjoyed twenty-four hours of perfect companionship. Henry calls and suggests that he's lonesome and that she should cut her vacation short by one day, but Mrs. Smith decides to have one last night's fling.

Last act, somewhat anticlimactic, is again in the Smith home. Wife's return home is ecstatically received by Henry, but he becomes bitterly jealous, not of the Scotsman, but of an entirely innocent third party. He wants confessions all around and tells his own story. Mrs. Smith, however, very wisely keeps her story to herself.

Dorothy Gish plays the wife with a fine sense of comedy values and a great deal of human appeal, but as good as she is, outstander in the show is Howard Lindsay as Henry. His scene in the hotel room with the 'on-call' girl is a masterpiece. He gets all his laughs easily and simply and plays his few serious scenes for all they're worth. Kenneth McKenna, Scotch accent and all, is capital as the explorer, and Elizabeth Love, who was seen in a somewhat similar role here in 'Strictly Dishonorable,' is tip-top in her all too-short single scene. Ernst Glendenning as the friend, and Josephine Hull as a garrulous neighbor, are also noteworthy. It's a corking cast.

Show's one trouble here was length and it was still running far too long when it left. Otherwise, 'By Your Leave' is a bet.

Waters.

Milwaukee Editor's Play

Milwaukee, Jan. 22.

Irving Ramsdell, Sunday editor and drama critic for the Milwaukee Sentinel, has had his play, 'The Mourning Angel,' taken for New York production by Harmon and Ulleman.

Michelangelo is the central figure in the drama and Paul Muni may do it.

No Theatres, 'Pastures' Goes Into Auditoriums

Auditoriums in seven mid-western stands have solved a booking problem that was faced by 'The Green Pastures' almost from the start of this season's tour, which began in the south. System of playing auditoriums, mostly city owned, was worked out by Charles G. Stewart, general manager of Laurence Rivers, show's presenter, when it was apparent that it was impractical to stage 'Pastures' in some of the houses booked. In some cases no regular theatre was available.

Auditorium rentals were $60 to $150 per performance, the show assuming all expenses back and front. Three men in advance, one week apart, have handled the details and worked with local managers appointed to supervise ticket sales and publicity in Joplin, Mo.; Springfield, Mo.; Knoxville, Tenn.; Omaha and Lincoln, Neb.; Des Moines and Cedar Rapids, Ia.

CURRENT ROAD SHOWS

Week of Jan. 22

'Autumn Crocus,' El Capitan, Hollywood.

'Biography,' Shubert, Newark, N. J.

Corneli... tis Skinner, Plymout... Boston.

'Curtain Ri...,' Cort, Chicago.

'Dangerous Corner,' National, Washington, D. C.

'Double Door,' Chestnut, Philadelphia.

Eva LeGallienne Repertory, Wilson theatre, Detroit, Mich.

'Ghost Train,' Playhouse, Hollywood.

'Green Pastures,' Shrine Auditorium, Des Moines, Iowa, Jan. 22, 23; Auditorium, Cedar Rapids, Iowa, Jan. 24, 25; Parkway, Madison, Wis., Jan. 26, 27.

'Hold Your Horses,' Grand, ...cago.

Katharine Cornell Repertory, Biltmore, Los Angeles, Calif.

'Let 'Em Eat Cake,' Forrest, Philadelphia.

'Sailor, Beware,' Mayan, Los Angeles.

San Carlo Opera Company, Auditorium, Richmond, Va.

'Ten Minute Alibi,' Court Square, Jan. 22, 23, 24, Springfield, Mass; Shubert, Jan. 25, 26, 27, New Haven, Conn.

'The Joyous Season,' Wilbur, Boston, Mass.

'Topsy and Eva,' Apollo, Chicago.

Walter Hampden, American, St. Louis, Mo.

Shelve New Ticket Plan After 7-Hour Session; Standoff on Vote

Session seven hours long Wednesday (17) participated in by the Legitimate Theatre Code Authority, with representatives of ticket agencies sitting in, resulted in a new ticket control plan for Broadway's legit theatres being shelved, for the time being. Sponsors of the plan suggested a breathing spell. The discussions will be resumed next week.

New scheme was the outcome of continued squawks from the 32 licensed brokers that they can't operate under the present rules, which limit the premiums on re-sale tickets to 75c over the box office price. Proposals is to place the distribution of all tickets other than those required to be held in the box office, in the hands of four agencies. Each would be required to operate 10 branches outside the theatre zone. Entire operation would be under the eye of three supervisors.

Managerial sponsors of the plan say that the larger agencies are willing that most of the other ticket offices be eliminated, but they don't want the tickets controlled. Time after time the specs complained that the present rules are wrong, yet when attending meetings they have just as often recanted, saying the rules are okay if some changes are made. Brokers' aim is to secure the right of interchange of allotments—same between any two agencies. As each would collect 75c, the price to the customer would be $1.50. Matter of interchangeability will be placed before Divisional Administrator Sol A. Rosenblatt upon his return from Hollywood.

6 and 6

When the new ticket plan went to a vote before the Code Authority, it resulted in a stand-off. Six members voted for six against. Those for: Brock Pemberton, Rowland Stebbins (managers), Frank Gillmore (Equity), J. D. McAllister (scenic artists' union), Mrs. Claire rokaw and Paul Shields, latter ir representing the public. Against: William McBride, Mayer Rosenstein (ticket brokers), Fred Dempsey (stage hands' union), Joseph N. Weber (musicians' union), Lee Shubert and Philip Dunning (manager-authors).

Reported that Shubert really broke up the meeting by declaring he will not be dictated as to how he is to distribute tickets to his theatres. When the deadlock was announced, Dr. Henry Moskowitz went on record as being for the new plan. He is an ex-officio member of the Code Authority, but understood to be without the power of vote.

Legit code is mandatory where there is a division on any proposal. With even one dissenting vote, the question must pe passed on to NRA headquarters at Washington, Gen. Hugh S. Johnson or a designated deputy administrator to make the decision. In the case of the ticket plan, it is doubtful of getting out of committee unless a preponderent vote is secured in its favor.

Jed Harris, as producer of 'The Lake,' was deemed to have violated the ticket rules by purchasing a block of choice tickets from the theatre and distributing them to certain agencies.

Harris charges will be sent to osenblatt, who will fix the date for a hearing at which time the manager will be asked to attend, should the administrator sustain the findings of the CA. If Harris cannot clear himself, case would be turned over to the U. S. Attorney for New York and the latter would prosecute for alleged violation of the NRA. Possible punishment is a $500 fine or six months imprisonment, or both. Harris is not a member of the Theatre League but the code encompasses all legit shows and theatres. Manager was called to a meeting when charges first came up, but did not appear. His general manager Joe Glick was present and made a general denial.

Brokers are not in the code but contact those interests concerned with it. An agency may suspended, but not being within the NRA is not subject to fines and possible hoose-gow. Another peculiarity with the rules places the unlicensed spec outside the rules entirely, and therefore it would seem that such ticket dispensers are in a better position than the licensed agencies. Theatres are not supposed to do business with the outside agencies, which, however, appear to be able to dig tickets despite the rules against such sales.

Last week when President Roosevelt expressed the opinion that those in high political offices should not practice law in Washington, Robert Jackson resigned as secretary of the Democratic National Committee, Frank C. Walker also withdrawing as treasurer and others also cutting away. Jackson represented Courtney Burr, producer of 'Sailor Bewore', when the changes against the manager were tossed out by Rosenblatt.

Taking Props From 'Horses' Opens Way For Heavy Squawks

Pittsburgh, Jan. 22.

Complaints, and plenty of them, still being heard here over action of Shubert in striking several of the important mechanical features from 'Hold Your Horses' at Nixon two days before end of Joe Cook show's engagement at Nixon. Stuff was carted away from theatre, without management's knowledge, after Thursday night's performance, being shipped on to Chicago for installation at the Grand Opera House there in order to permit a Sunday opening.

One of the most-publicized stunts in 'Hold Your Horses' was that in which Cook dipped Dave Chasen into huge tank at Coney Island. This was missing at Friday night show here and both Saturday performances. So was that trap door at Nigger Mike's, the revolving stage in the Florodora sextet number and the subway train in the finale.

Customers protested in several cases over these eliminations, but there was nothing to be done.

Management said it knew nothing of what was contemplated until a hauling bill was presented at the office. 'Hold Your Horses' started off slowly here but was building at the end of week, just when show needed everything most.

'CAKE' $24,000 BALTO'S BEST GROSS OF YEAR

Baltimore, Jan. 22.

'Let 'Em Eat Cake' approximated $24,000 in eight times at Ford's last week at $3.30 top, the high gross of the year. House shrouds currently, and just lone future attraction pencilled in, Cornelia Otis Skinner in a session of her solodramas, week Feb. 5.

Charles Emerson Cook Players at the stock Auditorium bettered $4,000 in second week of 'Shanghai Gesture,' Florence Reed guest-starred. Did about $10,000 on the fortnite.

Currently Miss Reed lingers in 'Thoroughbred,' and next week stays again to top bracket 'Madame X.' Biz has grooved nicely for this resident company, most successful town has had in four year., and management plans to dig in-definitely.

San Carlo Opera scooped around $6,000 with repertoire of four songfests in three days at Lyric last week at $1.65 top.

'Pastures' Gets $2,600 In 6-Day Lincoln Stop

Lincoln, Jan. 22.

'Green Pastures,' playing to a nice gross of $2,600 for a one-day stand in a 1,400 seat house at $2 top, may open the gate to more road shows here this season if they can make out at that figure.

Richard Harrison, at the request of a local minister, spoke from the pulpit of St. Paul's church the night before, to about 1,800 people and sold the show marvelously.

Shows in Rehearsal

'Queer People' (Galen Bogue). National.

'Broomsticks, Amen' (Thos. Kilpatrick), Biltmore.

'Theodora Queen' (Agnew Prods.), Forrest.

'When in Rome' (Geo. Smithfield), Union church.

'A Broken Doll' (John Golden), Masque.

'Hotel Alimony' (Franklin and Stoner), Royale.

'Hat, Coat, Glove' Gaige), Apollo.

'When Ghosts Meet' (Gropper and Truex), Essex House (hotel).

'Dodsworth' (Max Gordon), Selwyn.

'American, Very Early' (Wilton Lackaye, Jr.), Vanderbilt.

'Richard of Bordeaux' (King and Mollison), Empire.

'Wind and the Rai ' (Kondolf and Hart), Shubert.

'Horses' on Top In Chi at 20G; 'Crocus' $3,500

Chicago, Jan. 22.

What shows there are in town are doing okay biz. Duncan Sisters took another flyer with their 'Topsy and Eva' revival, reopening on Saturday (20) matinee at the Apollo where they had closed after three fair weeks.

Girl show had been under terrific house pressure on their first deal with the theatre taking out a reported $4,000 for first money. Understood that the show now has a new deal which gives it a better chance to break. Bond again posted with Equity for the chorus with the principals waiving salary protection.

Joe Cook show started excellently at the Grand as the only musical in town last week. Originally set for three weeks show may stay longer. Seems to have caught on here following good notices and talk.

Horace Sistare closed 'Autumn Crocus' after its one week booking at the Studebaker and did fair business with it. Now goes into stock with 'Elizabeth Sleeps Out' which is the new title for the former Leslie Howard show, 'Murray Hill'. Sistare is also looking for indie attractions.

Estimates for Last Week

'Autumn Crocus', Studebaker (C-1,550; $1.50). On its six-day stay with four matinees quiet little play garnered excellent reports and good $3,500. Sistare with half a mind to hold it over at another house or possibly ship to Milwaukee was decided against move at final minute. Instead goes in with his stock plan.

Walter Hampden repertoire, Erlanger (D-1,207; $2.75) (2nd week). Closed after powerful fortnight. Schools gave Hampden thorough backing on his four plays, 'Richelieu', 'Hamlet', 'Macbeth' and 'Servant in the House' the latter the big plug on the final week. Both weeks held into fine profit at $15,000 pace.

'Hold Your Horses', Grand (M-1,207; $2.75). Getting $3.30 for Saturday nights. Started out at a snappy trot on first week and with indications hot has taken the line out of its ads about 'three weeks only'. Close to $20,000, which looks like the first run winner of the season.

'The Curtain Rises', Cort (C-1,100; $2.20) (3d week). Getting along on cut rates which is holding the pace to good $4,000.

'Topsy and Eva', Apollo (M-1,500; $2.20). Reopened Saturday by the Duncan Sisters after closing previous week on three-week ride.

Agents See in 'Follies' $40,000 Pace Good News for Legit Next Year

Legit agents see their big moment happening next season. 's been plenty tough this year and some of 'em only survived because of the Hollywood outlets and radio, but a big legit season is figured for 1934-35.

That a show such as the Shuberts' 'Ziegfeld Follies' can click around $40,000 weekly is taken as evidence of same.

This year was tough considering that the following producers who are always good for at least one musical a season did nothing. That takes Lawrence Schwab, Tom Weatherly (both have a legit show but not musical), George White, Hammerstein and Aarons & Freedley. Bert Lahr may be starred in a summer musical by Alex Aarons. Idea is for Buddy DeSylv., Sid Silvers and Jac McG to write it.

Harry Kaufman (Kay's) with the Shuberts is mulling a musical for Walter O'Keefe.

George White will do a summer 'Scandals' as soon as he gets back from Hollywood.

Street Hopes Flop Series About Over; 'Follies' Only Recent Click

Broadway's recent new show crop was markedly under the level of the fall period. With but few exceptions—the 'Follies' being outstanding—there has been a succession of flops from the middle of December to mid-January.

Indications now point to better plays on the incoming cards, and this week should break the string of mediocrities. Of the five premieres two are favorably rated on the showings out of town.

However, business remains excellent for the leaders. Second full week of the 'Follies' played to a gross of $36,000, which is virtual capacity at the Winter Garden, where chairs are being added. 'As Thousands Cheer' is as strong as ever, standees present at all performances for weekly takings close to $27,000. 'Mary of Scotland,' topping the non-musicals, is rated around $23,000 weekly; 'She Loves Me Not,' the comedy leader, has beaten $20,000 right along; then theer are 'Ah, Wilderness,' bettering $16,000 and 'Sailor Beware' and 'Men in White' clicking at more than $13,000.

Last weeks' quartet of premieres found 'False Dreams Farewell" having the best chance, but it is spotted in the Little, and indications are it must sell out to make money; 'Wednesday's Child' drew warm praise from some reviewers, but the box office potentialities are uncertain; 'Mahogany Hall' rather drew a spanking at the Bijou, while the sponsors of 'And Be My Love' figured it couldn't survive the critics' panning and yanked the show out of the Ritz after four performances. That gave 'The First Apple' a chance to move to that house from the Booth.

Due in next week: 'The Joyous Season,' Plymouth, which means 'Her Master's Voice' will move; 'American, Very Early,' Vanderbilt; 'Theodora the Queen,' Forrest; 'Hat, Coat, Glove,' Selwyn; 'Hotel Alimony', Royale; 'All the King's Horses' and 'The Wind and the Rain', houses to be announced.

Estimates for Last Week

'Ah, Wilderness,' Guild (17th week) (CD-914-$3.30). Cohan show continues to virtual capacity; average gross above $16,000 weekly; good into warm weather.

'And Be My Love,' Ritz Withdrawn Saturday; opened Thursday and drew panning; known in London as 'Women Kind.'

'As Thousands Cheer,' Music Box (17th week) (R-1,000-$4.40). Ace musical for continued capacity; weekly takings approach $27,000, which means standee trade.

'Big Hearted Herbert,' Biltmore (4th week) (C-991-$2.75). Laugh show improving and should make a run of it; takings around $6,000 last week; profitable.

'By Your Leave,' Morosco (1st week) (C-961-$3.30). Presented by Richard Aldrich and Alfred de Liagre; written by Gladys Hurlbut and Emma Wells; liked in Philly; opens Wednesday (24).

'Coma of Age,' Elliott (3d week) (C-929-$3.30). Creditable presentation got bad start through adverse notices, but may improve; estimated around $4,000.

'Days Without End,' Miller (3d week) (D-994-$3.30). Unless business improves will not last over five week subscription period; $5,500.

'Devil of Pei-Ling,' Fulton. Listed for this week but withdrawn after Jackson Heights.

'False Dreams, Farewell,' Little (2d week) (D-534-$3.30). In between notices for ship meller. Impair chances; business estimated under $5,000, but must improve to stick.

'Follies,' Winter Garden (4th week) (R-1,493-$4.40). Leads list in point of gross; takings last week, $36,000; three prices on lower floor helps virtual capacity gait.

'Green Bay Tree,' Cort (15th week) (CD-1,024-$3.30). Building an advance sale for first time and should last into spring; profit last week at $7,000.

'Her Master's Voice,' Plymouth (14th week) (C-1,042-$3.30). May move after this week; 'The Joyous Season' due in next week; 'Voice' well out in front; paced around $10,000 recently.

'John Gow,' Barrymore (1st week) (D-1,096-$3.30). Presented by George Abbott; written by Ronald Gow; was done in London last season; opened Monday.

'Mackerel Skies,' Playhouse (1st week). (D-946-$3.30). Presented by George Bushar in association with John Tuerk; written by John D. Haggart; opens tonight (23).

'Mahogany Hall, Bijou (2d week) (D-608-$3.30). Opened middle of last week; notices not so good, nor was business thereafter.

'Mary of Scotland,' Alvin (19th week) (D-1,387-$3.30). Leads non-musicals, with capacity claimed for all performances; gross around $23,000.

'Men in White,' Broadhurst (18th week) (D-1,118-$2.75). Standing up strongly and can go through season; business bettering $13,000 right along.

'Murder at the Vanities,' Majestic (20th week) (R-1,776-$3.30). May stay until Washington's Birthday; business last week estimated about $13,000.

'No More Ladies,' Booth (1st week) (C-704; $3.30). Presented by Lee Shubert; written by A. E. Thomas; well regarded in Boston; opens tonight (23).

'Pursuit of Happiness,' Avon (16th week) (C-830; $2.75). Steadily profitable to moderate grosses; paced around $6,500 last week which was slighty up.

'Roberta,' New Amsterdam (10th week) (M-1,717; $3.30). Making coin; limited number of musicals should favor run chances; quoted at $25,000; best gross except Christmas to New Year's.

'Sailor Beware,' Lyceum (18th week) (C-967; $3.30). Holding to excellent trade for this stage of run; estimated above $13,000 last week.

'She Loves Me Not,' 46th St. (9th week) (C-1,413; $3.30). Has bettered $20,000 consistently from start and looks a cinch to last into summer; comedy leader.

'The First Apple,' Ritz (5th week) C-918-$3.30). Moved here Monday from Booth when 'And Be My Love' suddenly stopped; 'Apple' light at $4,000 but some profit.

'The Lake,' Beck (5th week) (D-1,214; $3.30). Matinee strength lifesaver of engagement and strong Saturday pulled up gross to about $11,500.

'Tobacco Road,' 48th St. (8th week) (D-969; $3.30). Principally cut rated; gross last week quoted around $4,500, which is profitable.

'Wednesday's Child,' Longacre (2nd week) (CD-1,019; $2.75). Drew high praise from some critics but gross chances not definitely indicated as yet; $5,500 in first seven performances.

'Whatever Possessed Her,' Mansfield (1st week) (C-1,097; $3.30). Presented by Raymond Moore; written by Hardwich Nevin; opens Thursday (25).

Other Attractions

Ballet Russe, St. James; week: profitable date.

'Piccol,' Ambassador; marionettes date extended; moved from Hudson Monday.

'Peace on Earth,' Civic Rep. theatre (14th Street); anti-war drama by non-profit group well supported to date.

'CROCUS' SOCK, $8,000 IN L. A.

Los Angeles, Jan. 22.

'Autumn Crocus' with Francis Lederer starred at the El Capitan topped this town on its first week. Piece got away to a strong start at $8,000 estimated for the week. Lederer, new here, and with a heavy campaign, looks good for at least six weeks, then San Francisco. Other three attractions were all cut raters using 40c passes. Local NRA administrator called them together last Thursday (18) and advised them to discontinue the use of the passes as it violated the code of fair practices. Operators are now figuring some other method o filling their houses without c the established prices.

'Sailor Beware', on its third wee at the Mayan, got $2,500. Enoug to pay off and no more. 'The Ghost Train' at the Hollywood Playhouse did $1,700 on its fourth week. Gross, while not important, allowed the co-oppers to eat, pay lodgings. Poorest of the trio was 'Nice Girl' which closed at the Music Box Saturdays after a weak fortnight. Piece got $1,100 which didn't get the effort out of the red. House goes burlesque next Saturday, first burley outfit to play Hollywood.

Stavisky, Frequent Legit Angel, Was Once a Music Hall Doorman

Paris, Jan.

Alexandre Stavisky, whose suicide to avoid arrest at Chamonix climaxed the most sensational swindle story told here in years, with dozens of high French officials allegedly involved, had been a hanger-on in show business throughout his career.

Towards the end of the war he ran a little music hall in the Rue Caumarti called Cadet Rousselle, together with a woman named Jane Darcy. Ho took tickets at the door, rang up the curtain and did other odd jobs. The place was a flop, and Mlle. Darcy sued Stavisky as they closed up.

In the years followed he grew to be a big shot, and never again had to take tickets at the door. In his last years was known as one of the most lavish angels in France. Last summer, while he was dropping million franc bets at the Deauville baccarat table, he was followed by a swarm of actresses who wanted to persuade him to put the money in their shows instead.

His last venture was the backing of the Empire for an operetta season, this year. When the story of the fake bonds of the Bayonne municipal hockshop, which led to his suicide, came out, the Empire closed, owing 150,000 francs to the cast, while the director of the theatre, Stavisky's man Friday, Henri Hayotte, disappeared.

Rita Georg, Viennese actress, who had starred in 'Deux Sous de Fleurs,' the last Empire show, was immediately suspected by police of having been put there by Stavisky, but she steadfastly denied that she had ever known him.

Previous to this, a Hugarian operetta, 'Katinka,' had been played at the Empire, and the wise ones say Stavisky put this show on so he could take it on the road to Budapest and dazzle the local lights, with whom he was putting over a big deal involving fake Hungarian bonds.

Hayotte, who ran the Empire, also ran a lot of other Stavisky enterprises. Several days after his disappearance the police thought of going to his home to see if he might be there, and to their surprise, they found him. They took him along on an expedition to search Stavisky's offices, and then let him go. Then he disappeared again, this time apparently in earnest.

The Empire has formally been declared in bankruptcy, and it does not seem likely that the players, many of whom are Viennese, stand any chance of getting their money.

Making Sure

Paris, Jan. 13.

Everybody in show biz is being accused of having had something to do with the Stavisky mess, so St. Granier, musical comedy comic, figured he better not take any chances.

Had a lot of one-sheets made and plastered all over town announcing that the swindler positively didn't have a nickel a finger in the current Mayol show. St. ier stars at the Mayol.

ANTI-JEW PLAY TONED DOWN; TOO ROUGH

H , Jan. 11.

ing in the front line of Nazi playwrights, has been granted 'temporary leave of absence as first ramaturge tate Theatre ing the definite reorganization of that institute.' That's all that the official statement says.

What actually happened is that the premiere of Johst's Luther drama, 'Prophets,' at the State Theatre recently, caused smouldering tensions to break out into open flame. Play, in its original form, surpassed even Nazi conceptions of admissible anti-Semitism. At the last minute General Goering, the Prussian premier, was called upon to pass his verdict and decided against it.

Piece was then because Heinrich George, acting the Luther part, had sprained his ankle while the audience was waiting for the curtain to rise. The necessary cuts were carried out by next day, with George's ankle miraculously cured.

Hanns Johst's fame as a dramatist draws its origin from his drama 'Schlageter' which is a glorification of a German of that name who was shot by the French at the Ruhr in 1923. Its foaming anti-French tendency caused it to be included, after having been staged in practically every German city, in those plays which were suddenly withdrawn throughout the Reich when the recent political move for Franco-German understanding began.

EXCLUSIVE ACTORS CLUB

Garrick Members in Uproar Because Prominent Manager Barred

London, Jan. 13.

of the most prominent West End managers was recently put up for membership in the Garrick Club here. His sponsors were Seymour Hicks and Frederick Lonsdale. When asked to withdraw the proposal, both of them resigned, and there is a terrific upheaval among the members.

Some years ago another well-known manager was proposed, and on opening the ballot box it was found there were more black balls in it than there were members of the committee to pass upon same.

The club was started in 1831 as a memorial to David Garrick in King Street, Covent Garden. In 1862 it moved to its present quarters in Garrick Street. It is the most exclusive theatrical club in England.

Musical 'Heaven'

London,

Charles Cochran is flirting with the idea of musicalizing 'Seventh Heaven.' Understood he is already in touch with John Golden.

Cole Porter is to do the musical score.

If it goes through, likely Gertie Lawrence will play it, Helen Menken role.

2 NEW BULGAKOV PLAYS GET OFFICIAL RUSS AXE

Moscow, Jan. 3.

Censors, after some hesitation, have squashed two Michael Bulgakov plays which were in rehearsal for months: 'Flight' and 'Moliere'.

For 'Flight' it is a second suppression, having been barred in the early years of the revolution.

'Moliere' tells the story of the French playwright and his persecution by the Jesuits of his day. The rather obvious allusion to another playwright and another set of censors apparently isn't relished. The only Bulgakov play on the boards, therefore, remains the celebrated 'Days of the Turbins'.

Despite well advertised new freedom in the theatre the official axe is not allowed to grow rusty. Among the verboten pieces of recent vintage is 'Lies', by A. Afinogenyev, a Communist white hope.

Most discussed of the censored plays is 'Suicide', by Erdman, said be a humdinger but off-color politically. Erdman himself is in Siberian exile, but not for this play.

Heat Hurts S. Africa

Capetown, Dec. 25.

Summer is on us with a vengeance. One day last week the temperature in the sun in Capetown was 124 degrees Fahrenheit.

Heat not too good for show business. Thousands of visitors coming down from inland towns to the outside sea-side resorts. Sea bathing the big thing at the present moment, with theatres empty.

CHINESE PERIL IN PARIS

Swank Nite Clubs Closing, But Chow Meinery Moves Up

, Jan. 13.

The Chinese peril has hit Paris. With all the swell cafes and nite clubs in the Champs-Elysee quarter buying shiploads of red ink, or folding up completely, a Chinee restaurant is opening in that swank nabe.

Previously only a couple Chinese restaurants in Paris, both on the Boul Miche, just out of the Latin Quarter and very cheap.

Franz Lehar's Latest Opera B'cast to U. S.

Vienna, Jan.

, Franz Lehar's newest w , received its world premiere Saturday (20) at the Vienna State Opera. Richard Tauber and Jarmilla Novotna shared the stellar roles. House was sold out in advance several weeks ago and, socially at least, it was the most brilliant affair in years.

Book for the piece was written by Paul Knepper and Fritz Loehner. Spanish theme is vaguely reminiscent of 'Carmen' though very much less melodic and of a different temperament than the French opera.

About one hour of the first performance was rebroadcast from Vienna over WEAF and the NBC network, New York, coming in Saturday afternoon just before the Metropolitan Opera broadcast. Atmospheric conditions were bad, so that judgment of the musical quality in New York was impossible.

Tauber's voice came through clearly in several sequences and impressed nicely, though Mme. Novotna didn't fare as well.

Riviera Gambling Spots Still Getting Heavy Play

, Jan. 13.

Lots of gambling going on in Riviera casinos, although the drop in pound and dollar has cut receipts of roulette, boule and baccarat houses. Figures for last winter, just announced, reveal that 23 casinos between Mentone and Saint Raphael netted 42,960,000 francs profits at the tables in the 1932-33 season. That's $2,550,000 in U. S. coin.

Monte kept secret.

Casinos run by the American millionaire, Frank Jay Gould, however, suffered heavy losses. Gould's Palais de la Mediterranee at Nice took in only $360,000 in 1933, against $560,000 the previous year. His summer casino at Juan les Pins also shows a drop.

Gambling places at beaches such as Le Touquet, Deauville and Biarritz show big gains for the year.

End of First Year Finds Nazi Regime Cruel to German Legit

A review of German theatre life at the end of the first year of the Third Reich's regime shows it in a sad plight. Void of esprit, tempo, satire, it leads its bloodless life; not as recreation from the unceasing political everyday turbulence but as an inefficient continuation of propaganda.

The fact that a Sword of Damocles which the witty m. c. of a Berlin cabaret had hung up on the stage was confiscated after the first night illustrates the lack of sense of humor which is the most serious threat confronting the theatrical situation in this country.

The standing of Berlin as a theatre city has flopped from that of European predominance to one of immaterial significance. Radio appeals, proclaiming it the duty of every true National socialist to patronize the theatres are hardly apt to save the situation.

Only the Opera

As the sole mnant of past glory the State Opera stands, an oasis in the desert, with one of the world's finest orchestras and such conductors as Furtwaengler, Blech and Kleiber. Beyond that, the amalgamation of politics and art has struck the theatre a blow from which it is not likely to recover very soon.

Only natural that legit grosses are nowhere, with just a few exceptions. Apart from 'Row About Iolanthe,' a rural comedy about a pig, the hits of the season include a musical comedy with Max Hansen, screen comic whose Danish origin balanced his Jewish grandmother, and a comedy starring Otto Wallburg, also among the most popular film actors, whose non-aryan descent is beyond discussion.

London 'Reunion' Opens Favorably; New Coward Play Into Rehearsal

, Jan. 13.

Despite the fact that Robert Sherwood's two previous plays, 'The Road to Rome' and 'Acropolis', both failures in London, a fluttering expectancy the auditorium before the curtain rose on 'Reunion in Vienna' at the Lyric. Whatever else happened, those present knew they would get fine performances from Lynn Fontanne and Alfred Lunt.

They were not disappointed with the play, and were more than regaled with excellent acting throughout.

Word has gone forth about its American success, plus the popularity of the filmization here. Mob was satisfied all around.

It's a Gift

London, Jan. 13.

With most of the music publishers bent on refusing to pay the song-plugging graft, a new form of muscling has made its debut. It consists of "presents" for singing numbers, but some of these gifts are of quite an extensive nature.

One singer gets his entire wardrobe from the swellest Savile Row tailors, while another has recently had his house furnished by the same method.

It's and old Yankee custom.

ONLY HIGHBROW PLAYS OKAY IN PARIS

Paris, Jan. 13.

It's turning out to be a terrible winter for legit here. Capucines and Potiniere theatres closed down without paying off the players, and the Artists Union is out scouting for the cash, it knows not where. Capucines, however, managed to reopen. Added to closing of Empire last week with 150,000 francs of pay due, this puts a lot of legit troopers in a bad way.

Surplus of operettas is finally telling, and the Moulin Rouge had to fold its ambitious musical 'Victoria and Her Hussar.' Pathe-Natan, owners of the Empire, is looking for a tenant, but is not likely to catch another one to put on a musical show there.

Could rent it for films, but since company has several picture houses of its own on the same block and nearby, it doesn't want pictures shown at the Empire, even in combination with a stage program.

Feodor Chaliapin, the Russia basso, added another to the season's flops with a series of operas he tried to put on at the Theatre des Champs Elysees. After a couple of performances the company ran out of money. Chaliapin himself always wants cash down before he launches a note, so between him and the union musicians the opera season was called to a halt.

Among the plays really doing well here this season are 'Tovarich', by Jacques Deval, at the Theatre de Paris, and three productions by the small arty theatres: 'Crime and Punishment', carried over from last year by Gaston Baty at the Montparnasse; 'Petrus', played and produced by Louis Jouvet, and Shakespeare's 'Richard III', put on by Charles Dullin at the Atelier. It's the highbrow stuff that is sticking.

For new openings this is the dull season. Just one, 'Oeil de Lynx' three acter by Cuel and Poire, is scheduled this week at the Athenee.

rotest Taxes

The tage and Allied Arts Defense League has issued a pamphlet written by Sir Oswald Stoll, titled 'Save the Theatre'. It is a rotest against the entertainment England, Charles Cochran he same point in an article ished in the Daily Mail.

Alfred Denville, Member of Parliament, addressed the Gallery First Nighters Club Sunday evening, Jan. 7, on the subject. Everybody in the business has been protesting since the war was over, but no relief is apparent at this time.

Col Openings

Rehearsals of 'Conversation Piece' and 'Magnolia Street' will commence Jan. 15. Noel Coward will direct the former and Komisarjevsky the latter. 'Conversation Piece' will go to His Majesty's, but the theatre for Louis Golding's play is not yet fixed. Neither play will be given a tryout prior to its London production, both opening cold.

'Here's How' kay

'Here's How' has encountered a couple of tough breaks. Originally was to be presented by Howard & Wyndhams, with the firm ducking. Scheduled to play the Alhambra, after a provincial tryout, but Sir Oswald Stoll wanted too big a percentage; and that's out.

Now things are running smoothly. Another backer has been found, and show has, in addition to Lily Damita and George Robey, Reilly and Comfort, who were approached earlier but could not get together on the money.

Show is presented by Lee Ephriam, and opens in Manchester, Feb. 6, for two weeks, coming to the Saville theatre, here, after that.

. T. G. for London

Clement Hobson, managing director of Les Ambassadeurs restaurant, Paris, pulled a fast one on Clifford Fischer. After sending him to New York on the Ile de France a couple of weeks ago to line up talent for the summer show, he signed a contract with Cliff Whitley to stage an American show there.

Show is the N. G. Paradise restaurant floor show from New York, and opens at the Ambassadeurs April 15 for option, going to hotel in the fall.

acdermott's Royalty

Norman Macdermott, once lessee of the Everyman theatre and instigator of tryout plays, several of which merited a week-end showing, has leased the Royalty theatre from Ernest Remnant. Lease was recently vacated by Lion M. Lion.

Macdermott's first will be Sean O'Casey's "Within the Gates," which opens around end of January.

Harms Gets It Anyway

That Certain Thing,' biggest hit in London, heading the list of song hits, has been acquired by Harms. Song was bought outright by Irwin Dash, who immediately saw its possibilities with right kind of plug, after it was turned down by Chappells, London, who are affiliated with Harms.

Lillie Show Weak

The Andre Chariot revue at the Savoy, featuring Beatrice Lillie, is sending out a large consignment of two-for-ones. Despite this, and a cut in salaries, it won't linger much longer.

German Book-Legging

Bookleging is getting to be quite a trade in Germany in the new order of things. So many books being banned for various political reasons, even outside the anti-Jew thing, that book-readers are finding the only way they can get their fodder is to pick it up in under-the-counter sales pretty much as the prohibition thing worked out on alcohol in the U. S.

One of the biggest current sellers in Germany is reported to be 'Journey to the End of the Night' by Louis Ferdinand Celine, a French book which Little Brown owns for the U. S. That's the book that caused a fuss in Paris when the Goncourt Prize committee was practically set to give it the prize and then changed its mind, with arguments and interviews and discussions on all sides. Couple of the committee members, notably Alphonse Daudet, have suggested they might quit, while the rest of the committee figured the book too 'vulgar for approval.' Germans seem to like it so well that it is reported outselling regularly published books on open sale.

Another big seller in Germany is the new Spengler book, 'The Hour of Decision,' supposed to have sold about 200,000 copies despite barred by the Hitler regime. Knopf has this for the U. S.

Even in newspaper sales there's a healthy trend for out-of-town papers. With the press controlled and all papers printing exactly the same stories in Germany, readers are more and more sending for foreign language papers, with sales on these more than doubling in the past few months. Austrian, Czechoslovakian papers and some others from Europe printed in the German language are those that are getting the best breaks in this line.

One-Man Magazi

That unique mag, The Ploughshare, which passed out shortly after the end of the war, is in process of revival. Hervey White, who was its publisher, will again be concerned in its publication, with two associates this time, Henry Morton Robinson and Ernest Brace.

Subtitled a Literary Periodical of One-Man Exhibits, The Ploughshare really was in each issue a one-man literary exhibition. The revived publication will carry on in the same fashion, with Kenneth Burke to give a 'literary show' in the first issue. Others who will give 'exhibitions' in subsequent issues are Alexander Laing, Green Peyton and David Cort. Only American scribblers will be invited to 'show.'

Ploughshare will be published at Woodstock, the East's biggest literary colony. Hervey White has made his home there for many years.

Sobol's Speakeasy Yarns

Louis Sobol, the N. Y. Journal's Broadway columnist, has three articles sold to Hearst's Cosmopolitan, the first appearing in the March issue. It was a commission for one piece at $750 a crack, but there was so much the publication concluded to make it a three-part serial.

Sobol still has enough over and Doubleday-Doran and D. Appleton are both interested in a book on the 'Speakeasy Era' by Sobol, who has knocked around in all sorts and conditions of niteries, as part of his newspaper rounds.

idgets in Book

Burnet Hershey and Walter Bodin have finished a book on midgets, which Coward-McCann ill publish. It's as all-inclusive as they could make it, plus illustrations, and will be a big tome. They picked the almost obvious title, 'It's a Small World.'

Hershey is from pictures. A former newsaperman, he went into picture work as a writer some ten years ago and has been with Warners for the past four years. He is one of the most prolific writers of short subjects extant, having specialized in that end for some years.

Ed Mowrer in Paris

Edgar Ansel Mowrer, former Berlin correspondent for the Chicago Daily News, who had to retire from Germany when the Hitler regime came in, has been assigned the Paris office for that paper, replacing his brother, Paul Scott Mowrer. Paul comes back to Chicago to write editorials.

Junius Wood, paper's Tokio correspondent, goes to the Berlin post, with Reginald Sweetland going to Tokio from Shanghai and Frank Smothers moving from Chicago general assignment staff to Shanghai.

Colorado Writers

Clem Yore of Estes Park was elected president of the Colorado Author's League at their annual banquet and jamboree at the Olin hotel, Denver. Other officers elected are Miss Olga Gunkle, first vice-president; Willard Hawkins, second vice-president, and Herbert P. White, secretary-treasurer.

Writing business in Colorado must be on the upgrade, 200 attending, most of them paying a buck each.

A great show, bossed by Harry Adler, toastmaster and former president, filled in after the speeches were over. Local writers took the parts, with Vance Graham, KOA announcer, taking the lead in the first burlesque on editors and writers. Others in cast were Annabelle Adler, Joe Mills, Bess Ruble, Nellye Graf, Arthur Carhart and D. Otis Collins.

Bernice Brown, former literary editor of Colliers, in town for a week, was corralled for a short talk. The piece-de-resistance was a dry, much too long lecture on 'Early Literature of the Rocky Mountain Region' by Dr. L. J. Davidson, professor of English, Denver University. The professor must have thought he was in the classroom.

Sure Fire Screen

Dell publications, which had been getting away from pulps in favor of slicks, mostly in rotogravure, - turning to the rough paper mags again. Utilizing a not new idea in a new mag, Sure-Fire Screen Stories, which will carry the fictionized tales of the new films. Similar to the now-defunct Moving Picture Stories, except that Sure-Fire Screen Stories, being a pulp, using only outdoor and detective stories, eschewing the dramatic, comedy and like material.

M. C. Kelley editing Sure-Fire Screen Stories for Dell. Fictionizing is done only on assignment, these being handed to many of the regular Dell scribblers.

ritish Short Stories

Recent upward swing in America for short-stories, is beginning to influence England, which is something insofar as literary vogues are concerned. Two new English magazines have been started in the past few weeks, both announcing that they intend to do in England for 'British short stories of outstanding merit' what Story is doing for Americans.

Two magazines are Lovat Dickson's Magazine, put out by the Lovat Dickson publishing house and New Stories, edited by five English and one American author. American is Edward J. O'Brien, who has collected anthologies of American short stories yearly for the past decade or so. He currently resides in Oxford.

Also in the same direction is the fact that Jonathan Cape is bringing out a British edition of 'Story Anthology' pronto.

Poets in Pamphlets

Sidney Tyler, who recently formed the Modern Editions Press, issuing a pretentious series of poetry pamphlets which he labels the Poetry Series. Poets represented in the series are Lincoln Kirrstein, Kathleen Tankersley Young, Horace Gregory, Raymond Ellsworth Larsson, Bob Brown, Carl Rakosi, Laurence Vail and Paul Bowles. Nicely gotten out at two bits each.

Tyler's publishing plans call for a variegated group of publications, including regulation-sized books. The Poetry Series not complete, however, as it will be added to from time to time.

Scott Keeps ing

Technocracy by no means a dead issue, even though the technocrats are no longer to be seen in the Columbia University laboratories. Howard Scott, the high priest, and his adherents have moved to an office on upper Madison avenue, where they are readying a heap of literature aimed to revive at least some of the former interest in the subject.

To bring back technocracy into the home as cheaply as possible, Scott's group is publishing a pamphlet written by Scott himself and called simply 'Technocracy.' Will sell for a thin dime.

New Show Mag

A new mag devoted to the theatre is being primed for publication this winter. Publisher is Donald Hathaway, who has dabbled in the theatre both as producer and playwright. Name picked thus far is Feature Magazine. Hathaway will edit, too.

Best Sellers

Best Sellers for the week ending Jan. 20, as reported by the American News Co., Inc.

Ficti

'Anthony Adverse' ($3.00) ..... By Hervey Allen
'Thin Man' ($2.00) ..... By Dashiell Hammett
'Sea Level' ($2.50) ..... By Anne Parrish
'Oil for Lamps of China' ($2.50) ..... By Alice Tisdale Hobert
'Mother, The' ($2.50) ..... By Pearl S. Buck
'Men Against the Sea' ($2.00) ..... By Nordhoff & Hall

Non-Ficti

'Life Begins at Forty' ($1.50) ..... By Walter B. Pitkin
'Brazilian Adventure' ($2.75) ..... By Peter Fleming
'100,000,000 Guinea Pigs' ($2.00) .. By Arthur Kallet & F. J. Schlink
'Crowded Hours' ($3.00) ..... By Alice Roosevelt Longworth
'More Power to You' ($1.75) ..... By Walter B. Pitkin
'Timber Line' ($3.00) ..... By Gen. Fowler

Albany L. C. A.

James M. Kiernan of the New York Times has been elected president of the Albany, N. Y., Legislative Correspondents Association, succeeding Leo W. O'Brien of the Albany Times-Union. Other officers chosen are: First vice-president, Edward McDonald, Troy Record; second vice-president, William O. Trapp, New York World-Telegram, and secretary-treasurer, George M. Janvrin, Staten Island Advance.

Directors elected are: George W. Herrick, New York Morning Telegraph, chairman; Walter T. Brown, AP; Edward W. Bates, New York Herald-Tribune; George L. Cassidy, Brooklyn Times-Union; Paul H. King, UP; Harold P. Jarvis, Buffalo Courier-Express; William E. Lawby, New York American, and Joseph R. Malone, Rochester Democrat and Chronicle.

Dinner Club Publishing

Artists and Writers Dinner Club, which has for some time been feeding needy scribblers and brush-wielders, has gone into the publishing business as a means of raising additional revenue with which to carry on its work.

Organization is issuing a slim volume called 'Artists' and Writers' Chap Book', to sell for 50 cents. Contains an anthology of prose and verse and reproductions of paintings. All of the material contributed gratis, and J. George Frederick also donated his services to edit the volume. Dinner Club also got very good terms on the printing end, thus assuring the greater part of the proceeds from the sales of the book to its fund.

Original idea of the Artists' and Writers' Dinner Club was to issue a mag this may yet be done.

'The Ladies' Again

British reception to Stanley Hopkins' book, 'The Ladies,' has been so big that Harpers, which originally brought it out here, is to republish it.

Harper action is not to be confused with the familiar reprint. Will be like, in all respects, the publication of a new book and at the regulation price for new fiction. Usual new book campaign will be constructed for it.

Belief at the Harper offices that 'The Ladies' failed to get across last fall because its publication was simultaneous with that of a flock of books by name scribblers. Unnoticed in the rush, it died. However, the Harper execs had faith in the book, and when this was confirmed by the manner in which it was received in England, the republication was decided upon. Book will reappear in the spring.

Elsa Maxwell's Truth

Some anticipated discomfort in several circles with the announcement by Knopf's that it has agreed to publish a book by Elsa Maxwell entitled 'But It's True.' No indication what kind of a book, making for that much more discomfort.

Miss Maxwell is the American lady who for a number of years has lived in Paris and pretty much dictated social and fashion tastes to Americans who wandered over. She went to Hollywood for a while to tell the picture mob how to dress when and why, but that didn't pan out as well as expected. Goldwyn paid her a salary while she was on the coast.

Standard 'Domino' Out

H. Hitching, the 'Domino' of the Evening Standard, London, is out. Hitching was originally brought over from Manchester, two years ago, by the Sunday Express, also a Beaverbrook publication, as a stunt critic.

Was given a month in which to make good. Stayed for six months, and was transferred to the Standard.

Hitching is now doing publicity and freelancing.

After Dirt Sheets

A nationwide drive to suppress obscene books, magazines and photographs from book stores and newsstands is being conducted by the National Association for the Suppression of Obscene Literature which already has listed 19 periodicals, now being published, either weekly or monthly.

Jack Parker, its executive secretary, lists these periodicals as 'off-color' publications and is sending notices throughout the country to news agencies and book dealers informing them of this list.

Organization does not include any nudist magazines in its list as it wants to continue further investigation as to the objects of the publishers of that type of magazine with respect to circulations.

Organization maintains offices in Los Angeles and lists Mrs. Grace Grim as president, Hemminger as vice-president and legal counsel; Oliver M. Hickey as national law enforcement director, and Dr. A. J. Balkins, treasurer.

Albany News Guild

Sixty-one members of the editorial departments of the Albany, N. Y., Knickerbocker Press, Evening News and Times-Union have united to form a guild under the NRA, which will be affiliated with the national organization. John Wanhope, News, has been elected temporary chairman, and Richard Walsh, Times - Union, temporary secretary.

Chairmen of conference committees appointed are: Henry (Barney) Kraft, Knickerbocker Press; Ed Herwig, Times-Union, and Wanhope, News. Press associations are represented by Ed Fales, AP; Henry Matteo, UP, while the representative for The Evangelist, Catholic newspaper, is John Sehl. It is planned to form a tri-city group, with members also from Troy and Schenectady.

usician-Magician-Author

Little Brown is rushing a print of 'Bombay Mail' by Larence Blochman Book has already been filmed by Universal, reversing the usual process, and is currently being released as a film.

Blochman went to Japan with an American jazz band, liked it and decided to stay. He toured that country and China as a magician, then getting a job in Calcutta, India, as a newspaperman. Stayed there a year or so, and began writing fiction.

'Puppetry, 1933'

Yearbook covering what is perhaps the most limited business extant—puppeteering—is that issued by Paul McPharlin each year. McPharlin is about ready to take the current number, called 'Puppetry, 1933' off the press.

'Puppetry' each year gives a complete record of puppet activity, and is illustrated. McPharlin is the editor as well as publisher of this annual.

Technocratic Collison

Wilson Collison is rapidly building himself a reputation as a writing factory. 'Congo Landing,' which he's just sold to McBride's is his fourteenth novel, added to which he has nine produced plays, 22 film originals and about 500 short stories to his credit. And he's just barely 40. He's got a Metro writing contract, besides.

Supposed to be a secret that most of his work is done with the aid of Anzonetta, his wife.

Gold's Dynamo

With the revived New Masses in other hands, Michael Gold still has the publishing urge. Hence his connection with new poetry mag, Dynamo.

A large number of Village proletarians in on Dynamo, with publication headquarters in the Village, too. Dynamo will appear twice a month—it's hoped.

BOOK REVIEWS—

lays in Cold Type

Two current plays are published by Doubleday-Doran and make interesting contrasts. 'The Lak ' and 'Mary of Scotland' are different types of plays, completely, yet both more or less reach for the same reading clientele. 'Mary' costs fifty cents more than the 'Lake' which is marked at $1.50 and that's a fair surcharge.

Dorothy Massingham and Murray MacDonald wrote 'The Lake.' Miss MacDonald was reaching for a beauty so fragile that quite possibly she missed. In the theatre th miss is more pronounced than in the book, because in the book the beautiful phraseology helps considerably. But it's not to have lasting strength.

Maxwell Anderson, who wrote 'Mary of Scotland' undoubtedly takes himself a prominent seat among fine fashioners of drama of all time. It's not easy reading for the average person, but it's tranching reading. It's a better play to be read than to be seen (which sometimes happens) but is helped in its stage version in New York by a sterling performance by Helen Hayes. Strength of the piece, as a play, is shown by the fact that in reading, without Miss Hayes, it still is moving and effective.

'A Giant of the Press'

Editor and Publisher, newspaper trade paper, makes its bow as book publisher with 'A Giant of the Press.' It's the first of a proposed library of famous newspaper folks.

Barnett Fine wrote the book, which is a sort of biography of Carr Vattel Van Anda. Van Anda was managing editor of the New York Times from 1904 to 1932 and dug himself quite a niche in newspaperdom's hall of fame. Book is not especially well written and overdoes on praise for Van Anda, despite the fact he may deserve it. Insufficient attention to personality details hurts also. But some very interesting newspaper history is disclosed. It makes good fodder for eventual historians.

ith Baldwin on Gossip

Faith Baldwin knows how to jangle her puppets. Her newest novel 'Innocent Bystander' (Farrar & Rinehart; $2) doesn't say very much, hasn't very much of a story, hasn't any depth, but manages to contain what is needed for light reading. In play circles it would be called a matinee book. The ladies'll read it; the libraries ought to have a nice time of it.

Tells about how terrible a thing is gossip, and takes itself perhaps just a bit too seriously. But Miss Baldwin knows what femme readers want to read. Not enough story in it for film purposes.

Chatter

Beth Brown has sold the screen rights of 'Bad Actor,' her recent 'Screenland Magazine' story.

McBride's will publish Joseph Hilton Smythe's 'The Nuder Gender.' Yarn is now running serially in College Humor.

Carveth Wells to Bermuda.

H. T. Craven, former drama editor of the Philadelphia Record, now doing the same work for Philadelphia Fashion Show, a weekly.

Joseph Stagg Lawrence has joined the editorial staff of Review of Reviews.

Neil Bell, whose 'Bredon and Sons' has just been published, is really Stephen Southwold.

Indications point to Ireland and, in particular, the Irish rebellion, as the most popular fiction subject of the year.

Viking has set February as the publication date for the memoirs of Edward B. Marks, the music publisher. Volume will bear the title of 'They All Sing.'

Elizabeth De Gramont, the French scribbler, sailed for home. Will do her impressions of America, of course.

Albert Payson Terhune comes into the city this week to stay for the balance of the winter. Too cold in that part of Jersey that Terhune likes the best.

Thomas Y. Crowell Company 100 years old. The Crowell family still active in the operations of the book house.

Edith Wharton the latest of the scribblers to write her memoirs.

Thayer Hobson, the William Morrow company head, has gone abroad to pick up the scripts due his concern from its scribblers over there.

Will Cuppy coming out of his hermitage to do a regular feature for Woman's World. Will reveal the household hints he learned while living as a hermit.

Even though Robert Underwood Johnson has no publisher, for the simple reason that he publishes his books himself, he got a luncheon the other day, anyhow.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Musical taxicabs okayed by the police.

'By Your Leave' to premiere at a benefit for Temple Emanu-El, Yonkers, prior to official opening.

Part of the former Ringling estate on the New Jersey Palisades sold Jan. 18 to satisfy a mortgage of $150,000 made in 1929. Bid in by the mortgage holder, N. Y. Investors, Inc., for $93,000.

Russian opera company tried out the accoustics of the Casino last week (18). To open there Feb. 1.

Supreme court justice reprimanded June Porges Hall when she sued Cliff Hall, Jack Pearl's stooge, for $790 bac alimony Thursday (18). Pointed out she could have had the case tried and disposed of in June of last year and refused to hold the comedian in contempt.

Katharine Cornell tells a Frisco interviewer she'll do 'Romeo and Juliet' three or four weeks in N.Y. next season and possibly a new play.

Phillips Holmes back from London Friday (19). Will stick around a few weeks before heading for Hollywood.

Emma Redell, former opera singer, pleads for state support for opera in a speech at Washington. Argues that if the Soviet can maintain its companies the U.S. should be able to.

Eight American opera students in Rome refused registration as Fascists after having been promised entry. Membership necessary if they are to perform in Italy.

Suing his wife, Days Dawn, former chorus girl, for separation, Gene Weiner, broker, alleges she fed their two-year-old child highballs. Case to a referee.

City liquor board declares for upright drinking and bars. Sends recommendations to state authority.

Kitty O'Dare, former chorus girl, gets her final papers in her divorce from Michael Autori, trombonist.

Heywood Broun, columnist, reveals that his wife, Ruth Hale, obtained a Mexican divorce last November. Miss Hale explains she wants to be an old maid after 15 years of married life.

Emily Miles (Mrs. Willie Howard), plans a return to the stage. Has been in retirement five years.

Lillian Gahagan will use Lillian Gahagan Corey for a stage name, eventually dropping the Gahagan. Wants to stand on her own.

Everett Marshall to be starred in a musical next season.

'Are You Decent?' Crane Wibur play, crawls back to the shelf.

Jam at the R.R. station Wednesday (17) when Rudy Vallee came in. Met by girls from restaurant where he plays, for publicity, but his lawyer shooed them away.

N. Y. lawyer seeks to enlist his profession against theatrical offerings which gibe at the law and its enforcers. Directly aimed at musicals.

J. Buckley Russell and P. M. Friedman get appointment to extra players committee under NRA and Eddie Dowling on the Radio Code Authority.

Theatre men talk about doing something relative to the refusal of state liquor authority to permit bars in theatres. Can see no distinction between drinks in a theatre and a show in a restaurant.

Frank Buck's menagerie in on the freighter Wednesday (17).

Betty Randolph suing her fourth husband, Paul Swinehart, for separation and asks alimony. States she's broke.

Section of the Federation of Musicians, Local 802, clamoring for home rule. Alleges that officials give no heed to their demand that actors be compelled to give Sunday performances.

Henry E. ixey, veteran actor, taken to Bellevue last week with a possible fracture of the skull following a fall, improving rapidly.

Eva Puck causes arrest of Siegfried, broker. Says she gave him $4,650 to invest, and how about it? He's held in $5,000 bail.

Radio news comment on a Washington liquor trial cost Charles M. Hackett, the newscaster, $300. Judge declared the pending case a mistrial and fined him for contempt.

Lloyd Lewis, a Chicago drama writer, will be on here this week to supervise the play he wrote with Sinclair Lewis. He supplied all the historical material for the war drama.

Body of Mrs. Blanche Colette Dean was removed from Potter's Field to a grave in Silver Mount cemetery, Jan. 11. She was found in the street unconscious from exposure, and removed to Bellevue, where she died. The body was not identified and was buried by the city. Her husband, Leland Dean, also of the stage, visited the morgue when his wife was missed, identified a photograph and arranged for reinterment.

Gypsy Hollis, night club dancer, found dead in her apartment Jan. 17. Had been dancing in a Tuckahoe nite club.

Hope Hampton to sing with the Boston Opera Co.

Production management of 'The Lake' found guilty by legit coders of irregular ticket sales. Evidence sent to Washington for action.

At the golden wedding celebration of George S. Kaufman's parents, the playwright showed a talking picture which he wrote and in which he and his father took part. Replaced the usual speech.

Mrs. Anna Luciano, former Canadian actress, seeking separation in White Plains court, tells the judge that among other things her husband did was administer a sound spanking when she was clad only in a night dress.

'Queer People,' Carroll Garrett's story of Hollywood, has been dramatized by John Floyd and will be staged by Galen Bogue with Hal Skelly in cast. Story up for film production once but abandoned.

Feb. 4 will mark the start of the 13th annual Drama Week, sponsored by femme organizations.

Columbia Broadcasting Co. takes the Hudson theatre for its public broadcasts. Takes it over this week (22).

George S. Kaufman and Robert E. Sherwood suing Sam Goldwyn in N. Y. for $25,000 for the script of Cantor's 'Roman Scandals.' Producer claims they supplied only a rough draft of the yarn, which they declined to whip into shape.

Theatre Guild selects 'Races' for its sixth and final offering. It's the Hitler play. To go into work next month.

Billy Rose offers the city $25,000 a year for the lease of the Central Park casino. Says only in case it's taken away from Sid Solomon. Not trying to edge him out.

N. Y. Supreme Court permits Samuel Kantrowich to switch his suit to the Federal court in his effort to enjoin Paramount from using the title 'Alice in Wonderland.' Plaintiff contends that in 1916 he acquired the title from William M. Young, who had made an animated cartoon series with that title. Contends that all rights lay with him.

'Veronica's Veil,' Union City's Passion play, to open its 20th season Feb. 18. Will give three performances weekly through Lent.

Senator Robinson tells the Senate about gag rule on radio at the instance of the administration. Introduces a bill to authorize the FRC to investigate hush charges.

William Gartland missing from his Brooklyn home along with John O'Shea. Took a mail order course in magic and left a note that he had gone out into the world to find fame. Police looking for the pair.

Dorothy Hall suing Peggy Fears for $20,000, alleging that with promises she knew to be untrue the producer induced her to go to London with 'The Day I Forgot.' Claims the show ran but one night and she was left stranded. A. C. Blumenthal, Miss Fear's husband, joined in the suit.

Players club again worrying about its spring production. Did 'Uncle Tom's Cabin' last year. George Kelly's 'The Torchbearers' seems to have the inside track this year.

Sylvia Lee, who describes herself as 'a youthful dramatic actress,' announces intended productions of plays by authors under 21 years of age. No financial details given.

Theatre Guild puts 'They Shall Not Die' over to Feb. 26. Not spotted as to theatre yet.

New Commissioner of Licenses Moss announces his platform. Makes it plain that the intent rather than the content will determine action. If it's artistic, it is permissible. After the burley shows.

Frances Williams left for Europe Saturday (20) with her cabin door locked against process servers. Inter Allied pictures claims an unfulfilled contract and sought to enjoin her, but she could not be served.

'Prince' Mike Gerguson nursing a blue eye. Denies it's a present from Peppy D'Albrew.

Carnegie institution, Washington, took X-ray pictures last week to determine whether or not Lucrezia Bori hit high C through her nose. Finds she doesn't. So that's settled.

Local nite club has a 75 ft. bar with three pianos set in at intervals.

Empire theatre, N. Y., celebrates its 41st birthday Thursday (25).

Congress theatre, Newark, Saturday (20) filed suit in the U. S. district court seeking to restrain the Code Authority from carrying out the provisions of NRA. Charges it promotes monopoly and operates to extinguish small private enterprises.

Charles MacArthur and Ben Hecht working on a new play. Modern Don Quixote idea.

Phil Dunning in Westport working on two plays, one by himself, the other by Henry Madden. Whichever offers the less casting difficulty gets precedence.

Maria Jeritza still has a chance of hitting B'way this season. Shuberts hope to start next month. Makeover of 'A Night in Venice.'

Clemence Dane dramatizing her own 'Broome Stages' while on her lecture tour.

'Lead Your Ace,' play by Robert Middlemass, is located in a Chicago burlesque theatre.

William Harris gone chilly to 'The Holmses of Baker Street.'

Rowland Stebbins has decided he's not interested in 'Lost Horizons.'

From 3,000 to 5,000 fewer taxis than last year due to opening up of other avenues of employment, including bar tending. Can't get drivers for the vacant cruisers.

Delos Chappelle is the latest to flirt with that 'Borgia musical. It's been in many hands but never got very far toward production.

Five years ago Sunday (21) that Rowland Stebbins broke into the theatre business with 'Merry Andrew.' Kept it running three weeks for the sake of the picture rights. Latter sold only last week.

Hall Johnson has a new Negro drama, 'Nothin' But Love.' Will have some songs, but not a musical.

Lawrence Shubert, nephew of the Shuberts, and Ann Miner, former casting agent, have formed a producing alliance.

Dolores Del Rio had to cut her N. Y. vacation short to answer a hurry call from Radio studio. Left Saturday (20).

Maude Adams, O. P. Heggie and DeWolf Hopper mentioned as a possibility in a local production of 'Christmas Carol.'

Philip Barry's 'Joyous Season' changed to 'State of Grace' and switched right back to 'Season.'

Fay Webb Vallee on Monday (22) withdrew her motion before the Supreme Court in which she sought to enjoin the crooner from seeking a divorce in Mexico or elsewhere. In another part of the same court she sought to have set aside her husband's action to prevent her from suing in California for divorce and maintenance. This was set down for later arguments.

Mid-West

Marie Lee, Chicago night club hostess, attempted suicide.

Granada cafe, Chicago's South Side nightclub, destroyed by fire.

Harry Voller, theatre ticket agent, again gets continuance in his fight against extradition to California where he is indicted for the robbery of Mae West.

Major Lenox R. Lohr, general manager of A Century of Progress, has returned to Chicago.

Coast

George O'Brien and his wife, Marguerite Churchill, have returned from N. Y. via San Francisco where they visited the actor's mother and brother.

Charles E. Mack (Moran and Mack), killed Jan. 11 in an auto accident, bequeathed his estate to members of his family. Value of estate is undetermined.

Max Baer lost another court fight at San Francisco in his efforts to rid himself of a couple of managers. State Supreme Court ruled actor-boxer had no right to discharge Ancil Hoffman and J. H. Lorimer.

Clela D. Molitor, vaude, has filed suit for divorce from R. E. Molitor in L.

John Villies Farrow, writer and scenarist, found not guilty by U. S. Judge Hollzer of charge of committing perjury. Now free to depart from country to land of his own selection, according to District Director of Immigration Berkshire.

Vera Collins, former pic player, has filed suit for divorce from Tom Collins, Hollywood photog, in L. A.

Collector of customs Alfred A. Cohn is in Washington confabbing with Secretary of the Treasury Morgenthau.

When two L. A. policemen called on Ella Ruby, pic actress, to probe a $200 robbery in her home, thieves stole their radio car.

Superior Judge Schauer postponed divorce hearing between Peggy Gottler and Archie Gottler, because of a lack of evidence presented by the wife.

Extra guards thrown around the courtroom in L. A. in trial of Edward Friedman charged with stealing jewels and money from Mae West.

After suffering for five days from a severe case of sun stroke, brought about by over exposure to a sun lamp, Bette Davis is convalescing.

Two score alleged gamblers arrested when police pickaxed the Neptune Club, Hollywood.

Armistice Day frolic, held for the purpose of raising funds for the Knute Rockne memorial, showed a loss of $95.

Plans have been made for an open air theatre on the ocean front at Huntington Beach, Cal.

Will of Helen S. Blackton, wife of J. Stuart Blackton, disposing of her estate valued at $15,000, has been admitted to probate in L. A.

William L. Boyd and Dorothy Sebastian named in $580 mechanic's lien filed at Ventura, Cal.

John D. Farson, Washington, D. C., bandmaster, visiting Oliver Ziegfeld, cousin of the late Florenz Ziegfeld, in Hollywood.

Ben Cornett, 40, rodeo performer, died at Merced, Cal., from erysipelas.

A $30,000 slander suit has been filed against W. A. Clark, Jr., sponsor of the Los Angeles Philharmonic orchestra, by William Mangam.

Nudists of the Elysium Fields colony, near Elsinore, Cal., moved five miles closer to town and land owner kicked.

Damage suit for $50,000, instituted by June Day as result of auto accident, thrown out of court in L. A.

P. C. Zess has filed suit in L. A. asking $80,000 from a rodeo outfit, alleging a steer being bulldogged at Bell, Cal., jumped the fence and permanently injured him.

Fay Webb Vallee has received an offer of $3,000 a week to appear at the Club Richman, N. Y., according to her father.

Cash to the amount of $1,185, paid by Paramount on the order of Municipal Judge Lucius P. Green in L. A., is being held by the court, pending outcome of a suit filed against Dorothea Wieck by Philip Cohen. Money claimed for commish.

Thieves broke into the apartment of Joseph DeNat, music composer for 'Mickey Mouse,' and stole belongings valued at $200.

Poodles Hanneford in Hollywood with his family preparing for his circus trek next year with Al G. Barnes.

Leon H. Lempert, architect of many theatres, died in Pasadena Jan. 14. Formerly resided in Rochester, N. Y.

Fees covering billboard advertising in Los Angeles are proposed in a city council resolution.

George Miller, 75, editor of the Detroit News, died in Mexico City, Jan. 15. Was writing a book on Mexico.

Los Angeles American Legion has announced it will build a Hollywood stadium and back a pro football team next year.

Mrs. Roberta Bascom, 42, who operated theatres in San Francisco and Santa Barbara, died Los Angeles, Jan. 13.

When Mae West went into court to testify against Edward Friedman, charged with holding up the star and escaping with $15,000 in belongings, two policemen were detailed to tag along. Jim Timony revealed several anonymous phone calls.

Dist. Atty. Buron Fitts taking steps to issue warrants for Hollywood and Los Angeles bookmakers.

Discharge from debts totaling approximately $500,000 denied Vivian and Rosetta Duncan by Federal Judge James. He also denied a motion of the sisters to vacate a previous decision in the case.

Judge Earl A. Freeman, who marries film celebs at Yuma, Ariz., weds Vesle Ona Homesley, of Yuma.

City council is having an ordinance drawn in L. A. fixing a tax of $[illegible] a year on each nickel-in-the-slot amusement device in the city.

Pantages Theatre Company has asked the circuit court of appeals, San Francisco, to refund $21,831 income tax paid in 1930, claiming it should have been allowed that deduction for the $252,095 in attorneys' fees paid for the defense of its president, Alexander Pantages.

BROUILLARD AFTER 3D TITLE, DEFEATS OLIN

By JACK PULASKI

Aiming to develop a new contender for Maxie osenbloom's light heavyweight title, the Garden matched Lou Brouillard, the French Cannuck from Worcester, with Bob Olin, one New York's most rugged scrappers, the Garden Friday (19). he gets the with Maxie, granted that Rosie Kight, whom he meets in Miami Feb. 1.

The Brouillar lin match so close that the judges disagreed, so Patsy Haley, the , gave it to the barrel-chested The count by the fight experts gave Lou six rounds, with four to Olin, but a fair percentage of the slim gathering favored the native son.

Aggressiveness won for Brouillard, despite the fact he was detected hitting low in three rounds. He has developed into a double for Mickey Walker, but his pan is not so battle-scarred. Chunky in stature, he is approaching the light heavy class, coming in last week at 166. He has been welter and middleweight champ. Before he outgrew the latter division Vince Dundee left-handed him out of the title.

Olin has gone through many a tough match. He is a good boxer and can take it, but somehow yet to show title form. His manager devotes days prior to his battles in an effort to get Bob steamed up, and there is a chance he'll get into the big money.

Olin Gets Idea

, nine pounds heavier than Lou, had the right idea by shooting his right against the portsider's socker. He was watching Lou's left mitt and when the Cannuck tagged him with a right in the first round Olin was disconcerted and he changed his plan of battle somewhat. The men fought at close range most of the time, with Olin seeming to get in the cleaner blows, but depending too much on counter slugging. In the 10th round a right opened up Brouillard's left lamp and had the fight gone a bit longer the result would probaly have been reversed.

Semi-final brought on the slugging Red Barry of Washington and Lee Ramage, the rangy coast heavy. First appearance here Red was knocked cold in the first round by some mugg, but he's no pushover. Again the judges disagreed and again Haley made the award, Ramage getting it. That was lucky. Either bout could have been called a draw.

Carnera arrived and departed for Miami to train for the Tommy Loughran match there Feb. 22, under the Garden promotion. This Friday (26) at the Garden Tony Canzoneri will meet Cleo Locatelli for the second time. Wednesday (24) at the Coliseum (Bronx) Barney Ross takes on Billy Petrolle, with a big gate indicated.

B'way Handbooks Scared Off Under New Mayor's Drive

Severity of the current anti-gambling drive in New York, under Mayor La Guardia's direction, has the Broadway betting fraternity scared off. Handbooks and betting commissioners, formerly taking bets freely on the nags, have either closed down temporarily or been closed up by the police.

New York has been a Utopia for the bookies, many of which have operated rather openly, and some using cigar store fronts as blinds. Now the bookies have only Chicago, where pari-mutuel betting is okay and bookies operate rather openly, to look forward to.

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Going Places

By Cecelia Ager

Cross-Country Revelations

Transcontinental bus riders are going to be ashamed to admit it, should these cross-country auto pictures keep on with their startling revelations. According to 'Fugitive Lovers' now 'Cross Country Cruises,' there's something the matter with everybody who chooses this mode of transportation.

Transcontinental buses, according to the screen, are hot-beds of pick-ups, harmony singers, murderers and people who laugh at puns. The lady passengers are universally blonde, and there's no assurance for any unattached male who embarks that he will arrive in California in the same blissful condition. Despite the unromantic conditions that prevail, the lady passengers either get murdered or a man.

Alice White is so very blonde, and so good at making the most of it that she starts out modestly as a comfort to the drivers and winds up as the special joy of the most affluent passenger of all. Miss White's rise on this trip is a tribute to her unfailing readiness to climb stairs.

June Knight, who may be distinguished from Miss White because she parts her blonde hair on the side and wears a bang, whereas Miss White parts hers in the middle, isn't very wise about her choice of a travelirg costume. The white embroidered lingerie collar and cuffs are sure to get mussed, and her black silk puffed coat isn't going to keep her warm in Colorado. Miss White's camel's hair polo coat is much more sensible.

Minna Gombel, who is shot in the back with a bow and arrow, is wearing at the time a dark blouse with her smart tweed traveling suit. She is murdered for her eloquent disapproval of her husband's extra-marital love-life, and probably also to remove her chic costume from further comparison with Miss Knight's, since Miss Knight is supposed to be the nominal heroine.

A Subdued Lillian

It now becomes possible, in 'I Am Suzanne,' to like Lilian Harvey. Not to be mad about her—but not to mind her either. She's been subdued. Something's pierced the sugar coating of her self-consciousness, something's taught her humility. She flutters her eyelids no more than five times, she grimaces no more than seven.

Now when the story points out that she is a poor put-upon little girl helpless against the forces of treachery, misunderstanding —and despair, she really does evoke a faint twinge of sympathy. 'I Am Suzanne's' mood of gentle, sentimental fantasy, that sustains it right to its finish, has laid hold of Miss Harvey too. She is—and this is a tremendous advance in her screen career—oftentimes sincere.

The new Miss Harvey's costumes are quite as characteristically suitable to her alone as her old. Glistening melanges of net, ermine and diamants, they're cannily whipped together to do right by her young nymph's figure, but of fashion hints, of practical, applicable ideas for girls in the mass, they haven't, and never did have, a button. They're garments for fairy princesses.

Miss Harvey's make-up moves up notch in the reduction of the weight and sweep of her lip rouge; her eyebrows, however, are still the painfully thin, perpetually-arched-in-surprise, curves. Again she dances, this time tossed about in adagio acrobatics by a whole stage full of devils.

Georgia Caine's characterization of a stage mama is richly humorous, complete picture of the species. Podrecca's Piccoli Marionettes are enchanting, each one a fascinating personality.

Surprise Finale

Miss Ruth Morris, besides being a beauty expert and a vice-prez, is a pretty accurate guesser as to how stage shows are going to achieve their finales. Imagine her surprise then when the Music Hall's Roxyettes — bunching themselves behind their white feather fans to form a peacock's spreading tail—refrained, as the curtains closed, from quivering. Miss Morris has never seen the like. Miss Morris was not surprised, however, to see the Ballet Corps' long yellow tulle ballet skirts light up like Xmas trees for the Glow-worm number.

This lively combination of iconoclasm and tradition distinguishes the Music Hall's 'Peacock Ball.' Ladies and gents of the choral ensemble, dressed like ambassadors and duchesses from Graustark, sit about in stage boxes and are simply ravished by the entertainment below. They're right—they should be. Four times a day they can look at the ballet corps with electrically lighted skirts, for high-class refinement—and they're not supposed to know any more than the audience does, that really and truly the Roxyettes are decently clothed in opaque leotards—when first they come on for their fan dance. Because the Roxyettes are carrying on, the gay deceivers, just as if they really have to flick their fans so quickly in order to preserve the Music Hall's good name. That's not cricket and Sally Rand wouldn't like it.

The ballet corps' marionette item, for which the girls tie white ribbons descending from the ceiling to their wrists, makes a bright maypole pattern that is fun to watch, besides serving to introduce the picture with an often sought but seldom hit upon appropriateness.

A Smart Indian

This summer, it is already being whispered about, fashion-wise young ladies are going to borrow their adornments from the American Indian. Should they want to see how they are going to look, and of course they will for these things are very important to fashion-wise young ladies, Ann Dvorak in 'Massacre' is enthrallingly equipped to show them.

Miss Dvorak is really supposed to be an Indian, but a smart Indian. Never mind where she got such beautifully fitted dresses, such dashingly casual suits, working as a secretary on an Indian reservation. What really matters is that she belts her frocks with Navajo silver plaques strung on narrow leather strips, or with boldly patterned straps of braided horsehair. Her clothes are simple; their adaptation of Indian art for their accessories is what makes them new and noteworthy.

'Massacre' is not only remarkable for Miss Dvorak's style as a full-blooded Indian, there is Claire Dodd's failure to add Joe Thunderhorse's scalp to her string. Miss Dodd is her most beguiling self as a 'spoiled young society girl,' but, it is a joy to see, that that is not beguiling enough.

The Gallant Ann

Such a time as Ann Harding has herself in 'Gallant Lady,' such a resounding, noble, good and actressy time—well, it's all just so grand for Miss Harding that she even looks well in her hats.

A perfect sea of self-sacrifices for her to plunge into—come out of eyes shinning, head high, chin up. Virtuous lines to read in righteous, sustained singing tones. A maternity hospital scene to be photographed in a white hospital nightgown against a symbolic white background, the whole thing fairly bellowing with purity. Miss Harding's fans are going to be as joyous as she to find her once more doing and saying and acting the things she is so singularly adapted for. Their Ann's come home.

Miss Harding's hats are rather daring in 'Gallant Lady.' They reveal the back of her head. She wears, too, a shipboard suit, grey cloth double breasted with a black tailored fur collar that quaintly has only one lapel. She has not yet solved the problem of what to do with all her long flaxen hair, but then, she wouldn't be the matrons' splendid Ann if she did. Though she does have babies without names, Miss Harding is strictly a conservative, about her hair too.

Janet Beecher puts up an excellent pretense as Miss Harding's good, loyal friend who has yet a sense of humor. Betty Lawford, technically the villainess, wins the ardent regard of the embattled minority because she alone in all the cast looks at the Gallant Lady and restrains herself from calling her 'stout fella.'

Harlem at the State

Harlem debbies, it may be noted from the raiment of Cab Calloway's act at the State, look with pained disfavor indeed upon the uninhibited sartorial imagination of Harlem's young bucks. Thoroughly conservative young ladies themselves with a longing only for refinement, they'll be no party to the freedom from clothes convention that marks the brilliant, resourceful, astounding attire of the men. Only the purest white satin is used to fashion the ladies' costumes, white satin done up into the most accepted regulation line. Alma Turner, the act's tap dancer, moves fleetly in leotard with standard puffed sleeves, trimmed ith a delicately restrained line of black. Ada Ward stands before the mike a model of ladylike simplicity; she denies herself even a colored chiffon handkerchief to relieve her white satin bias cut gown.

enthusiastic blonde yonng lady m.c. introduces Capt. Willie Mauss, then, while he does his act, stands by to decorate the stage in her becoming salmon pink satin classic princesse frock.

Peggy Ames's white crepe fitted costume is very proud of the wheels of genuine white fox that band its deep armholes. Such grandeour is deserving of a tiara at least, and it gets one, sparkling with rhinestones.

AIMEE VS. ATHEIST A BOX OFFICE DRAW

, Jan.

Real coin, $3,000 of it, had to be refunded on the first night of the scheduled debate on atheism with Aimee McPherson the headliner.

Her opponent, Charles Smith, prexy of the National Association of Atheists, was fog-bound at Portland, where his plane could not take off. He was flying from Salt Lake to have his first set-to with the noted evangelist. A great audience was on hand at the civic auditorium, 6,600 having paid from 35 cents to 75 cents to hear this forensic battle.

Next day two debates were held against Smith and the draw was 3,000 at the matinee and 5,500 in the evening. The six-bit seats sold the best, and while the $9,000 gross for the two days dwindled to $5,900 net, due to refunds, Eddie Milne, Cooper and O'Neal, who managed the Seattle presentation, reported takings okay. Aimee's share, $500 per diem,

Aimee broke onto the front page in several stories, one because the University barred her speaking on the campus, due to a ruling against 'emotional' speakers, unless special assent obtained, and time was lacking for that. However, she spoke to a couple hundred students in a hall alongside the campus, and all was lovely.

From Seattle, the two will debate on God and Evolution in Vancouver, B. C., and later in Tacoma, Spokane and Portland.

Variety Club Grows

Cincinnati, Jan. 22.

Variety club is enlarging its quarters in the Netherland Plaza. Started last October, the organization has grown to 75 resident and 10 non-resident members.

John H. Harris, founder of the original Variety club in Pittsburgh, and James G. Balmer, secretary of that body, were here last week for their first visit with Cincy Barkers, the term applied to members.

MARRIAGES

Ann Robinson to Fraser McLeod at Los Angeles Jan. 19. Groom is in Warners' publicity department in Hollywood.

Dorothy Day to Nathan Howard Wendell, Chicago, Jan. 20. Bride was last on stage in 'Counsellor at Law.'

Mr. and Mrs. Sidney Leff, ter, Jan. 17, at Long Island Hospital.

Anne Simms to Graham McNamee, Elkton, Md., Jan. 20. Radio announcer and actress.

Meredith Howard to A. Russell Erskine, New York, Jan. 20. She's a showgirl.

Jack Dalton, Los Angeles radio performer, and Irma White, Phoenix radio artist, Prescott, Arizona, Jan. 20.

Ann Lee Simms to Graham McNamee Jan. 19 in Elkton, Md. Groom is an NBC announcer; bride a former show girl.

Harry Butler, film director, Jan. 20 in Los Angeles to Ann Bowden, non-professional, of Cleveland, O.

BIRTHS

Mr. and Mrs. H. L. Johnson, son, in Lynchburg, Va., Jan. 22. Father is managing editor of Lynchburg Advance.

Among the Women

By THE SKIRT

The Best Dressed Woman of the week:
VERREE TEASDALE
('Fashions of 1934'—film)

Oceans of Clothes

'Fashions of 1934' as a title may keep men from the theatre, and too bad for the picture will interest men as well as women. That's due to the fine acting of William Powell. Never has he been so suave and sure of himself. trange how time has dealt so kindly with this star. He must know the meaning of care.

Picture is splendid entertainment and it is great to have explained why women pay a goodly sum for a frock and then see it shown in a cheaper window for $19.50.

A number called 'Hall of Human Harps' is too lovely. Frame of the harp is of living girls with the strings of glass beads. Venus and her galley slaves were breath-taking. A sea of cellophane with girls rowing a ship—well go see it. You wonder where these extravagant ideas origi A feather number, on a winding pathway, is the last word in animation.

Kelly, designer of the gowns, deserves oceans of praise, and very interesting the showing of old plates from whence fashions spring.

Verree Teasdale has at last come her own. She has dawdled around in bits out there but at last was assigned to a role befitting her. Miss Teasdale wears several gowns, every one of which is a model of perfection. A black velvet house gown was made long and narrow with extremely full sleeves. A satin gown, so shiny it looked like leather and fitting the figure like a glove, had a feather arrangement around the neck standing at least a foot high. There was a white gown with plenty of feathers at the knees and shoulders. You'll remember Miss Teasdale as a bride in 'The Greeks Had a Word For It'. In this picture Miss Teasdale is a bride also, and what a bride, in white gown and veil with the tiniest muff.

Bette Davis goes through the picture in several creations, an ermine trimmed evening gown being the most outstanding. The most striking of the model gowns were of the crystal bead design.

The lobby of the Hollywood opening night was overrun with models in the original gowns sent on from the Coast. Many women will have a housecleaning of wardrobe after seeing 'Fashions of 1934'.

Cantor At the Paramount

Eddie Cantor is doing things at the Paramount this week. Looking very natty in a blue double-breasted suit Eddie pleased a large midday audience, and mentioning Chase and Sanborn only three times—may be a record. And you must see Eddie as Mae West. His figure wasn't a bit grotesque in a black jet gown with large picture hat over a grey wig. Cantor doesn't overdo the m.c. thing, a blessing.

The Danny Dare girls do two routines. Yellow shading to orange was the material used for the first number. Full skirts sporting no linings had gold bodices with gold coronets on the heads and silver slippers on the feet. The girls did a sort of tango dance in red satin skirts and white jackets having gold revers. On the heads were perched sailor hats of black patent leather.

Florence Desmond, fresh from Hollywood, did her imitations in a white marquisette over taffeta. The bodice carried a few brilliants and the sleeves were puffed. The girl of Chilton and Thomas was in grey satin coat with blue trimming and changed to a white satin dancing frock. The adagio dancer of Chaney and Fox wore an exquisite silver lame gown with tangerine lining.

The picture is 'Miss Fane's Baby Is Stolen' and will cause many tears. Alice Brady will bring laughs, so things even up. Dorothy Wieck is shown first doing a scene in the desert. She is in Grecian robes. Cutting back to Hollywood, a beautiful home is shown and the last word in nurseries. As a despairing mother the star is in a series of black dresses all made long and plain with no distinctiveness. Miss Brady, after a calico period, is seen for a minute in an ermine tailed trimmed black street dress.

Bill Frawley, that fine comedian, is a detective. He will probably misspend his Hollywood days in serious roles.

others and Saxaphones

'Design for Living' (film) packed them at the Palace Friday night (19). The vaudeville end consists of such acts as Van Horn and Inez, Gordon and Ryan, Gracella and Theodore, Ross Wyse, Jr. Co., and Gertrude Niessen. It was the picture all right.

A tall, good looking blonde assisted Mr. Gordon in a black frock having a red velvet shoulder trimming continuing down the back forming a large bow and sash ends. Gertrude Niessen wore a good looking frock of red velvet made with the slightest flare in the skirt, the bodice made in short peplum style. The only trimming, a black jet buckle at the waist. Evidently she who is the mother of Ross Wyse, was in a grey street dress having a blue collar and tabs and a blue hat. Later she wore a pale blue chiffon with brilliant trimming. And, like another mother long ago in vaudeville, she plays the saxaphone. A young girl did acrobatics in a short white satin costume with chiffon ruffles. Gracella did her first adagio in a white and silver costume. For a French Revolution number she was clad in red chiffon skirt with velvet top.

The girl in the skating act with Van Horn was in blue chiffon ankle length dress, and another miss in Alice blue velvet pants and satin blouse outfit. Together they did a number in white chiffon full skirted dresses. And in the finale they were in feather costumes of pink and white.

New Screen Girl

lalto is 'Let's Fall in Love'. The title song will live longer than the picture. As sung by Art Jarrett the tune is a peach.

Story doesn't get anywhere and they'll leave the theatre wondering what it was all about. Ann Sothern is put through her first film paces dressed in the very latest fashion. A pretty blonde is this young miss with her hair in a coronet braid. A cloth suit was extravagantly trimmed with at least five silver foxes. Then a cloth coat had sables, and an evening gown was of solid silver sequins. Greta Meyers, remembered from the New York stage in 'Tonight Or Never', is the Swedish matron and a delight.

Two buffet suppers are shown, one Swedish and the other typically Hollywood. Both will make you run for the nearest restaurant.

An Attractive Girl

The Casino De Parce doesn't stand still as far as talent is concerned. This week Sheilla Barret is doing her impersonations of well known people. Miss Barret is tall and dark, not pretty but interesting. A good dresser, too. Black were the two gowns worn, each a distinctive model. One with a gold belt and the other an odd arrangement of brilliant band down the back.

Behind Bill Robinso irts with black satin jackets and curr

CHATTER

Broadway

Lionel Atwill back to Hollywood.

Alex Oumansky lost his hat in a restaurant.

Hal Horne laid up again with throat trouble.

Frances Williams off to London for a Palladium date.

Stanley Shuford back from a two-weeks' vacash in Miami.

Town filled with retail buyers from all over the country.

Bert 'Mousie' Wheeler around wearing horn-rimmed cheaters.

Joe Schoenfeld over that stomach siege and downtown again.

Ida Alpert, Milt Feld's former sec. at Publix, now with Pat Garyn.

Warners made everyone dress up for its 'Fashions of 1934' premiere.

Sarah Rollitts back from Hollywood and at the Pinker-Morrison office.

Mr. and Mrs. Paul Muni, taking in Europe, to be back until spring.

Sophie Tucker's birthday party at the Hollywood restaurant was a classy affair.

Arthur Murray at the nicer nite-eries demonstrates his new Champagne Waltz.

Phillips Holmes in from a visit to Londontown.

Someone in the Music Hall publicity department is on the job every night now until 9 p.m.

Dark faces of paintings in 'And Be My Love' sets at Ritz attracted attention of first-nighters.

Pat Devine and Dick Moore, old timers, dealing 'em off the arm in the new bar of the Times Square.

Travis Banton, Par's costume designer on from the Coast, has gone to Palm Beach for a coupie weeks.

That $5,000 necklace stolen from Emma Littlefield (Mrs. Victor Moore) was protected by insurance.

Mary Newman, vet Publix secretary, who went south on the Bob O'Donnell staff, now in Warners' home office.

King's Jesters to Palladium, London, in July via the Morris agency. K. J. quartet is currently at the Simplon club.

Fireman closed their own 'house' Saturday (20) shutting doors at Madison Square Garden where they staged benefit.

Gags about the Rudy Vallee records were so numerous the first couple of days they went stale in less than a week.

Helen Broderick opened the motorboat show by blowing a gold nautical whistle which was then presented to her.

Billy Duffy wouldn't permit Primo Carnera to be introduced on the ice during Garden hockey game, because he might slip.

So rough were the waters of New York harbor as John Joseph barged into port that they had to feed their mal de mer pills to the seagulls.

A guy is trying to peddle a rubber composition he invented for stage usage. It permits a stripper to look stripped yet have covering.

Abe Lastfogel back this week from a Chi biz trip. Cliff Fischer, foreign agent, joined him in Chi on talent o.o. and also returning this week.

Rabbi Doyle, father of Buddy and Gene Doyle of vaude, did the deavening when Jack Albertson and Sally Regan were married last week.

VARIETY's office boys now making double muggs out of the muggs upstairs. Two derbies and one pair of spats being sported by the buzzer chasers.

Jack Lait, Jr., will be out of commission seven weeks on coast having his nose fixed. Broken while diving last year. Mother is with him on coast.

Dave Lipton is Florida-minded, but his partner-to-be on expedition is Ben Serkowich, a great conversational traveler. They may go or they may not.

Italian Line has taken the leadership in average passenger trade for the past six months away from the North German Lloyd, which goes to second place. U. Lines still last, though.

Cynthia White's eleventh annual ball at Webster Hall this Friday (26) will have Willie and Eugene Howard m.c.'ing and a group of Bahama Island dancers, with Torres and Teresa, rumbaists, as special acts.

Malinda Alexander was aboard the 'Empress of Britain' when it sailed for a six-months' world cruise. She will write a biography of Princess Engalicheff, 'The Silver Queen,' who is 76 and taking the same trip.

Mack Millar cashed in on the Rudy Vallee rumpus with a stunt for the Hollywood restaurant to ballyhoo Vallee's return to Joe Moss' nitery. Millar had a femme band composed of Hollywoodites greeting Vallee at the Grand Central station.

Pittsburgh

By Hal Cohen

It's 10 years in the business for Johnny Jones, promoter of old-time dances.

Plaza cafe going in for 'names,' with Ann Pennington opening Friday nite.

Joe Cappo, laza m.c., and Joe Wallace were vaude partners for nine years.

Janet Hardie, Pittsburgh gal, won that Miami-Biltmore bridge tourney by half a point.

Annual trek of Pittsburgh sportsmen to Hot Springs, Ark., gets under way next week.

Brian McDonald leaving Tent Club, with Bobby Rosoulat taking over duties of manager.

George Jaffe has just been appointed to three of the NRA burlesque code committees.

Eddie Peyton and two of the boys in his nite club band vacationing for few weeks in Florida.

Eddie Shiner hits that high D flat in Ravel's 'Bolero' on the trombone without any trouble at all.

Tech drama school gave 'Cherry Orchard' on 30th anniversary of play's premiere in Moscow.

Teet Carle, of Par's coast publicity department, in town contacting boys on Earl Carroll trek.

Paula Bauersmith, Tech drama grad, out of 'All Good Americans' and right into 'Mahogany Hall.'

Jerry Mayhall has won the year's prize band plum, the job at the local celebration of President's Ball.

Johnny Harris and Jimmy Balmer to Cincinnati to attend installation of Variety Club chapter there.

George Gershwin on his concert tour and his 'Let 'Em Eat Cake' will be in town simultaneously.

The Wylie avenue hot spots got a great play during the engagement of tab 'Shuffle Along' at the Pitt.

Since becoming treasurer of the Penn less than a month ago, Bob Newkirk has dropped 10 pounds.

Marjorie Hines has itched her style of singing completely. No more of that 'Betty Boop' stuff at all.

Fifty Variety Club members from here went to Columbus Sunday via special car for annual banquet there.

Sunny O'Dea (Martha Bonini) temporarily retiring from dancing to study drama and voice in New York.

John Yorke here ahead of 'School for Scandals' with Forest Crossman around beating drums for condensed 'Vanities.'

Indianapolis

By Bill Kiley

Pat Lane making the nighties as unofficial m. c.

McKinney's Cotton Pickers playing the Indiana Roof.

State Income tax reports have theatre managers burning the midnight oil.

Ed Resener and wife, Dessa Byrd, reunited at the Lyric to furnish the music.

Carl Niesse keeping off the sidewalks and in his own theatres during cold weather.

Manny Marcus down from Fort Wayne making Film Row with his black briefcase.

Bandmaster Charlie Davis sinking his dough in a local brew distributing company.

Palace getting prices from the union for a twelve piece stage band between presentations.

Walter Hickman, Times crick, gets a half page personal write-up as his sheet presents personalities.

Acts and band playing ping-pong in the basement of the Lyric between stage shows.

Jack Flex finally has his sleeves rolled up.

Line and comedian from 'Century of Progress' revue making personal appearance at Chevrolet salesrooms.

Ken Collins going West at the Apollo. After 'Frontier Marshal' he's booking revival of 'She Done Him Wrong.'

Ted Nicholas, manager of the Lyric, attending celebrity night at the Tally-Ho Room of the Antlers with Louis Stockman, dance instructor.

Boston

Dennis Shea home after a nation-wide tour.

Greetings from now on the Coast.

Frank McGrann swinging in ahead of 'Crazy Quilt.'

Grenadier Wallace Munro in ahead of 'Richard of Bordeaux.'

Harry Brown, Jr., back on the job as Paramount-Fenway publicity chief.

Arthur Casey off to Hollywood after footlight production at the Tremont.

More press agents in town currently than at any time in the depresh years.

Jose Ruben too deep in 'All the King's Horses' to flood of social invites.

Fred Roche doing the UA honors for 'Gallant Lady,' and doing 'em so well house is packed.

Miriam Battista on stage at the Plymouth, and on screen as the star of 'Enlighten Thy Daughter.'

Pauline Frederick bidding farewell as she leaves for New York to stage 'Her Majesty the Queen.'

Autograph hounds chasing around after Mary Pickford, Doris Kenyon, Lillian Gish and the Radio Rogues.

Harry Wagstaff Gribble putting finishing touches on 'No More Ladies' for the New York opening.

Floyd Bell presented a handsome office in the new First Division modernistic little palace in the Film District.

Ruth Weston getting a laugh as she tells how a Hollywood mogul barred her because he didn't like her face.

Charlie Curran, former infield side, transferred from Publix job here to handle Terry Turner's former assignment at Detroit.

Bert McKenzie doing his darnedest to make the whole town go Garbo. Elliott Forman assisting. And Bill Ferguson flying over to see how things in general go.

Chicago

A. J. Balaban in town on way to Coast.

Bill Danzinger blew into town for an o.o.

Abe Lastfogel in to set unit dates with B&K.

John Balaban heading for the West Indies.

Ainsley Lambert using the cane mainly for display.

Irving Mills' 18-year-old son managing the 'Cotton Club Revue' unit.

Preston Sellers pumping the organ occasionally at the B&K Chicago.

A. M. Oberfelder in to take a look at his 'Autumn Crocus' at the Studebaker.

Jim Coston taking time out from the Warner theatres for a load of Florida sunshine.

Dick Voynow writing a classical symphony, his first attempt at serious comporition.

Chuck Haynes and Ray Ferris back in town for an NBC ride after a year in Nashville (WSM).

George Morganstern now assistant to managing editor Victor Watson of the evening 'American.'

Madalaine Mendelsohn and her mother have concluded a Hollywood visit and are returning by motor to Chicago. Took along a copy of 'The Accidental Adventures of William Faversham' written by the actor.

Palm Springs

The Charles Farrells are building a home here.

Samuel Untermyer expected back here next week.

H. B. Warner at Deep Well Ranch for the week end.

Al Jolson and Ruby Keeler re regular week-enders.

Charles H. Clarke here but not visiting Hollywood.

Hardie Albright had a wire haired in the dog show last week.

All the class A hotels had sell-outs last week-end.

William Weller doing his best to get even at the Dunes.

Paul Lukas getting around after his horse back riding accident.

New home of Darsie Lloyd, Harold's Pap, is beginning to take shape.

Lupe Velez and 'Tarzan' Weissmuller taking a vacation at the El Mirador.

Trabert and Hoeffer, New York jewelers, have a display at the El Mirador.

The William Gargans still here with Junior about rid of his whooping-cough.

Paul Siva and Joe Patencio, local Indian boys, in demand at parties to sing Hopi songs.

Leslie Howard is making pictures in the desert around La Quinta for his own amusement.

Eddie Buzzell trying to find a street wide enough to turn his 16 cylinder concrete mixer.

Mrs. Nellie Coffman, operator of the Dessert Inn, sends a gag poem to the Wertheimer boys each Saturday.

Bern Bernard and Col. Jack Moss couldn't get into the desert spirit, insisted it's all a fake, even the mountains.

Report around that Mack Gordon was on his way here and the restaurants all put in an extra supply of meat.

Two of the cowboys at Deep Well were in 'Green Grow the Lilacs' in New York last year and didn't that burn Sid Skolsky?

Smoke Tree Ranch is staging a gymkhana next week and the New York mob are trying to figure out what kind of a gag it is.

Minneapolis

Les Rees

the weather.

Police raiding night clubs for liquor law violations.

Johnny Branton, Publix booker, sporting brand new tux.

Bennie Berger in California on two months' vacation trip.

Lower loop grind houses still offering double features for a dime.

Roscoe Fawcett of Fawcett Publications convalescing after long illness.

Johnny Williams' floor show alternating between two loop night clubs.

Wallace Yutzi, Pantages operator, has ambition to own a 16-cylinder automobile.

American Legion presented Kate Smith with scroll during her Orpheum engagement.

Uday Shan-Kar, Hindu making belated local appearance at Metropolitan Feb. 3.

Randy Merriman, former Minnesota theatre treasurer, has forsaken show business for a R. F. C. job.

Leamington hotel curtailing dancing to dinner hours while Jack Malerick's orchestra fulfills radio contract.

W. Steffes, president of Northwest Allied States, off to New York to attend national Allied' directors' meeting.

Gladys Hasty Carroll back from Hollywood, where she helped supervise filming of her novel, 'As the Earth Turns.'

For second venture, Twin City Civic Opera company presented one act from three operas, 'Don Giovanni,' 'Masked Ball' and 'Martha.'

L. Ludwig, Publix assistant division manager, telling friends about triple features and three and a half hour shows in Bermuda for 25c.

Ted Wilk, head of Warner Brothers' poster department and brother of Jake and Ralph Wilk, resigned to go to Hollywood to live and work.

Dorothy Rich, former Bainbridge dramatic ingenue and also a member of stock companies in Seattle and elsewhere, attending University of Minnesota.

Illness prevented Gertrude Lutzi from singing with Minneapolis Symphony and in Civic Opera before she left for Buffalo to appear with Lou Breese's orchestra at Shea's theatre.

F. H. Lorentz, Fox exchange manager, back on job after long illness. Plans to reopen Century as 'fine arts' theatre' with 'Emperor Jones' and 'Henry VIII,' abandoned by Publix when necessary co-operation from civic organization was not forthcoming.

Out-of-town exhibitor visitors to film row: Freeman Parks, Crystal Lake, Minn.; H. V. and Lowell Smoots, Little Falls, Minn.; Harry Nelson, St. James, Minn.; Harvey Thorpe, Aitkin, Minn.; J. J. Schmidt, Jordan, Minn.; Ray Blakeslee, Medford, Wis.; Archie Zackerl, Thorpe, Wis.

San Fnacisco

By Harold Bock

They buried Jim Nourse, Hearst editor, this week.

Joe Leo is in at the Fox; he's sworn off flying, he sez.

Mel Hulling back at his Majestic exchange after a jaunt to L. A.

Fowler & Tamara showing their Spanish bull fight pix to the press at the Mark Hopkins.

Carpenters busy building cocktail rooms in all hotels, now that state sez it's okay to buy and drink in public.

Tom Coakley will marry Katherine Tourney, sassiety gal, soon, and his Palace band will act as witnessos.

Golden Gate crashed the headlines when smoke from Will King's cafe was said to have entered the theatre.

Bill Carey has left Tito FioRito's band and gone on Harrison Holliway's Don Lee payroll.

Helen O'Neill of radio is flashing a diamond solitaire but she won't say yes and she won't say no.

Donald K. Lawyer an Frank Murray in to set their 'Beast of Borneo' at the Strand.

Marvin Schiff, Universal auditor, in at the local exchange; Joe Huff, salesman for same outfit, on the road.

Sanford Ratliff, film booker for NYK steamers, on the job after three months of vacationing.

Griff Williams recovered his police dog. It was swiped months ago and found in Alabama.

Roy Reid and Gordon Allen back from the northwest with more films for sale.

Harry Weinberg up for a few days from Universal's Los Angeles sales staff.

Paul Agletti, ex-owner laza, Oakland, did a brodie with his Frisco likker store.

Hollywood

Al Herman back.

Cliff McDougal freelancing.

Marjorie Lytell in from the east.

Fritz Tidden with Hoffman-Slager.

Carl Erisson lost three trunks en-route west.

Eddie Rubin air with Bruce Cabot.

Lou Irwin in town; east this week.

Helen Ferguson wears a police-woman's badge.

George Earle Hodgins files untary bankruptcy petition.

Maggie Ettinger entertaining other press agents at lunch.

Al Herman back in town again after six months in the east.

Minor's contract between Metro and Joan Gale approved in Superior Court.

Ann Ronnell, sister of Sol A. Rosenblatt, starts on her RKO contract.

Prince and Princess Rospigliosa visiting the Princess' sister, Janet Snowden.

The Arthur Taylor-Charles Walton agency combo quartering in Bev. Hills.

Jim Toney claims he walks 10 miles daily for exercise and to see his old pals.

Arthur Klei and agent, in year absence.

Lewis Milestone claims he likes Russian food, but came back here 30 pounds lighter.

John Barrymore Mexican waters for his yacht Infanta.

William Morris office getting a new decorative treatment and three new private offices.

Consolidated is suing Richard Talmadge for lab charges of $11,067 for 'On Your Guard.'

John Clein reported by friends here to be in a New York hospital with both legs broken.

Jack L. Warner sued for $375 by Calligan Rehfeld as a result of an auto collision in which the Warner car is charged with liability.

Solly Violinsky came back to Vine street one day last week, saw his shadow, went back into hiding again.

Shop operated by Lois Pantages and Betty I. Miller sued for $950 by Ray and Bennie See for recovery of furniture.

Charging that Donald C. Thompson owes him payment on two pic scripts, Max Haasman has brought suit for $1,600.

Attachment has been slapped against Francis Martin by Al Rosen for managerial services said to have been rendered the writer and director by the agency and on which a balance of $280 is assertedly due.

Baltimore

By Albert Scharper

Bill Saxton taking in the operas.

Lionel Atwill in for fortnight vacash.

Dan Goldberg in for brief handshake.

John Montague p.a.'ing 'Let 'Em Eat Cake.'

Silver Wave, seaside roadhouse, up in smoke.

Harry Ellerbe new juve lead at Auditorium stock.

Izzy Rappaport confined to hosp with troublesome tonsils.

Harriet Colston, local soprano, engaged by San Carlo Opera outfit.

Florence Reed has entered her pair of pekes in the Kennel Club show.

Jim Barton has added another pooch to his string since last around.

Victoria Powell spiels in advance Skinner.

Howard Burman has authored play, Optioned by Alex Yokel, with B'way pres skeded.

Buddy Rogers' severe cold necessitated medico's care during vaude date at Century last week.

Max Baer's p.a. at the Century has the sporting mob camped on the stage doorstep all hours waiting for a close-up.

Cincinnati

By Joe Kolli

Ace Berry corners.

Class hotels still sending bills to private parties for New Year's eve damage.

Ray Millholland's mother on from L. A. for visit, her first trip east in 40 years.

Charley Mervis first Variety club member to become a dad since organization's start.

Clint Finney, doing advance for Cash Miller's freak opry with Ripley billing in quotes, has thought of taking a snake show to Ireland.

Empress, Cincy's case burly emporium, got an A. P. news break when its try for a beer and wine permit was turned down by the Ohio liquor commish; Meyer Lantz, mgr., claims it was no gag.

CHATTER

London

Harry Roy, band maestro, seriously ill.

Jack Taylor wants to quit show business again.

Edna Best at the 'Reunion in Vienna' premiere.

Jimmy Finlayson looking for an American dentist.

Basil Dean going in for advertising business.

Mrs. John Southern (Gwen) on the sick list again.

Paul Murray is a football fan; likewise Mrs. Murray.

Hassard Short in town, will shortly do a new musical.

Lew Lipton looking things over, and calling it a vacation.

Jimmie Gold, of Naughton and Gold, injured in car smash.

David Manners enjoying London's night spots when not filming.

Marie Burke voted best principal boy in pantomine in England.

Marian Marsh to do another for British International Pictures.

Alfred Sutro, playwright, left estate valued at around $170,000.

Eddie Darling writing his friends about his pending visit in England.

Georgie Harris wearing kid's shoes, after finding youths' too big.

British Film Industries feasting themselves at their cocktail party.

Gina Malo refusing West End offers. Says she needs a vacation.

Gordon Selfridge escorting Fanny Ward around London first nights.

Sandy Powell running photographic reproduction business as sideline.

Phyllis Dare's apartment burgled while the star was out of town.

'Cabbages and Kings' closed seven weeks' run at the Ambassadors Jan. 6.

Jeffrey Bernerd getting plenty publicity on the Film Benevolent Fund show.

The John Humphries' home burgled, with some of the late actor's relics pinched.

Sunny Jarmann taking her six months' old son to the South of France by air.

Jennie Dolly taken ill while spending Christmas with the Cochrans, and recovering.

Sir Landon Ronald, conductor, has left the musical desk at the News-Chronicle.

The Maurice Ostrers are expecting the stork; arrival due around end of February.

David Bader and Manny Barling on wild goose chase for an English Katherine Hepburn.

Ann Palmer, daughter of Gaston Palmer, recovering from severe attack of pneumonia.

Peter Burnup back to his Allied Newspapers' desk after three weeks' battle with gastritis.

Mary Clare's daughter, Anne, making stage debut in 'Escape Me Never' at the Apollo.

Fred Astaire never failed to get a hand when doing his bit in 'Dancing Lady' at the Empire.

Max Weldy opening London offices for making stage dresses, with Alec Shanks in charge.

Charles Cochran, once an inveterate cigar smoker, has given it up. Just a matter of health.

Harry Foster beating Val Parnell in needle golf game, with Parnell still retaining the needle.

Nikita Balief talking it over with Gilbert Miller to star in Miller's new show, minus his troupe.

'Christopher Bean' takings slumped 30% with absence of Cedric Hardwicke through 'flu.

Cast of 'Please,' Andre Charlot's revue, under 35% to 50% cut, with chorus nipped five bucks per.

Reggie Hammerstein likely to get job of general stage director for all Howard & Wyndhams shows.

Ticket speculators giving 'Nymph Errant' another once over, with object of making a new deal.

Things tough in agency racket, with old man George Foster lunching at an ordinary Lyons' eatery.

Camilla Horn holding up British International's 'Contraband,' due to previous film contract in Germany.

Marie Ney keen on taking lead in Lauriliard-Dolin play, 'In Flight,' scheduled for London early spring.

Parnell & Zeitlin have provincial rights of 'Richard of Bordeaux,' with tour starting the end of January.

Diana Wynyard anxious to play title role in 'Mary Queen of Scotland,' when show is produced in London.

'Dancing Lady' could have stayed another week at the Empire easily, but Metro is getting behind with its schedule.

B. C. Hilliam (Flotsam and Jetsam) swanking around in Daimler car with silver fittings and liveried chauffeur.

Lawrence Wright talking about giving the press another look at 'On With the Show,' before off with the show.

Earl Carroll cabling Lawrence Wright to get 'Vanities' staged at Wright's newly acquired theatre—the Princes.

Tom Arnold to tour Hippodrome show, 'Give Me a Ring,' with Flanagan and Allen to play in show in big towns.

Doctor Harris taking post graduate course in plastic surgery here before setting up in practice in Hollywood.

Freddy Wittog, dresses of Folies Bergere shows in last five years, thinking of settling in London.

Sir Alfred Butt anxious to return to show business, and looking for big musical and permanent West End theatre.

Dick Henderson, Jr., not crazy to go back to Hollywood. Says he will be made to work there. Here he is not allowed to.

Lou Edelman lining up talent for America, with Monseigneur restaurant always ready to consider his propositions.

Irwin Dash collaborating in song writing with Michael Beresford, with one result of their labors soon to be published.

The Hague

By W. Etty-Leal

Opera Studio, Dutch opera company, in financial difficulties. Seems Italian Opera only one which can keep its head up here.

On New Year's Day new turnover tax took effect. Automobilists first to feel it as gasoline went up 15%. Radio sets also up, but only 10%.

Laren, village not far from Amsterdam, full of Bohemians who think they are painters, got new cabaret. An old farm building redecorated.

Impresario Krauss managing Reinhardt-tour, which was muffed in November. Thimig, Dutch film star, to act in Goldoni's 'Diener Zweier Herren.'

Jubilee of Simon Dekker, who 25 years ago trained the first Dickson girls for a Dutch show. After first success he had several batches of these girls in various shows all over Europe.

Schiedam, near Rotterdam, of gin fame, got new cinema, built with Tuschinsky's money. Also adaptable for legit. Schiedam hopes to reap benefit of America's prohibition repeal.

Mrs. Rika Hopper, one of the old guard of Holland's legit actresses, got badly burnt at her house but refused to muff her date on stage. She collapsed, however, during performance and was carried off to hospital.

Two premieres in legit by Hofstad Tooneel. Dutch version of Gerhart Hauptmann's German play, 'Fiannele's Himmelfahrt' and Zoltan Hervaths', 'Ex-King Peter,' translated from Hungarian by Mrs. Bruyns-Czarvas.

New law in making, prohibiting filling up of slot machines in Holland during hours when shops should be closed. Enforcement of early closing law for shops is a farce as shopkeepers do not sell in shop, but do good business via machines.

Big event this week in film business is the simultaneous premiere in Amsterdam, Rotterdam and The Hague of the Dutch talker, 'William the Silent.' Hague premiere in City Cinema was visited by the Prince Consort, who also this week visited a 100% Dutch operetta company, which is doing a Dutch version of 'Graefin Maritza' by Kalman, at the Scala.

Panama

By Bea Drew

Fort Clayton to have a new theatre.

Panama held a beauty contest for native girls only and a blonde won. Dorrance Brown will be married next month to Miss Jane Erans, a local girl.

Mercedes Padrosa, Spanish pianist, gave a concert at the Balboa Club House Theatre.

This place is show crazy. Even the churches are putting on shows, with scenery and costumes.

The 'La Vida,' one of the newest class spots of Panama City, has been renamed the Cotton Club.

Many cafes closing and not making enough to pay taxes. One of the oldest and largest, the Peerless closed.

Local dancer, Marjorie Quinn, married Buster Burgoon while she was dancing in the Manhattan Theatre.

Fredric March and his wife, Florence Eldridge, paid Panama a short visit en route to New York. Also Samuel Jaffe and his wife.

The fan dancer at the Ritz lasted just six weeks. No draw. Young lady advertised the fact that she was forty-one years old. That was a great help.

Mary Lee Kelley has returned from Hot Springs—Miss Kelley has bought Billrays Nite Club in Colon—Club will be renamed the Ritz and have a big new show.

Carmen Jimenez, dancer at the Imperial Cafe was jealous of Raquel Gomez, another entertainer and tried to cut her up in little pieces with a razor blade. She told the judge Raquel was giving her dirty looks.

Berlin

By H. Bermann

Conrad Veidt is reported as giving up his Berlin residence.

Anny Ondra, Max Schmeling's wife, is to play a double role in her next film, 'Anni and Anni.'

Berlin Philharmonic Orchestra with Wilhelm Furtwaengler are visiting England, Belgium and Holland this month.

Oberammergau will open Whitsunday, May 21. There will be 33 performances. It's the 300th anniversary this year.

Receipts of the city of Berlin from entertainment tax totaled RM 499,916 in December, as against RM 594,151 the month before.

A certain Joe Ralph turned up in Berlin. Called himself George Washington, a film director. The police would like to see him.

Werner Krauss is expected here this month. Will play Mussolini's 'Hundred Days' and G. B. Shaw's new comedy at the State theatre.

At a meeting of the German division of the PEN club a 'League of National Writers' was inaugurated. Hanns Johst was elected president.

Eugen Skladanowsky, 75 years old last week, claims to be the world's first film actor. He 'starred' in a 60-foot reel in 1896. Picture was taken with equipment his brother had built.

A Richard Wagner protection act is in preparation. Performances of 'Parsival' in Germany are to be restricted to Bayreuth. The Reich will grant an annual subvention of RM 100,000.

Commenting on the fact that Par will probably not re-sign Dorothea Wieck, Berlin trade paper says fact is supposed to be due to pressure exercised by Jewish organizations in New York.

Ufa's 'Fugitives' was among the pics that were downed by the Czech import commission. Czech import regulations are held to be detrimental to German interests and are causing some stir.

Berlin authorities are a little anxious about the huge stock of film material all concentrated in the southern part of Friedrichstrasse, right in the middle of town. In future permits for depots will only be granted for isolated buildings out of town.

Prague

By Edward T. Heyn

Mussolini's play, 'Hundred Days,' will shortly be presented in the Vinohrady theatre.

Adolf Heller, director of the Olmuetz Czech theatre, has been married to Mildred Grey, an American.

A. Vacin, chief tenor of the Czech Municipal theatre in Olmuetz, Moravia, has been arrested in Prague, accused of crooked transactions.

The Smetana musical prize, in the sum of 50,000 crowns, has been conferred on the noted Czech composer, Professor Josef Suk, for his new composition, 'Epilog.'

A musical revue, 'Golden Prague,' text by M. Bertuch and music by Bernhardt Gruen, is the new attraction at the New German theatre. Staged by Max Liebl, at one time an actor in the Irving theatre, New York.

Margaret Melan, singer from Baltimore, formerly of the opera cast of the New German theatre in Prague, entertained over the Czechoslovak radio with the rendering of typical American Negro spirituals.

Budapest

By E. P. Jacobi

[illegible] more beauty contests for Hungary. Official.

Josephine Baker once more a hit at Royal Orpheum.

Lajos Zilahy, dramatist and novelist, to edit Magyarorszag, leading evening paper.

Ernest Vajda doing screen versions of two plays by Ernest Szep, 'Gold Watch' and 'Pharmacy.'

Frank Farley, Paramount's European production department rep., looking over Budapest plays.

Alex Hunyady writing scenario of 'The Romance of Ida,' Gardonyi novel, for local indie production.

Gregusz Prize, for finest acting performance during the year, divided between Julius Csortos and Gizi Bajor.

Kamara theatre back under management of state-subsidized National Theatre, to figure as sort of studio stage.

Theodore Szanto, famous pianist and composer, dead. He composed opera 'Typhoon' and operetta 'Count Romeo.'

Government issued licenses for nine six new picture theatres in Budapest, mostly suburban neighborhoods.

'Hungarian Rainbow,' cabaret company with songs, dances and scenes of national life, a la Russian 'Oiseau Bleu,' presented here before starting on Italian tour.

Erna Rubinstein, violin virtuoso, kept contradicting rumors of her prospective marriage to Alex Strauss, nine years her junior, until she announced that she had actually married him.

'Rakoczi March' picture, already done in German and Hungarian versions, to go on screen in French. No retakes of group scenes, which will be clipped from the Hungarian original.

Kitty Doraine, daughter of picture star Lucy Doraine and of Hollywood director Michael Curtiz, night club dancing here, surprised people by her attempt to take lease of Varosi theatre, largest stage in town, where she proposes to play operetta and variety. House belongs to municipality and lease will not be granted except on very safe material and moral grounds.

Between dress rehearsal and premiere, two scenes were scrapped from 'Yellow Lily' and the composer, Michael Krauss, was ordered to stop conducting now because he couldn't do it well enough. Another conductor took the baton and Krauss, offended composer, kept away from theatre and did not want to take his call, but gave in when he got news of big success.

Vienna

By Erich Glass

J. J. Vincent expected over.

Literary prize for authoress Hilde Spiel.

Ernst Hemingway short story in 'Der Tag.'

Komoedie theatre again on verge of trouble.

Composer Josef Suk celebrating 60th birthday.

Fritz Steiner contracting inflammation of the lung.

Pearl Buck's 'Eastwind—Westwind' serialized here.

Robert Stolz indulging in quotidien Hungarian cuisine.

Par watching new Bus Fekote piece, 'More Than Love.'

Local weekly running competition to find new stars for Metro.

Tagblatt sub-editor and author, Sigmund Rubinstein, died here aged 65.

Willy Forst, Liane Haid and Geza von Bolvary among newcomers to city.

Karl Zuckmayer back from London and due to return there within the week.

Armin Friedmann finishing 'Dr. Casanova' and 'The Leading Line' in time for his 70th birthday.

Reinhardt here, rehearsing Schiller's 'Maria Stuart' with Eleonore Mendelssohn in title part and Helene Thimig as Elisabeth.

Albert Bassermann back after touring Switzerland, Holland, Belgium, and Luxembourg with Moissi, Tilla Durieux and Ernst Deutsch.

Toronto

Christopher Morley in town.

Chet Sutherland doing the Al and Bob Harvey scripts.

The Tip ('Daily Star') O'Neills are bambino shopping.

An usher at the Arena Gardens is a dead ringer for Jimmie Walker.

The padlock is looming for those early nite-spot shows Sunday eves.

Gordon (VARIETY) Sinclair off to Africa next week, with CP syndicating his travel findings.

John ('Daily Star') Farrell and Peggy Snetsinger took the latter's mamma on the honeymoon.

Jimmie Dewitt back to Philadelphia after deciding that there is no biz here for a stock company.

Percy MacDonald doing the music and Grace Richardson the lyrics for Ross Millard's 'This Happiness.'

Dewey Bloom, mgr. British films division of Regal Films, of which N. L. (FP-Can) Nathanson is prez, says he plans to wed Jean Kurtz, his secretary.

Bucharest

Alexandru Marcu adapting Dante and Boccacio.

Greta again featured at the Capitol and Roxy.

Stemberg's 'The Emperor' 100 up at the Janceveso.

Mihai Poposeu off to Vienna to study Reinhardt seminary.

Emil Emilian back after touring theatres in Budapest and Vienna.

All public performances including pictures to finish by midnight at latest—by order. Customary closing times were 1 and 2 a. m.

Paris

By Bob Stern

Freddie Taylor dancing at Bagdad.

Lacy Kastner suffering from lumbago.

Nina Mae MacKinney off Prague.

Liane de Pougy denying comeback rumors.

Jacques Natanson out as chi of Via Film.

Anatole Litvak back from Vienna and Greece.

Ruth Selwyn between Georges V, Paris and London.

Paris weather got Leyla Georgie, who has the grippe.

Edith Sitwell here from on way to America.

Tommy Thompson sitting Paris Herald day desk.

Barbara Field and Dan Crohn have a boy, Burrill Lee Crohn.

Georgette Leblanc, Maeterlinck's ex, in hospital with pneumonia.

Anne Greenway booked for Saint James, new nite club to open in March.

Pavlik Tscheliteheff preparing exhibition for New York, Chicago and Boston.

'Lukardis,' Wasserm only play, 23 at Vieu Colombier.

Fred Bacos finished making his quickie, 'Un fil a la Patte' ('Tied Up'), which Fox will distribute.

Nuisily fair, one of the biggest park events of Paris, off this year. Neighbors thought it too noisy.

Max Reinhardt reported going to Venice to put on 'Merchant of Venice' after returning from America.

Pandro Berman and Harry Leasim here going over possible stories for RKO-Radio Pictures.

Rococo, new cabaret, opening on rue Marignan in historic building with Louis XIV and XV murals.

Helena Rubinstein sailing Feb. 7 for America to show her negro art collection at Chicago Art Institute.

Edgar A. Mowrer replacing his brother, Paul Scott Mowrer as Chicago Daily News bureau chief here.

Victor Boucher to star in film version of 'La Banque Nemo,' Louis Verneuil's legit success, for Tobis.

Rene Clair shooting his next film at Joinville with Max Dearly as star.

Moscow reported as 'theatrical paradise' in Comoedia, local trade daily.

Harry Bernstein to go to winter sports as soon as his throat gets better.

Anni Bernstein of Metro to lunch with Bourdet and tea with Madame Achard.

Earl Leslie playing at Cafe de Paris gala, with Frank Jay Gould among diners.

Alice Field cast for lead in 'Mademoiselle Doctor,' coming Anatole Litvak film.

France signing Rome Convention of 1928, revising old Berne Convention to cover international copyright law.

Pierre Guerlais with a troupe in Paimpol, Britanny, to make film version of Pierre Lotti's 'Iceland Fishermen.'

Harold Smith fighting French trade quotas as member quota committee of American Chamber of Commerce here.

Joe Schenck showing interest i Henry Bernstein's play, 'The Messenger.' Also seeing 'Unfinished Symphony,' Schubert musical film, at Studio de l'Etoile.

Mexico City

By D. L. Grahame

All-Cuban revue company, featuring rhumba dancers, smash at Teatro Iris.

Rome coliseum-style chariot races now a thrill for devotees of the Agua Caliente racetrack.

Below freezing spell cancelled a bull fight mat and inspired three femmes to commit suicide.

Tiajuana and Ensenada flooded with American goods since they were made free zones (Dec. 6) duty exempt U. S. products.

Musicians' union sponsoring proposish for its jobless members to give concerts during cinema intermissions on hat passing basis.

Ciudad Juarez, over the river from El Paso, Tex., has gone dark as star border saloon pitch, but has come to life as the chief export point for Mexican liquor to the U. S. A.

Warner Oland here vacationing.

Three femmes with a total age of 341 years—one 123, the other 113, and the youngest 105—jugged for panhandling and committed to the old folk's home.

Touring biz booming — 10,895 Americans came here by train, plane and boat, and spent $1,500,000; about 25,000 others arrived in autos and left $3,000,000 in Mexican cash registers, and Cuarnavaca, ancient resort and divorce mill pitch, attracted 1,270,363 visitors last year, government reports.

High-brow stage shows hard hit by amusements tax to reconstruct Tampico and other cyclone-devastated towns. Handful, and less, attendances. Other shows have suffered little. President has assured impresarios that he will see about lifting levy, which has been extended to Dec. 31.

OBITUARIES

Alfred Rushton Greason (*Rush*) veteran member of VARIETY staff, died of nephritis in New York Jan. 21. More extended comment will be found on page 6.

AMELIA SUMMERVILLE

Amelia Summerville, 70, for half a century prominent in stage work, chiefly in musicals, died in Roosevelt hospital, New York, Jan. 21, of a complication resulting from a recent fall on the ice.

She gained her initial recognition as the Merry Little Mountain Maid in 'Adonis.' At that time she weighed 240 pounds. She succeeded in reducing to 130 pounds without physical harm and held approximately to that weight for the mainder of her life. Her feat was a theatrical sensation and was commercially capitalized.

She greatly increased her theatrical vogue by her reduction and was one of the numerous Tribys when that was the vogue. She also was popular in the old Casino hits and later became a vaudeville favorite.

She retired some years ago to become dramatic coach in the Alviene School.

OSBORNE H. OSBORNE

Osborne Hemley Osborne, 27, prominent in Negro art circles, died in the New York hospital, New York, Jan. 15, of pneumonia. Interment was in Yonkers, where he had lived with his parents.

His father, one of the few Negro civil engineers in this country, and his mother, a playwright and author, survive.

He was founder of the Negro Art theatre, which made many productions at the Cherry Lane Theatre, but chiefly attracted attention as an interpretive dancer and as such attracted the attention of Ruth St. Denis, who aided his career. He created the role of the witch doctor in the operatic version of 'The Emperor Jones' at the Metropolitan, but illness prevented his projected reappearance in the revival this year.

ARTHUR WEIGALL

Arthur Weigall, 53, famous Egyptologist and writer, died at the London hospital, Jan. 2 after six months' mysterious illness. This makes the sixth death among those present, at, or connected with, the opening of the Tutankhamen tomb in Egypt.

Deceased wrote a novel and a revue, and designed many scenes for revues and ballets, and at one time acted as film critic for the Daily Mail.

LOUIS MINSKY

Louis Minsky, 73, father of the Minsky brothers of burlesque, died of pneumonia in his New York home Jan. 16. He was the former owner of Ridley's, Grand street department store of an earlier generation, and a prominent realtor on the east side. With D. Steuer he built the National theatre, but confined himself chiefly to dwellings and office building. Survived by two sons and two daughters.

E. M. CORCI

E. M. Corci, 63, former tenor with the Metropolitan, found dead aboard his launch at Brunswick, Ga., Jan. 20. He had apparently collapsed while working over the motor.

Since his retirement from the opera, due to a throat affection, he has been living at Latham's Hammock, opposite Jekyll Island.

BERNARD GARBER

Bernard Garber, 22, playwright, was killed in an auto accident near Gallup, N. M., Jan. 16. He was a nephew of David S. Garber, art irector for the Chas. Rogers Productions.

Accompanied by Mrs. Charlotte Salkow and her son, Lester, Garber had left Hollywood for New York where one of his plays was to be produced soon by the Little Theatre Guild.

Body was shipped to his parents, Mr. and Mrs. Max Garber at Norristown, Pa.

He had one other Maurice Garber, of Los Angeles.

JAMES W. REAGAN

James W. Reagan, who for years traveled with minstrel shows and dramatic companies, died in Easton, Pa. He sang with Primrose and West in minstrels, played in 'Bells of Shannon' and was with Lew Dockstader and Al Fields. He was a tenor of recognized ability.

During his last years he kept hotel in Easton.

WILLIAM . . NIEMEYER

William H. Niemeyer, 54, died Jan. 6 following an operation in Flower hospital, New Yor . Actor and dramatist, he had headed his own stock companies and had appeared in the support of Robert B. Mantell, Tyron Power and others.

Survived by his widow, Vera Temple, a brother and sister.

EDWARD ARMSTRONG

Edward Armstrong, 55, producer of tab and burlesque on the coast for the past 25 years, died in Los Angeles, Jan. 15. Armstrong, one of the first burlesque producers to come to the coast, retired three years ago due to illness.

He is survived by his wife, thel Edmunds and his brother, Will Armstrong.

THOMAS SHUGRUE

Thomas Shugrue, 52, one-time minstrel and vaude actor, died at the Hollywood hospital Jan. 17, following an illness of two months. For the past 14 years he had been the electrician attached to Metro's publicity department.

He is survived by his wife and three children.

BENJAMIN HELLMAN

Benjamin Hellman, 51, former associate of George Choos and Gus Edwards in theatrical ventures, died Jan. 2 in Boston, at the home of his brother. He had suffered from chronic nephritis for some time.

Remains were cremated at Mount Auburn.

J. A. GALLOWAY

J. Armour Galloway, 60, former basso of the Metropolitan opera, died on a bus Jan. 17, on his way to his home in Jackson Heights. Following his operatic career he devoted his time to teaching here and abroad.

Survived by his widow and a brother.

JOHN F. BROWN

John F. Brown died Jan. 12 at his home in Cohoes, N. Y. For several years he was in vaudevile as a member of the dancing team of Murray and Brown. After leaving the stage he was associated with amateur theatricals.

MARGARET HOLLIS

Margaret Hollis, 22, known on Broadway as Margaret Muller and Gypsy Hollis, was found dead of gas suffocation in her apartment in New York Jan. 17. She was employed as a dancer in a suburban night club.

JESSIE MORRIS

Mrs. Jessie Matthews, 48, known professionally as Jessie Morris, and of the ol vaude team of Morris and Beasley, died of cancer Jan. 16 at Jewish Memorial hospital, New York.

A daughter survives.

BEE DUNN

Bee Dunn, singer and pianist, died at her home in South Minneapolis, Jan. 9, of pneumonia. She was a sister of Ray and Larry Dunn, of vaudeville. Her last engagement was at Luigi's, Detroit, recently.

HARRY M. SEARS

Harry M. Sears, 73, for thirty years office manager of the Pasadena Star News, died in his home in Pasadena, Jan. after a brief illness.

His widow survives.

SUNSHINE EARLE

Sunshine Earle, of the former vaudeville team of Earle and Sunshine, died at her home, Longmeadow, R. I., Jan. 16, after a short illness.

GILDING CLARKE

Gilding Clarke, of the London 'old Vic' theatrical co., died in London Jan. 17. Death, it is believed, followed a shock when a friend unexpectedly slapped him on the back.

JACQUES SINDORF

Jacques Sindorf, 61, motion pic art department worker, died in Hollywood Jan. Widow and two sons survive.

JAY GOLDI

Jay Goldie, 57, vaudeville producer and booker, died of acute indigestion in a Montreal club Jan. 20. With his partner, Joe Jones, he had gone to Montreal to arrange bookings and was stricken in the Montreal Press Club. He died in a few minutes.

FRANK WINNINGER

Frank Winninger, 58, of the Five Winninger's, died at his home in Wausau, Wis., Jan. 21. Well-known on the tent and show boat routes in the middle west. Survived by Charles, Adolph and John Winninger, a sister and two children.

Father of Jerry Tucker, child pic player, died in Hollywood, Jan. 16 from a sinus ailment. Widow and son survive. Formerly lived in Chicago. Funeral in Los Angeles.

Mother, 78, of Montgomery E. 'Skip' Dean, vet trouper who ran the gamut of tent show, vaude and stock, died at her home in Lincoln, Sunday (14).

Mother-in-law of G. W. (Johnny) Johnstone, NBC press mgr., Mrs. Charles R. Merillo, died Jan. 15 in Perth Amboy, N. J.

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ABA Charter

(Continued from page 41)

of paper Ralph Whitehead earlier in evening on which were the names of those whom they later brought in as 'their slate.' I repudiated the entire set-up and immediately left for home.

Schneider further declares that 'In a last minute attempt to lessen the voting power on election night' Whitehead ordered 'with no authority whatsoever and without anybody's permission, that those performers who could not pay the full amount of dues, on that evening just before the elections, could not vote. Therefore . Whitehead prevented from voting those many artists who, naturally enough could not pay more than a dollar or two at that meeting. Their dollars were taken; they were told they were members, but Whitehead had decreed they could not vote. In my opinion this was depriving the actor of a right which the President, no less Whitehead, could not deprive him of . . .'

In writing Dulzell regarding the election, Schneider said: 'Whitehead claimed, shortly before the election meeting on Jan. , that he had been directed by you not to permit anyone to vote who had not paid up the full amount of dues required . . I immediately strenuously objected to such procedure and stated that anyone who had paid in anything on account which was accepted, and the card had been issued to them, showing membership to this association was eligible to vote. As a result of my objection, Rapp went ahead and dictated to the stenographer some provisions in the by-laws permitting those who held , even though they have paid a dollar or two, to vote . . You will see, therefore, that the objections which I raised and which they attempted to satisfy by the insertion of the clause in the by-laws, really had a joker in it, because that clause decided that those who paid a dollar or so and had cards could vote, but later on at the meeting downstairs, those who paid a dollar or so that evening, did not receive cards and therefore could not vote.'

As to Funds

Another charge made by Schneider to Dulzell involves the handling of ABA funds: 'At the time the old board was functioning, and consideration was being given toward reorganization, under the union plan, it was decided then that dues would be charged under the union setup.

A resolution was made by Georgie Price (vice-president, resigned) at a meeting of the board of governors to the effect that all monies paid in by members as dues were to be set aside and kept apart from all other funds and must remain untouched until such a time as the charter had been actually issued to the ABA. This resolution was adopted.

'At one of the very last meetings of the board of governors of the ABA Price called the attention of those persons at the meeting to the resolution which had been passed . . . Despite this resolution . . . Whitehead has taken it upon himself to use the monies paid in as dues for the ordinary operating expenses of the association; such as, salary to himself and the stenographer, and other expenses.

'It must be remembered that when the performers paid their dues it was on the representation of the officials of the ABA that they were obtaining membership in an organization which was actually affiliated with Labor and the Four A's and that such dues were being paid pursuant to the requirement of the charter which was about to be issued to the ABA. . . If for some reason the charter should never be issued to the ABA, there will be no dues to be returned to the actors, because the same will have been spent. . . The purpose behind Price's original resolution therefore will have been defeated. . . Monies taken in from benefits, which originally were to have gone, in part at least, to worthy theatrical charities, were otherwise spent, and these worthy theatrical charity organizations have not received one penny from the ABA.'

(When originally organized a year or so ago by Dave Vine and Billy Glason, both of whom have since been dropped from the board of governors, the ABA's sole announced purpose was to combat the benefit gyp evil. It decided to exact 25% of the profit on all benefits okayed by the ABA, which money would be divided among the NVA, Catholic Actors' Guild, Jewish Theatrical Guild, Episcopal Actors' Guild, and Actors' Fund.)

In advising Bobby Clark, new president of the ABA, of his charges, Schneider wrote: 'It is only fair to say to you that you were our last minute selection as president, after everyone else had been approached and turned it down. I personally went around with Whitehead and solicited for the office of president the following: Eddie Cantor, George Jessel, Ted Lewis, Jack Pearl, Paul Whiteman, Victor Moore and George Olsen. . . You were the final resort and they grabbed you.'

Whitehead, currently in Washington, was asked by VARIETY by wire for a reply to Schneider's charges. None was made up to yesterday (Monday). Rapp, in Whitehead's behalf, denied all allegations made by Schneider.

LONDON FILM NEWS

(Continued from page 11)

$6,000,000 of preference shares. Ordinary shares amounting to over $3,000,000 are held by Gaumont-British Picture Corporation. The holders of preference shares have no votes so long as dividends are paid on their holdings. Their dividend was not paid last October and if payment is not forthcoming by April next, the preference holders will be able to out-vote the Gaumont-British company.

The last report of General Theatres published in September announced a profit of approximately a million and a quarter dollars. The debenture interest required is $700,000.

Those Quota Pics

Metro's Empire, like most American owned picture houses, has to run a certain number of Englishmades, to comply with the picture quota law. None of these is run on Saturday or Sunday; audiences on these days are generally very emphatic in their opinions. The reason being they are regular picturegoers and know a poor 'im when they see it.

Picture shown there recently was 'The Roof', made for quota purposes by Radio Pictures at Julius Hagen studios. One of those long-drawn-out detective yarns, where the solution is apparent from the first few flashes. Derisive applause greeted film, with most of the audience joining in the fun.

The Prince of Wales arrived in the house at 10:30 p. m., in time to see Marie Dressler in 'Christopher Bean', and thus missed the unpleasant incident.

Australia

(Continued from page 11)

they absolutely refused to listen to further overtures on the subject.

'Fullers,' said Sir Ben, 'has remained an independent unit right from its old vaude days and will continue alone so long as the name remains.

'There is not possible chance of any foreign interest buying into the circuit under any circumstances, and you can let the whole world know this.'

With Arthur Loew here, and the sudden return of Sir Ben Fuller from America, rumors have been flying around that a merger was likely between the two organizations. Fullers has been playing M-G pictures in its St. James, Sydney, for a number of years, but only on a rental and percentage basis.

Performing Rights

Federal government has the Performing Rights Bill.

Attorney-General stated that an experimental attempt will be made to solve the difficult problem of musical copyrights by voluntary arbitration. Also stated that the problem of performing rights fees has been causing some trouble and has not yet been solved. This can only be done gradually, and the experiment can do no harm, his opinion is.

In the report given out by the recent Royal Commission, sitting in Sydney on performing rights, it was recommended that the fixing of performing rights' fees be done by a tribunal. This proposal has met with very strong protests from musical circles everywhere.

The bill passed by government provides for a voluntary instead of a compulsory tribunal.

Baseball Coming

Two American baseball teams will make the trip to Australia in 1934 to show the locals how the game should be played.

Baseball has grown tremendously here of late and is now recognized as a regular sport.

Too Hot for

Although city is crowded with visitors, theatre biz is not on a high level just at present. Good fare is offered by managements, but public stopping outside because of hot weather and shopping rush. Trade should go up just as soon as Yuletide finishes.

Current attractions include 'Love on Wheels,' 'You Made Me Love You,' 'Paddy,' 'Big Moment,' 'Gambling Ship,' 'Ex-Lady,' tage Mother,' 'Torch Singer,' 'Midnight Club,' 'Her Sweetheart,' 'Tout Paris,' 'Student Prince,' 'Joybells' and 'Dick Whittington.'

Strange Flop

'Life Story of H. R. H. Prince of Wales' did a quisk flop here recently. Failure is a puzzle because it had been figured that on account of the enormous popularity of H. R. H. in Australia the picture would get plenty. But the public just stayed away. Picture will be replaced by 'Torch Singer' and 'Midnight Club.'

W-T Dividends

The Sydney section of holders of preference shares in J. C. Williamson, Ltd. (Williamson-Tait), approved by a very large majority the scheme submitted by the directors for cancelling arrears of preference dividends to June 30, last, and providing that the rate of dividend on that class of the company's capital be reduced from 8% per annum to 7%, with the right to participate up to 8% whenever holders of ordinary shares receive more than 7%.

Board proposed that an accumulated debit of £52,163 be extinguished by transfer of that amount from reserves.

Melbourne stockholders will go into a huddle this week to decide whether the scheme meets with their approval or not.

LETTERS

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Circus People Ask of NRA Right To Regulate Own Affairs; 'Circus Business Not an Industry'—Kelly

Washington,

Consideration of NRA circus code was put over for another week, Saturday (20), after the industry's pending proposals had received two days of heated debate and considerable criticism. Sessions resume next Saturday (27) at Commerce Department.

Demands for higher wage scales, inclusion of fair practice provisions and greater consideration for employees were balanced against industry pleas to NRA to respect the serious economic plight of outdoor show business.

Trade practice discussion overshadowed all other talk, with industry representatives fighting for maintenance of the principle that circus people should be left to adjust their own differences and settle their own problems.

Brief list of trade practice provisions was submitted at closing session today, having been hurriedly drafted at an overnight conference with Deputy Administrator William P. Farnsworth, in effort to stem criticism of industry's failure to make efforts to improve moral business standards.

Trade article was unique, covering only a few subjects and placing enforcement in hands of a grievance board rather than the code authority. John Kelly, Ringling Brothers representative, insisted that neither rail nor motor shows wanted complaints brought to the 'arduous and expensive attention of the code authority.'

Board proposed included Kelly as representative of the rail shows, R. M. Harvey for the motorized units and Fred B. Hutchinson of Parkersburg, Va., as neutral party.

Compromise Article

Compromise article would outlaw covering of rivals' paper, and prohibit imposition of service charge on tickets. Controversy on ticket distribution methods was dodged, as were several other suggestions urged by industry critics.

Protest against outside interference with industry activities came from Kelly after Florence Barnes of the National Women's Trade Union League and Melvin D. Hildreth of the Circus Fans' Association had objected to the code proposals. A dramatic speech by Kelly drew prolonged applause when the Ringling spokesman declared that show people of all types are 'clean, honest, philanthropic and humane' and need no help in conducting themselves in business.

Long exchange of views on ticket methods followed suggestions that code condemn custom of building up attendance by using merchant tickets. Suggestion that merchandizing tickets, sold to public at cut prices, be discontinued was vigorously opposed by William Newton, Jr., of Outdoor Showmen's Association; Walter L. Main, R. M. Harvey of Russell Brothers Truck Shows; William Hamilton, secretary of Showmen, and James Heron, World Brothers Circus.

Industry group desiring that custom be abolished was headed by Charles T. Hunt, president of Motorized Circus Owners & Agents Association, and Bob Morton of the Morton Fraternal Shows. Most of the showmen insisted the custom must be continued during the depression.

Controversy was settled temporarily by trade practice amendment which proposed that system be continued for the remainder of this year. Zach T. Miller appealed to Farnsworth to 'get something into the code' limiting if not prohibiting distribution of 'complimentary' tickets.

Wage Scales Slammed

Wage scales proposed by the rail and motor divisions were slammed by numerous speakers, with Joe Weber, president of musicians, asking that code omit his members. Miss Barnes demanding a minimum of $16 a week, Ralph Whitehead and Alt LaRue of ABA wanting substantial upward revision, and William Schultz, animal trainer, calling for provisions protecting performers from loss of wages through unscrupulous managers.

Schultz recommended a licensing system to curb promoters and agents. Trainer also condemned shoestring operators who leave workers holding the bag.

Minimum wage provisions for actors and performers were suggested Kelly to satisfy critics. Proposition put forward by employers was $20 minimum, plus living and traveling accommodations, for act leaders, and $10 for other participants. Labor representatives contended these rates should be boosted, demanding a basic figure of $20 for truck shows and $30 for rail units.

Creation of grievance board to handle labor disputes was suggested by Whitehead, who recommended the agency include representatives of two major divisions, one of the NRA consumers advisory board, one representing labor advisory board, and a neutral.

Miss Barnes suggested that rigid restriction be placed on working time, asking for 10-hour day and 48-hour week and protesting provision that employees remain on the lot when off duty. The wage scales, she said, were 'far too low' to improve purchasing power of circus employees.

Drastic campaign against gambling and immoral attractions was declared in order by Hildreth, Circus Fans' Association spokesman, who told Farnsworth a code of fair competition perfected by a number of small shows and Federal Trade Commission 'worked remarkably well'.

Suggestion drew quick response from industry, leaders declaring they are entirely capable of dealing with such problems, that definite progress has been made in outlawing immoral attractions and gyp experts.

Attack Child Labor

Child labor provision was attacked by Hildreth and a number of social welfare outfits, but Kelly assured Farnsworth that a burning desire part of circus operators is 'to weed out and keep out' all minors. Hildreth suggested that particular exemption be written into pact to permit employment of child performers. Noting that 'circus performers come from circus families', Hildreth said while he was in favor of outlawing child labor the NRA must consider that restriction against youthful performers will force operators to obtain future talent from abroad.

Blame for much of the industry's economic trouble was placed on operators by E. L. Fries, NRA industry advisor, who warned that the code is a golden opportunity to clean house and chance should not slip past. Fries attributed much of the economic problem to unfair trade methods.

Rapid decline in number of railroad shows and serious drop in business was explained by Kelly, who declared the remaining circuses have suffered more severely than any other industry during recent years. Taxes, higher cost of operating and decreased business represent a serious problem, Kelly emphasized, and too great an increase in payrolls under NRA will be the final straw.

Question of NRA jurisdiction over circuses was raised early in discussions when Kelly and associates debated question of whether business is an 'industry.' Kelly declared circuses do not manufacture or sell commodities, do not engage in interstate commerce, are not a necessity, and probably could fight against being brought under Blue Eagle.

Kelly Explai

Failure of code to embody trade practice provisions was defended by Kelly, who explained that continuous movement, emergency conditions, and unusual character of the business makes it difficult to agree on competition restrictions. These factors also complicate efforts to work out fixed limitations on hours of labor, he said.

Majority of circuses pay wages higher than scales proposed in the code, Kelly declared, but wide spread is necessary because of smaller units and general depressed conditions. Problem of family acts was outlined and special consideration was asked.

Discussing labor clauses, Kelly defended the hold-back and bonus provisions on ground that such practice is required to insure adequate supply of both laborers and performers.

Separate code for motorized shows was requested by Walter L. Main, but Farnsworth checked these arguments ith suggestion that single pact be divided into two parts and two administrative agencies be established. Each group would report directly to NRA in matters affecting their own fields, but would cooperate on problems of general nature. Request for two codes finally was withdrawn.

After the Evaders

Lynchburg, Jan. 22.

City officials in Lynchburg and Roanoke are joining in protests to the state legislature against carnivals leasing fair grounds and operating under the guise of agricultural fairs.

Last year, Mighty Sheesley Shows leased Lynchburg, Roanoke and Petersburg fair grounds and conducted what purported to be public fairs, thus escaping the heavy tax on private carnivals. Legitimate fairs do not have to pay city and state taxes.

Matter was put to a court test during the 'fair' in Roanoke, but Sheesley won out. Now the cities are trying to get a new law.

CARNIES DESERTING MIDWEST FOR SOUTH

Chicago,

Carnivals are sidestepping the northwest territory, the Dakotas, Minnesota, Iowa and adjoining territory. This trend away from that part of the country follows the same exodus on the part of the vaude shows and units which are sticking out of Iowa because of little hope of box office biz.

Carnies are heading in the spring primarily for the central and southern zones, particularly into the cotton country which has been on the upbeat for the past few months, and much expected this spring and fall.

Park Hearings Resume Feb. 14 in Washington

Washington, Jan. 22.

Public discussion of the NRA code for amusement parks, pools and beaches—interrupted abruptly a month ago by factional bickering and lack of information—will be resumed Feb. 14.

Practically new proposals are slated to be taken up at the reconvened session, which is slated for United States Chamber of Commerce building.

FAIRS MEET

Easton, Pa.,

Twenty-second annual convention of Pennsylvania State Association of County Fairs and annual meeting of Central Fair Circuit will open in Americus Hotel, Allentown Wednesday (24).

Palmetto to Palms

Charlotte, N. C., Jan. 22.

Thomas Parker, with the Marks Shows, who has made his home near here at Burlington since the show closed this fall, has gone to Tampa, Fla., to join the Royal Palm Shows, just opening there.

He joins his uncle, Capt. Bob Williams, who has an animal show with the Royal Palm.

Gate-Bets Worry

Lincoln, Jan. 22.

About 150 county and state fair men attended the annual convention in the Hotel Cornhusker here (15-17). Free gates and the revival of pari-mutuel at race tracks were the storm centers of the convention. Booking agencies represented were much slimmer than usual.

New Fair Head

Ottawa,

Bower Henry, big butter and egg man, was elected president of the Central Canada Exhibition association which sponsors the Ottawa fair. Last year's fair showed a net loss of $2,000. Rainy weather held to blame.

Mutual Disrespect of Carnival Managers - Performers Revealed As NRA Digs Into Outdoor Biz

Washington, Jan.

progress toward clearing up mooted provisions of carnival code was reported Saturday (20) by industry leaders and NRA and final revision is expected to follow closely upon finish of negotiations over circus pact.

Concessions to actors were won from employers in closed conferences, while NRA obtained agreement to boost general wage scales and limit hours of work as well as employment of minors.

Abolition of hold-back system was agreed to by operators and actors abandoned campaign for provision requiring employers to post bond insuring payment of wages.

Minimum wage scale has been jacked up to $15, including credit for transportation, with employers entitled to deductions of $4.50 for food and lodging. Work week will be limited to 48 hours, without overtime provision, but extra hours will be permitted in case of emergencies. Tentative agreement was reached to pay performers $20 a week, but problem of family acts still is under consideration.

Child labor provision was rephrased to outlaw employment of children under 18, except as performers. Joker permitting hiring of youthful workers for jobs outside 'common labor' category was eliminated and employers agreed to boost the age limit from original 16-year proposal.

Increase in code authority membership to five industry representatives was agreed to and definition was rephrased to cover all attractions with carnivals. Code applies to concessions as well as to carnival operators.

Further conferences will be conducted to dovetail circus and carnival pacts.

Proposed wage scales and definitions came in for most attention and Deputy Administrator William P. Farnsworth wrestled with the problem of reconciling the industry's plight with government's desires. Musicians and performers objected strenuously to the low scales embodied in the pact.

Fight against labor provisions was conducted by Joe N. Weber, president of the Musicians' Federation, and Al LaRue spokesmen of A.B.A., both of whom condemned the proposed $10 minimum with $4.50 deduction for board and lodging.

Calling for a rigidly-limited 48-hour week and overtime pay, LaRue demanded a $15 minimum wage. Living conditions that are living conditions, sanitary traveling accommodations, and mutual respect of pay-or-play contracts. Afraid that chiselling employers will charge performers for transportation, LaRue demanded that the $4.50 credit for food and lodging also cover transportation and baggage.

ABA spokesman provoked a hot discussion of the responsibility of performers and employers when he called for abolition of the hold-back system and insisted operators be required to post bond to insure payment of wages. Under the hold-back, LaRue charged, actors have to pay interest when they borrow against their withheld salaries.

Defending the practice, William Newton, Jr., Ada, Okla., operator and president of Outdoor Showmen's Association, found the idea of posting bond agreeable but wanted performers to guarantee their acts will be as represented and slammed talent for jumping shows.

itions

LaRue became highly incensed in discussing the food and lodging credit provision d charged certain carnival owners with dishing out food that absolutely isn't fit for a dog, described foul-smelling railway equipment, protested against sleeping under a truck, washing in a creek.

Probability of arbitrary boost in wage figures by NRA was suggested when Farnsworth declared experience has shown general tendency for minimum scales to become maximum. Explaining that in industries where workers are organized conditions are different bec e collective bargaining ' acticed,

Farnsworth advised 'in an industry where they are not organized we've got to jack it up.'

Discussion of ways to dovetail carnival and circus code brought forth varying opinions. Newton desired to write in the proposed wage scale for motorized circuses in order to cover circus concessions in his field, while Jerome P. Harriman, advance agent for Downey Brothers, cautioned against any provision which would make legitimate circuses subject to the carniv try code authority.

William Hamilton, secretary the showmen's association, asked that the code cover 'all attractions with a carnival,' while Max Lindeman, carnival operator, suggested that code describe circus attractions as one-ring circuses. Harriman protested that the circus appearing on a carnival lot is not a circus in the general sense of the word and charged that use of the term is deceiving to the public.

Hurtig-Seamon Comeback Try in Bridgeport, Where Wilner Missed

Bridgeport,

Joe Hurtig's taking on his own shoulders the job of bringing burlesk back to Bridgeport—the third try since last fall. With reopening set for February 5, the Park, vacated Dec. 30 by Max Wilner, will be operated by Hurtig & Seamon on a semi-stock co-op basis at 75c top. When Wilner moved out the b. o. was scaled up to $1.10.

an Davenport, Hurtig's nephew, will assist in running the house.

STRIPPERS HIT SACRED PIC PLAYERS' BAILIWICK

Hollywood, Jan.

For the first time in theatrical history of Hollywood, burlesque invades the sacred precincts of the city Jan. 27 when the Hollywood Music Box, which has had a hectic dramatic career from its opening eight years ago, becomes a strip and strut house. Sam Goldberg, who operated the Majestic on Broadway and the honky-tonk Grand on Main street, has leased the house from Clair Brunson.

Originally, the Music Box was intended as a class house and was financed by a group of pic names. It finally became a cut rate and service pass house, catering to co-operative productions. Paul Trebitsch, last tenant, closed his co-operative 'Nice Girl' Saturday (21).

Gayety, K. C., Reopens

Kansas City, Jan. 20.

Gayety, old home of the Columbia Burlesque shows, will reopen Jan. 27 after a year of darkness. Sam , who managed the house several years ago, will be in charge.

New policy will a company of fifty, with the principals changing weekly. A local chorus will be used. Principals announced for the opening are Paul Workman, 'Boob' Blake, Reed Ferguson, Roy Mapes, Lou Mason, Roby Lang, Lottoe Lee and Wallie Brennan.

Vess Ossman will be director of orchestra. House has been redecorated.

SEATTLE BURLESK OKAY

Seattle, Jan. 22.

Present Burlesque company State (John Danz) now in 11t week, with takings good and improving. Leads in this stock burley include: Tubby Lavelle and Charley Fritcher, comics, Gardner Lang, producer, Fern Baim, Sally O'Sullivan and Peggy Morrison, fan dancer.

Miss O'Sullivan handles chorus of 12 line gals, locally recruited. Saturdays there are four vaude acts, adding to the pix-burle value, all at pop prices of 10 to 25 cents.

The members of 'Melody Mad Parade,' notably Johnny Perkins, may not be aware of the significance behind the show, but if it clicks all over as it did here they will possibly be able to consider themselves responsible for the comeback of pop-price stage entertainment on a national basis. —*Variety, Jan. 9.*

BUT WE KNOW IT NOW

AND WE ARE PROUD TO TELL THE WORLD!

WHAT THE NEWSPAPERS SAY:

" 'MELODY MAD PARADE' is cleverly presented and expertly staged for variety effect and BY FAR SUPERIOR TO THE MUCH HERALDED 'VANITIES' of last week." —*Louisville "Herald-Post," Jan. 13.*

"To be quite frank, Johnny Perkins' 'MELODY MAD PARADE' revue IS A MUCH BETTER ENTERTAINMENT THAN MR. CARROLL'S 'VANITIES' of last week, because, despite the reputation of Mr. Carroll, MR. PERKINS TOPS HIM IN THE MATTER OF DIVERSION." —*Louisville "Courier-Journal," Jan. 13.*

AND [MORE IMPORTANT]

WHAT THE BOOKERS SAY:

INTERSTATE: 6 WEEKS ‖ LOEW: 12 WEEKS

PLUS AS MUCH ADDITIONAL TIME AS WE CAN HANDLE

JOHNNY PERKINS

THE 12 ARISTOCRATS

JERRY AND HER BABY GRANDS

TERRELL AND FAWCETT

WITH RUTH PETTY---MISS BETTY
LEW FOREMAN, MUSICAL DIRECTOR

Music and Lyrics by JACK STANLEY and BILLY TRACY

O. L. OZ Presents

"MELODY MAD PARADE"

STAGED BY MACKLIN MEGLEY

MAJESTIC, DALLAS, TEXAS—THIS WEEK [JAN. 19]

RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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VAUDE'S BIG CHANCE

London Goes for Cut-Rate Ticket Idea; Backed by Lloyd's Director

London, Jan.

Several attempts have been made here to introduce the cut rate system for West End theatres, but the antagonism has always been so great the instigators always gave up in despair. Five years ago Joe Leblang came over specially to see whether he could prevail upon the West End managers that his scheme was practicable, but after several discussions he gave it up as a bad job. Now the thing has been revived again.

The man responsible for it this time is Claude H. Beerbohm, a nephew of the late Sir Herbert Tree, and fairly well known on Broadway in 1921, when he leased the Fulton theatre to produce plays. His backers were the Lewisohn Brothers, the bankers. For this scheme Beerbohm gets his backing from a director of Lloyds' Insurance Corporation.

Managers over here are more amenable to the idea now, figuring business is too bad to keep out of any scheme that may bring money into box offices. But they will not have the scheme labeled in the American way, so a new name has been created. It is the Playgoers' Ticket Club, Limited, and for 60c one becomes a member, entitling him to stalls or dress circle at half price. Leblang's uses a card in New York, which costs 50 cents.

Deadhead Knockers

The argument which helped to put the scheme over with most managers was that there are at least 2,000 deadheads per week in

(Continued on page 58)

WB MAY SEND UNIT INTO RUSSIA FOR FILM

Hollywood, Jan. 29.

Jack Warner has authorized Irving Asher, WB's British producer, to open negotiations with the Soviet government to send a company into Russia on location. Proposed film star is Leslie Howard.

If okay it will be the first time for an American film unit to go into Russia.

SIN IN NORTH CAROLINA

ident's Party Okay, but a Ball Is Si ister

Charlottle, N. C., Jan. 29.

Committee of clergymen called upon Ernest Grady, in charge of the local resident's ball and requested that henceforth it be called the President's party. Clergy pointed out that broadcast references over WBT and WSOC had alarmed religious hillbillies who would like to participate in a Roosevelt party, but shied away from a ball.

In the tall grass around here the word ball indicates dancing, frivolity and sin.

Hens Get Rhythm

Troy, Jan. 29.

Music in the air is now being used to stimulate the production of eggs by hens.

A poultry raiser in Grafton, N. Y., has installed a loud speaker in his hen house, where some 2,000 cluckers nest.

RADIO ACTORS MUST LEARN PARTS

Dramatic players on sustaining programs at NBC will have to memorize their parts. John Royal is making the innovation because he's convinced that an actor cannot be at his best when he has to keep his eyes glued to a script.

With the ribbon mike now allowing for freedom of movement around the studio, Royal believes that the cast will be able to give a more effective performance by committing the sides to memory and playing up to one another instead of playing down to the script. Memorizing of lines, says NBC's program head, is an essential step toward raising the level of the radio drama.

In connection with the network's move to improve its dramatic entertainment, invitations have been extended to name writers in other fields, avers Royal, to come into the NBC studios and spent a month or so picking up the technique of the medium. No strings are attached to the open house proposition.

3 B'WAY QUICKIES SET LEGIT FOLDING RECORD

Something of a record in quick closings on Broadway was established when three new shows folded within the period of one week. Two played three days, the other being yanked on the second night.

'And Be My Love' stopped at the Ritz Jan. 20 after three days (four performances). 'John Brown' opened Monday (22) at the Barrymore and was withdrawn after the next night's performance. 'Whatever Possessed Her' debuted at the Mansfield Thursday (25) and stopped Saturday.

Latter two shows called for the casts being paid two weeks' salaries, but it was figured a saving was made on operating losses otherwise. 'Her' is reported having dropped $15,000. Indicated cost of 'Brown,' about $10,000.

CODE BOARD CALLS AN OPEN MEETING

Will Try to Give Vaude Chance to Revive—Vaude Men, from All Branches, Asked to Speak—Circuit Men Sympathetic and Mull Beneficial Film Phase

WOULD AMEND CODE

Restoration of vaudeville to an important position once more in the pop priced entertainment field—so long overdue that the few remaining believers hardly believe any more that it will arrive—seems closer than at any time since the beginning of vaudeville's decline eight years ago.

The new note of optimism, sounded within the past few days, is based on indications that the NRA Code Authority of the motion picture industry has developed a sympathetic ear for vaudeville.

At a meeting tomorrow (Wednesday) at 2 p. m., in the Astor hotel, New York, a committee representative of all departments of vaudeville will discuss the merits of vaude and ask for suggestions from the trade. The intention is to amend or revise the present Vaudeville Code.

If nothing else, the meeting tomorrow will have accomplished one

(Continued on page 46)

Final Opportunity

A meeting on vaudeville has been called by the Code Authority for Wednesday (31) at 2 p.m. in the East Ballroom (8th floor), Hotel Astor, New York.

The purpose is to probe vaudeville conditions with a view to alleviating existing evils and bringing about the possible restoration of stage shows in the pop priced theatres. The committee, over which John C. Flinn, executive secretary of the motion picture industry Code Authority will preside, has been requested to make a report to the Code Authority early in February.

Anyone concerned with the future of vaudeville should attend. Written and verbal suggestions for the betterment of conditions will be sought and those with anything on their minds, or in mind for vaudeville's welfare, can speak.

Vaudeville ignored its first chance for code consideration last year. This is a second opportunity. There will hardly be a third.

This meeting vital to vaudeville.

Hisses Oke, but Beer Mug Tossing Out; Ore. Stock Features Pretzels

Portland, Ore., Jan. 29.

Ethel Barrymore's recent bawling out of a lecture audience was imitated by Ned Lynch at the old American on the opening night of its third mellerdrammy, 'Ten Nights in a Barroom.' House runs on a beer and pretzel standard. Two pints of beer with every 75c admish. Beery guffaws of the scene where golden-haired Nell goes to the great beyond provoked Lynch's curtain speech. He panned the customers for dunking their pretzels as Nell lay dying.

Bill McCurdy and Hal White have this old-time melodrama stock at the American. House is down by the waterfront, but customers come in boiled shirts and rhinestones. Besides Lynch, who stage directs, the cast includes George Tucker, J. C. Lytton, Phillip Irwin, Jack Cassidy, Will Dunkin, Marie Hoy, Dorothy Lakeley and Jassimine See. There's just one performance nightly and usually packed to the rafters.

inging Waiters

Beer drinking in the balcony had to be stopped, because the steins kept dropping to the main deck. Added distraction are Lynch's singing waiters, who dispense beer in black moustachios and white aprons and also appear in an 'Adeline' warbling specialty between acts. The singing waiters usually click for a shower of nickels and dimes. Rest of the actors just get a barrage of pretzels.

Last show given was 'Jesse James,' in which one of the characters complained in a scene of hunger. Then the pretzels started coming over in droves. Show had to be stopped until the barrage ended and the pretzels swept off stage. Hissing and catcalling is encouraged and the sole objection is hurling beer mugs.

Just the same, Ned Lynch didn't like it when they jeered at little Nell's death scene. His bawling out was greeted with riotous applause. Rest of the opening performance of 'Ten Nights in a Barroom' went on amid such a racket from the house that only the first row customers could hear the lines.

Stock company has been running for about 10 weeks to capacity.

When Life Is Simple

Mechanicsville, Vt., Jan. 29.

A hotel owner in this village has furnished a new reason for not advertising over the radio.

He explained to his wife that, 'radio advertising will bring people to the hotel, and if people come it will mean more work for both of us.'

WOMEN OPPOSE REVIVAL OF BARBARY

San Francisco, Jan. 29.

Frisco's clubwomen are up in arms against any attempt to revive the old Barbary Coast. To that end they are organizing for mass protests against the granting of dance permits to the eight drink and eat spots that have mushroomed along Pacific street since repeal.

Gals hold that the Coast was once a center of crime and therefore should not be allowed to open wide again. When the police commission opens hearings on applications for jig permits the fems will be on hand to put in the body blows.

If the Coast spots don't get a paper permitting dancing they probably will fold up, as trade already is beginning to slack up after the first feverish rush, although this week's ruling by the State Board of Equalization that eat spots can sell likker by the drink, has been something of a hypo.

Aimee Vs. Atheism, New Kind of Show Biz Tour, Brings 10G Suit

Portland, 29.

Aimee Semple McPherson is being sued here for $10,000 by James O'Neal, complaining that he contracted with Aimee for a 10 days' debating tour of northwest, Aimee to provide a nationally known atheist as sparring partner. O'Neal declares that Aimee failed to supply the atheist on the first engagement at Seattle and he had to refund ticket money.

O'Neal's cut was 40% of gross, Aimee getting 60%, and paying Charles Lee Smith, founder of Atheist Movement, out of her cut. Aimee and Smith debated here to good business two days but Seattle date was a flop and ticket cancellations prompted this legal actio

By Request

Some of the acts on a Chicago bill made one of those 'or else' after the show appearances in a nite club there during a theatre date a couple of weeks ago.

The boys who invited the acts to their place 'asked' one of the performers to tell a few gags from the floor. He did so well they 'asked' him to do some more. The gag teller tried to return to his table several times but his hosts prevailed upon him to continue.

'The first American Command Performance,' comented a pal

Director Bill Howard, Who Should Know, Gives Some Lowdown on Pix

By CECELIA AGER

'Great pictures are made when one man's got a burn-up from an idea. Great pictures are made from the single point of view. Pictures which advanced the industry, developed it—'The Klansman,' 'Big Parade,' 'Four Horsemen,' 'Unholy Three,' 'All Quiet'—were pictures made with a single point of view. One man, the director, conceived them, one man carried them through. But pictures are no longer made by directors; they're made by associate producers. Gone is the single point of view. In its place—synthesis. An artistic jumble. A reconciliation of many points of view, a pot-pourri of motives. A division of responsibility, and a consequent dilution of force. Such are William K. Howard's reflections on pictures today.

Pictures have become, he says, a highly competitive and commercial racket. Everybody engaged in their production fights to make his own contribution the outstanding one. The camera man wants a certain color wall to bring out his photography, the writer fights for words, the star for footage, the associate producer for a box office hit and economy. They're all selling themselves—which is only natural—but it gets in the way of the picture; that's what worries Howard. The picture as a whole, as a complete entity, is what he cares about. The single point of view.

Two Kinds of A. P.'s

There are two kinds of associate producers, he finds; the one who is already successful and no longer fretting about his security in his job, and the other kind, the fellow who's constantly selling himself. The former is content to grease the

(Continued on page 63)

Peggy Wood Goes Pix; Set With Will Rogers

Hollywood, Jan. 29.

Fox has signed Peggy Wood for a spot opposite Will Rogers in his next, 'Merry Andrews.'

Sol Wurtzel will produce, and the script is being readied by William Conselman and Kubec Glasmon.

Lovelace Treks

Hollywood, Jan. 29.

Hunter Lovelace, Fox's new eastern story head, left last night (Sunday) for New York to assume his post there.

He is accompanied by John Mock, who will be his assistant. Mock has been aide to Julian Johnston at the Fox Westwood studio.

Sayre Scripts 'Seas'

Hollywood, Jan. 29.

Joel Sayre has moved onto the Fox-Hollywood lot to script 'On the High Seas' with William Conselman. Story is for Mitchell and Durant.

Edward Paramore goes to the same lot to work on an orig.

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FOX DROPS MERRIVALE

No Picture in Year—Also Turns Loose Some Others

Hollywood, Jan.

Dropped by Fox are Philip Merrivale, who was brought from England a year ago but never made a picture, and currently in 'Mary of Scotland,' in New York; Dixie Francis, Marie Ormstrom and Dorothy Lee, who was rechristened Gloria Grant. Latter trio had three-month pacts.

Writer out is Barry Trivers who has been on the lot for a year.

PICTURE CLUB AS IS, % DEAL PAYS RENTAL

Motion Picture Club has managed a new deal with its landlords and will start immediately on a heavy drive to get straightened out. New boar of directors and a heavy publicity campaign plus a move for increased membership are on the schedule.

Club made a deal with its landlords, Bond Building, whereby past rent was crossed off the record and rent from now on will be strictly on a percentage basis after a deduction of operating costs.

O'Brien, Farrell Team In WB 'One Man Woman'

Hollywood, Jan. 29.

Pat O'Brien's first picture under his new deal with Warners will be 'One Man Woman,' with Glenda Farrell in the fem lead.

Alan Crosland is slated to direct the feature, Robert Presnell producing. Original is by Gene Towne and Graham Baker, adaptation by David Boehm. Erwin Gelsey and F. Hugh Herbert script.

May Robson's Next

May Robson, slated to do a personal at the Capitol, N. Y., with her picture, 'You Can't Buy Everything' next week, returns to the Coast immediately following the engagement.

Metro talked with her about making 'The Rejuvenation of Aunt Mary.' Miss Robson owns part of the stage play, in which she starred for years. It was made as a silent in 1927 by PDC.

Websterian Decision

Hollywood, Jan.

Universal has decided to be grammatically correct in its release title for Edward Ludwig's picture, which formerly carried title of 'If I Was Rich.'

After arguments over a Webster dictionary and consultations with lexicographers, picture will have handle of 'If I Were Rich.'

Signal Corps Honor Gare Schwartz of Paris Lab

Hollywood, Jan. 29.

Members of Photographic Division association of th U. S. Signal Corps, made up of industry men who served in the army during the war, tendered a welcoming party at the Roosevelt to Gare Schwartz, gen. mgr. of the Paramount laboratories in Paris, who is here for his first visit in 16 years. Schwartz was identified with the Photographic division in France.

He arrived here several days ago by plane from New York, accompanied by Allan Finn, and is flying back to sail for home Feb. 3 on the Ile de France.

Metroites A'voyaging

Hollywood, Jan. 29.

Spring will see a large exodus of Metroites to Europe for vacations.

Lucien Hubbard, Walter Wanger, Harvey Thew and Sam Wood pull out in June. Zelda Sears expects to make the trip in April. Allen Rivkin is set on everything but the date.

WILL MAHONEY

This Week Jan. 26, Marbo Theatre, Chicago

The London "Times" said: "Mr. Will Mahoney is the most amusing American comedian seen in years. He provokes laughter that cannot be suppressed."

All Communications Direct to
WILL MAHONEY
460 80th Street
Brooklyn, New York

U's 'Mrs. Crane' Up Again, Buzzell's Next Task

Hollywood, Jan. 29.

Eddie Buzzell, who has been on a 12-week layoff at Universal, goes back into production around Feb. 1 directing 'Behavior of Mrs. Crane.' This story has been owned by U for more than five years and has been skeded for production on each year's program.

Buzzell will next do 'The Human Side' from the stage play of Christine Ames.

Marcin to Do 'Cap' 1st At U, Then Back to Par

Hollywood, Jan. 29.

Max Marcin is on the Universal lot readying the 'script of 'Night Cap,' which he wrote and produced as a play, and which he will filmize.

He returns thereafter to Paramount for the screen treatment of 'Chance Companions,' a Satevepost yarn which he also will direct.

BARTHELMESS, 20TH C.

Talking To Zanuck—Has But One More for WB

Hollywood, Jan. 29.

Richard Barthelmess, who has one picture yet to do for Warners without compensation, in lieu of not taking the cut with other employees last March, is now shopping with Twentieth Century for a new deal.

Barthelmess was with Darryl Zanuck several times last week and a deal is reported in the offing. He just finished 'Modern Heroes' and is now waiting for the final assignment but if making an immediate deal with Zanuck or elsewhere will do the Warner pic between pictures.

MARCH'S HURRY COAST CALL

Fredric March rushed back to the coast over the weekend on a hurry call from Darryl Zanuck to start on 'Firebrand.'

March had arrived in New York Monday (22) and had expected to stay a couple more weeks on vacation.

SAILINGS

Feb. 28 (New York to Belfast) Lynn Farnol and wife (Manhattan).

Feb. 23 (New York to London) Cab Calloway and company (Majestic).

Feb. 16 (New York to London) Irving Mills (Paris).

Feb. 7 (San Francisco to Sydney) Max Ehrenreich, A. Aaronson (Monterey).

Feb. 3 (New York to Paris), Gare Schwartz, Gertrude Hoffman and Girls (Ile de France).

Feb. 3 (New York to London), Bob Murphy (Ile de France).

Jan. 27 (New York to Paris) Peggy Wood, Norma Talmadge, Aileen Stanley (Europa).

Jan. 26 (New York to Athens) Eduardo Blanco and Orchestra (Vulcania).

Jan. 25 (London to New York) Madeleine Carroll, Jay Allen, Robert Hurel (Ile de France).

H'wood Attorney Would Organize 10%ers, Who Squawk on $250-500 Fees

Hollywood, Jan. 29.

Last week a group of so-called bigger select agents were called to a meeting in the office of Ralph Blum, attorney, at which the latter informed them that some means should be devised by them to present their problem on the code and also the matter of state licensing of agents was concerned. The plan presented provided that Blum be the legal representative of the aggregation.

William Morris, Jr., one present, inquired what this cost, and A. George Voelck, of the Joyce-Selznick office, suggested that each of those present subscrib $500 each. No one looked upon thi amount with favor, but it was cided to appoint a committee consisting of Morris, Myron Selznick and Mike Levee to represent group at the hearing which was held Friday (26), with Blum also being present.

Quite a few of the prominent agents who had been invited did not attend, those on hand being besides Morris and Levee, Morris Small, Scott Dunlap, Charles Feldman, Phil Berg; also Martin Gang, attorney for the Morris agency. Several of those present stated that $250 had been pledged Blum, while Wm. Morris, Jr., stated that no specified fee had been pledged to the attorney.

Blum had Sol Rosenblatt at dinner on Thursday (25) and among those present were several of his clients, including Myron Selznick and Phil Berge, also John Zanft, who is going into the agency business; Louis B. Mayer, Frank Tuttle, Frank Capra, Jo Swerling, King Vidor, John Gilbert and Richard Barthelmess. Several of these people dropped in after dinner.

Agents and Rosy

More than 50 agents answered Rosenblatt's call for a session Friday afternoon, but claiming they were afraid of being misquoted and fearful that their fellow agents would play copper on them the majority refused to open up.

Outside of the AMA group, that had previously organized with Ralph Blum as counsel, few had anything to say despite the promptings of Rosenblatt to be frank.

It was agreed that a committee,

(Continued on page 55)

SCHNOZ, SONGSMITH

Durante's Tin Pan Alleyiana May Become a Career for Him

Hollywood, 29.

Radio has made a deal with Jimmy Durante to write two songs for 'Strictly Dynamite,' in which he is starred. Ralph Farnum sold the studio the idea.

Durante popped out as a tunesmith with 'Inky Dinky Doo,' written as a gag for an air program, later included in the pic, 'Palooka,' and now getting into the best seller class.

LEE TRACY, UNIVERSAL TALK THREE PIC PACT

Hollywood, Jan.

Universal is talking terms with Lee Tracy for three pix.

Tracy worked at U prior to starting his Metro contract, which was cancelled during the 'Viva Villa' ruckus.

Mix Visits Coast Prior To Taking Dill Co. Out

Hollywood,

Tom Mix is in town for a three weeks' stay. He was preceded the day before by Het Manheim, his press agent.

Mix after tending to business matters here will go to Dallas where the Sam B. Dill Circus, which he recently bought, is in winter quarters and get the outfit ready to take the road in April.

Masquers' Revel

Hollywood, Jan. 29.

Gouvernor Morris and Rupert Hughes were guests of honor yesterday (Sun.) at the Masquers' New Year's Revel. 'Justice of the Damned,' sketch by Morris, featured.

Other spots were filled by the Mills Bros., Hal LeRoy, Gene Austin and Gregory Golubeff. Sketches had James Cagney, James Gleason, Stanley Fields, Lowell Sherman, Chuck Reisner, Murdock McQuarrie, Syd Saylor, Frederick Santley, Joseph Santley, Jimmy Mack, Frank Albertson, Fred Burton, Eddie Nugent, John St. Polis, Jack Rutherford, Charles Williams, Dell Henderson, Brandon Hurst, Berton Churchill, Mitchell Lewis, William Conklins, Ed Sturgeon and others.

Crosby's Next

Hollywood, Jan. 29.

Bing Crosby's next is 'She Loves Me Not,' current New York hit which Paramount partially financed.

Though the stage play is without music, studio will have three numbers spotted in the picture for Crosby.

Max Baer Wanted Equal Billing with Mae West

Hollywood, Jan.

Max Baer's deal with Paramount for a part in Mae West's next pic, 'It Ain't No Sin,' has been frigidaired.

Company refused to discuss terms when informed by the actor-fighter that he would not consider any proposition for the pic unless he received equal billing with Miss West.

Both Prinz Bros. at Par

Hollywood, Jan. 29.

Eddie Prinz goes to Paramount to stage the dances for 'Murder in the Vanities.' Prinz was scheduled to handle 'Babes in Toyland' at Roach, but with the starting date still several weeks off, went over to Paramount.

LeRoy Prinz, who has been Par's dance stager for the past year, is currently working on 'We're Not Dressing,' and Cecil B. DeMille's 'Cleopatra.'

Harold Lloyd Launches 'Cats Paw'; Taylor Megs

Hollywood, Jan. 29.

Harold Lloyd launched production on 'Cats Paw' today (Mon.) at Metropolitan studios, Sam Taylor directing. Comedian rehearsed scenes last week with Una Merkel and George Barbier.

Grant Mitchell is the latest cast addition, and Lloyd is negotiating with Warren Hymer for a part.

Fields' 'Uncle Tom'

Hollywood, Jan. 29.

Paramount is planning a burlesk on 'Uncle Tom's Cabin' as a starring pic for W. C. Fields. No writers set yet.

Yarn will have Fields as a tab show Tom and carry the title of 'Tom Show.'

Constance Cummings' 20th Century Contract Ends

Hollywood, Jan. 29.

Constance Cummings' contract with 20th Century washed up last week.

Though finished, 20th Century still has first call on the player for another year, and another two years call on her in which they have to match any offer made by another studio for her services.

Beecher Joins Arliss

Hollywood, Jan. 29.

Janet Beecher was due in here from New York yesterday (28) for a part in 'Head of the Family,' George Arliss' next for Twentieth Century.

Miss Beecher recently returned east after a part in 'Gallant Lady' for the same company. Lew Cantor made the deal for Miss Beecher.

SILENT STARS WHO LASTED

Films Holding Off on the Idea of Combatting the Radio-Theatre Thing

Radio and pictures are essentially sister industries and do not want to become emb-oiled in any warfare unless it is unavoidable. Major film spokesmen, holding this, also observe that the business will probably remain on the fence, at least for the present, regarding the radio-theatre feud.

The aggressors will probably have to comb the film field for any picture representation. It is known that exhibitors in several of the key cities are aroused over the radio theatre competition, particularly in Boston where in addition to broadcasts in a large auditorium the public can also get gratis cigars and beer. Complaints are fewer in New York and Chicago territories, it is reported.

Until the radio theatre develops to the point where it becomes a contender for receipts with the national box office the major picture attitude is that film cudgels should not be elevated too highly.

Picture leaders, however, have no fear of this pointing out that radio chains would have to be broken up before broadcasting shows could be staged in the majority of key cities.

The situation between the two industries is also regarded as essentially delicate. Hollywood is dipping deep into the ranks of radio stars for screen material, and, it is also observed, many of the larger film theatres are themselves, using radio stars and broadcasting directly from their own theatres.

ARGENTINE'S H'WOOD O.O.; BOOKING NAMES

Delegation of South American showmen is en route to the U. S., to arrive in about a week, with the hope of picking up some talent for that country. Prime quest is Jeannette MacDonald, who has already indicated she would like to go there for a personal appearance tour. Besides closing financial details with her, group will talk to Ramon Novarro and other possible talent.

Group is headed by Dr. Susini, a legit and film producer in Buenos Aires. With him are two newspapermen, Arturo Mum, motion picture editor of Critica, and S. Salzar of Razon. Both will go to Hollywood for o.o's of the film colony for their papers.

Gaynor-Farrell Again In 'Song,' Blystone Prod.

Hollywood, Jan.

John Blystone has been assigned to direct 'Manhattan Love Song' at Fox. Picture reunites Janet Gaynor and Charles Farrell after a screen separation of two years.

Despite the title, there's no music in the picture.

Jolson, Et Al., East

Hollywood, Jan. 29.

Al Jolson left yesterday (Sunday) for the east, accompanied by his brother, Harry Jolson, who is making his first eastward trek in several years.

Also in the party is Jolson's staff, consisting of John Sneckenberger, Frank Holmes, his secretary, and Martin Freed, his radio accompanist.

Ruby Keeler (Mrs. Jolson) remains on the coast for a Warner Bros. pic assignment.

Conselman's New Post

Hollywood, Jan, 29.

William Conselman, Fox writer for many year., has been made scenario supervisor under Sol Wurzel at Hollywood studio.

Robert Yost continues as story head.

Just Arty

Hollywood, Jan. 29.

Hubby of a foreign star, who made a comedy of the arty type, has been quarreling with his cutter. Each has put in scenes the other doesn't like.

Now, when they run the pic, they cover their eyes to miss the other guy's scenes.

DOUG FAIRBANKS' TAX CASE TRANSFERRED

Hollywood,

Internal Revenue Department has agreed to transference of its action against Douglas Fairbanks for return of certain income tax rebates to Federal courts in New York. Representatives of the film player asked for the switch for convenience in present records that are in New York.

Action of Internal Revenue Department filed against Fairbanks some time ago asking for return of $170,000 of around $600,000 rebated as excess tax on income came as a surprise in view of the fact the award had been passed on by the Board of Tax Appeals, Commissioner of Internal Revenue and the special congressional committee appointed to review all bi income tax refunds.

Government representatives originally asked for return of $170,000, but amended its figure to $70,000 when transferring the action to New York.

London, Jan. 29.

Douglas Fairbanks will make only one pic abroad for Alexander Korda's company, and not two as originally planned. On completion of 'Don Juan,' which starts within two weeks, Fairbanks returns to Hollywood for an indefinite stay.

Player is discussing plans for making at least two pix in Hollywood when he returns.

Stooges Make Good in H'wood, MG Options Healy

Hollywood, Jan. 29.

Metro will keep Ted Healy and his three stooges, Moe and Jerry Howard and Larry Fine, around for another option term. New contract was just handed out to the boys.

Healy is currently playing in 'In Old Louisiana,' while the stooges are distributed around in other pictures.

Hubbard Stays Metro

Hollywood, Jan, 29.

Metro has optioned Lucien Hubbard, producer who was brought over from Warners one year ago. He starts his eleventh picture for the studio today (Mon.) in 'The Show Off.'

Hubbard is slated to go to Europe in June on a two months' vacation.

Cosmo's 'Thin Man' Pic

Hollywood, 29.

Dashiel Hammett's new novel, 'Thin Man,' to be produced by Metro, will be a Cosmopolitan production.

To help in plugging the picture the yarn will be run serially in the Hearst papers through King Features.

MADELEINE CARROLL IN

Hollywood, Jan. 29.

Madeleine Carroll, who was featured in the British Gaumont 'I Was a Spy' arrives here Feb. 10 under contract to Fox.

21 LEFT AFTER 6 YRS. OF SOUND

There Were 86 in 1928—Of Silent Featured Players 19 Still Featured and 13 Now Stars—54 Silent Names Remain Active

60% FROM STAGE

the six years which have elapsed since 1928, the twilight year for silent films, and six years during which the rush of the talking picture swamped the business, 21 veteran stars have held fast to their places.

The 21 are: Harold Lloyd, Wallace Beery, Stan Laurel, Oliver Hardy, Marion Davies, Ramon Novarro, John Barrymore, Richard Dix, William Boyd, Eddie Cantor, Ronald Colman, Mary Pickford, George Bancroft, Douglas Fairbanks, Sr., Charlie Chaplin, George Arliss, Richard Barthelmess, Will Rogers, Clara Bow, Jack Holt, Tim McCoy.

It will be seen that men have withstood the years much better than the women, only three of the latter—Davies, Pickford and Bow—surviving as to star rating.

These 21 were among the 86 picture players classed as stars in January of 1928. Of the remainder of the 86 five are still around under major studio contracts but are no longer starred, while the others have passed from the screen altogether. The five former stars still

(Continued on page 56)

PAR'S ANNUAL RADIO NAME FEATURES

Hollywood, Jan. 29.

Paramount is attempting to make a yearly feature of 'The Big Broadcast,' and is planning now a 'Broadcast of 1934.' Paul Moss and Julian J. Epstein have been set to develop continuity around a number of air names.

So far studio intends to use Bing Crosby, Lanny Ross, Burns and Allen, the Duke Ellington and Ben Bernie bands, both coming here for pix, and other radio celebs. Pic skeded for late March entre.

Chas. Bickford Turns Producer for One Pic

Hollywood, Jan. 29.

Charles ickford is preparing to produce a pic on his own, filming starting in February if his plans go through. Bickford will star and direct, and partly finance. He is now seeking a release. Bickford has talked with Mickey Rooney, kid star, to play in the pic.

Bickford leaves for Russia in June to make 'Immigration,' which Sovkino will release. British capital is financing.

Brundage's Sea Trek

Hollywood, Jan. 29.

Harry Brundage, former star reporter on the St. Louis Star, who has been on the Fox publicity payroll for almost a year has resigned and leaves shortly for a trip to the South Seas to work on story material.

Henry (Hank) Wales, former foreign correspondent, will replace him.

Katharine Cornell Uses Old Silent Technique on L. A.'s Film Big Shots

O. K. for Drilling

Hollywood, Jan. 29.

With a lot of dental work needed, Darryl Zanuck as a time saver has installed a dentist in an office at United Artists studio.

Zanuck was able to have several conferences while sitting in the dentist chair.

HARLOW AND METRO NOW VERY VO-DO-DE-O

Hollywood, Jan. 29.

Jean Harlow, who has been under suspension for 10 weeks at Metro because she refused to appear for a wardrobe call at the studio until her salary was tilted, has settled her differences with the company and was put back on the payroll Friday (26).

Miss Harlow wanted her salary boosted on the balance of her four year contract, with a jump from $1,500 a week to $5,000, starting immediately. Conferences have been held for several weeks with both sides finally agreeing on a compromise which is said to be around $3,000 weekly with numerous alterations to be made in Miss Harlow's ticket.

She starts working in a picture again about Feb. 19.

King Vidor Plans Indie Starring Colleen Moore

Hollywood, Jan. 29.

King Vidor is figuring on producing and directing a pic independently, using space at Metropolitan, with General Service studios, ERPI subsid, partially backing.

Director has an orig of his own and figures to star Colleen Moore in the film, which is slated for release through UA.

Laughton's Par Finale, WB, Metro Want Him

Hollywood, Jan. 29.

'Prince of Darkness' is set as Charles Laughton's final picture for Paramount.

English star had one picture remaining on his contract when he left here last fall. He's due back here April 1. In addition to the Paramount pic, both Warners and Metro are dickering for him on single picture deals.

Junior Actors Elect

Hollywood, Jan. 29.

With 450 members in attendance, junior section of the Screen Actors' Guild met last week and elected Lee Phelps president. Meeting was devoted entirely to the election. Other officers are: Tom O'Grady, Margaret Morgan, v.-p.'s; Joe Novak, sec., and Eddie Baker, treasurer.

Directors named are Jay Eaton, Dick Gordon, Mary Gordon, Edward Mortimer, Major Harris, Eleanor van der Veer, Russell Huestis, Mike Lally, Ed Thomas, Mildred Merlne, Leon Beaumon, Robert McKee, Robert Ellsworth, George Mardelli, Lillian West and W. S. McDonough.

Estabrook Brushing Up Dickens for Metro

Hollywood, Jan. 29.

Howard Estabrook returns this week to Metro to do the scripting on 'David Copperfield'.

George Cukor will direct the Dickens' classic which will go out as a David Selznick productio

Hollywood, Jan. 29.

Katharine Cornell is giving Hollywood the silent treatment again. When her company arrived here for its two weeks' stay at the Biltmore, where she will give five performances each of 'Romeo and Juliet,' 'Candida' and 'Barretts of Wimpole Street,' all studios started to canvass the various class hotels, but could not locate the girl from Buffalo. It was two days before they discovered she was living in Pasadena.

Opening night saw everyone in pictures at the theatre to see her as 'Juliet.' Following the performance, practically the entire downstairs flocked back to her dressing room. She saw a number of her old friends, but Irving Thalberg and other big-wigs departed without seeing the star, who showed no favoritism. She lunches with Thalberg some day this week, when he will try again to sell her the idea of playing in 'Good Earth' and in the screen version of her play 'The Green Hat.' Garbo did this yarn as a silent. In addition to these, Metro will also offer her 'Soviet.'

100 Invites

Miss Cornell had over 100 invitations to spend Sunday at the homes of cinema's great. Instead she spent the day with Dr. E. F. Milliken, famed cosmic-ray scientist, at his observatory on Mount Wilson.

Miss Cornell's treatment of picture people has always been the same. In her three visits to Los Angeles she has been courteous, but always insisted she was not interested in pictures. At present she could write her own ticket on any major lot, but insists that she will stick to the stage.

Miss Cornell made one test for pictures several years ago, decided when she saw herself on the screen that films were not for her.

BENNY WELDON SUING TED HEALY FOR $50,000

Los Angeles, Jan. 29.

Ted Healy, also named as Lee Nash in the complaint, is made defendant in a $50,112 assault and battery charge filed in superior court by Francis Cushing (Bunny) Weldon.

Charge is that on Nov. 23 Healy beat Weldon insensible and disabled him so severely he could not attend his biz for five weeks.

Fox Options Henry King, Releases Irene Bentley

Hollywood, Jan. 29.

Henry King has been given paper by Fox for two more pictures.

Irene Bentley, whose contract expired with the completion of 'Carolina,' is off the payroll.

Metro Signs Swanson

Metro has closed with Gloria Swanson on a term contract.

Understood company wants her to start off in the femme lead of 'Merry Widow' opposite Maurice Chevalier, role originally intended for Jeannette MacDonald.

OLAND'S FIELDER'S CHOICE

Mexico City, Jan. 29.

Warner and Edith Oland leave here today for Mazatlan, where they take a boat to Hollywood on Feb. 3. They've been here a month vacationing and taking things easy.

Got a hurry call from Metro last week for 'Louisiana Lou' but Oland would have had to fly and also miss a date with Diego Rivera for lunch. Figured he might as well amble through his vacation, so turned the picture down.

America's 15,000 Out of 19,000 Wired Houses Lead the World, but Europe As a Whole Tops U. S. with 20,933

The United States leads the world in the number of picture houses, with 19,000 in 1933, of which 15,000 are wired for sound. However, only about 10,000 of these are open. Germany is second with 5,100 theatres, 4,000 of them sound, although England is second in the number f wired houses with a total of 4,414 out of 4,672 theatres. Figures are from the latest compilation of the Department of Commerce.

Entire world figures show 60,347 theatres for films, of which 41,822 are equipped with sound. Only Greece, Russia and Rumania are entirely wired for sound, Russia with 2,000 houses, Rumania with 350 and Greece with 100.

Taking Europe as a whole, it has more picture houses than the United States, figures for wired houses reading: Europe, 20,933; U. S., 15,-

Far East, 2,549; Latin Amer-, 2,208; Canada, 710; Africa and the Near , 432. With unwired houses included that lineup remains the same except in the case of the Far East and Latin America, which switch places, Latin America having 5,270 theatres as against 4,639 for the Far East.

isting the countries around the world separately there is considerable fluctuation. Wired house list goes: U. S., 15,000; England, 4,414; Germany, 4,000; France, 2,550; Russia, 2,000; Spain, 1,500; Italy, 1,079; Czechoslovakia, 818; Sweden, 750; Austria, 570; Belgium, 400; Poland, 353; Rumania, 350; Denmark, 303; Switzerland, 302; Hungary, 267; Netherlands, 240; Norway, 175; Yugoslavia, 184; Finland, 120; Bulgaria, 109; Portugal, 107; Greece, 100; Lithuania, 53; Turkey, 52; Estonia, 44; Albania, 7.

In actual number of theatres the list is composed completely differently, although with the exception of Russia the first 10 countries are in the same order.

ROWLAND-BRICE SPLIT

Bill Conti ie

Bill Rowland and Monte rice are dissolving their indie Rowland-Brice Productions firm and going their separate ways. Rowland departs this week for Hollywood, where he'll become an indie producer. His first deal is for a pair of musicals for Columbia.

The team, comprising a business man and a director, has been operating in the east for the past two years. They started as shorts producers for Universal, later branching out in the feature field. They made 'Moonlight and Pretzels' for Universal and 'Take a Chance' for Paramount, both the Astoria, L. I., studio.

H'WOOD INDIE PRODS. MEET TO ORGANIZE

Hollywood, Jan. 29.

Second meeting of independent producers to discuss a new organization will be held tonight (Mon.) at Alexander Brothers studio.

First gathering was held last Monday and broke up after the producers couldn't decide whether to start an entirely new indie organization in Hollywood or to develop the present Independent Motion Picture Producers' Association into a representative and active body.

Fight quickly developed at the last meeting, which was attended by 30 indie men, with Trem Carr, a member of the IMPPA, speaking in favor of a new body. I. E. Chadwick called the meeting, as representative of the Federation of Motion Picture Industry, with which the new body would affiliate to handle common problems in the indie field.

Chadwick, Carr and Sam Wolf, attorney for the IMPPA, were made a committee to deal with Sol A. Rosenblatt on code problems.

Indies were warned by Chadwick that the present ban by major distributors on double bills in the Chicago territory might spread to Philadelphia and other spots, and ruin indie production. He said that the Chi territory had been yielding $8,000 to $10,000 on a feature. With present single billing, it was only good for $2,500 to the producers.

CIRCUS FILM CYCLE NEXT?

Hollywood, Jan. 29.

Five circus pictures are on tap and two others on the fire at the major studios. Next Joe E. Brown at Warners will be 'Sawdust,' an original by Kalmar and Ruby. Metro is dusting off 'O'Shaughnessy's Boy' for Wallace Beery and Jackie Cooper. Picture was planned for production last spring but was called off after the studio had made considerable atmospheric footage with the Barnes Circus on the road.

Radio is planning a three-ring yarn for Wheeler and Woolsey which will not go into production before April.

Twentieth Century will make a special around the life of P. T. Barnum with Earl Chapin Mays, circus biographer, mentioned to do the script. Original intention was to have Gene Fowler write the yarn but Fowler's other assignments count him out.

Columbia is hot for a trick story ut has nothing definite, however, with Universal, studio is interested in 'Tiger Girl,' written by Mabel tark, which was serialized in Colliers and recently came out in book form. Story is the life of Miss Stark as a trainer of lions and tigers and her experiences in the arena. Both studios have talked to Miss Stark about her yarn.

Mascot is producing a serial, 'Last Continent,' starring Clyde Beatty, using the Hagenbeck-Wallace cats.

SAM HARRIS TO MAKE PIC OF 'THEE I SING'

Hollywood, Jan. 29.

Sam H. Harris soon will launch plans for a production of his own of 'Of Thee I Sing', the 1932 Pulitzer prize winner.

He turned down a berth as producer for Radio last week, and announced at that time he didn't wish to join any company because of his own production ideas.

AROUND $100,000 OK'D FOR P. E. B'KPTCY COSTS

Beginning to enter costs of bankruptcy administration of Publix Enterprises, total of which will run 'considerably under $500,000,' courts have okayed around $100,000 of the amount to be paid.

Largest amount goes directly into Paramount Publix for work of various kinds performed for Publix Enterprises by home office departments of P-P, including servicing direct to the theatres. This item, approved by Referee Henry K. Davi is for $76,000.

Another is for $23,000 as compensation to Dan Michalove who served in an advisory operating capacity for the trustees of PE, the Irving Trust Co. Having already received $7,950 as salary, a remainder of $15,000 is due Michalove, now with the Fox organization.

At the same time Referee Davis approved these paymcnts, without opposition entered, he disallowed claim of Abraham Goodside, merchandise creditor, originally $8,287 but later cut to $5,166.

Application for salaries and expenses of George Topliff, Irving Trust representative under the bankruptcy, his staff and the attorneys, Winthrop, Stimson, Putnam & Roberts, will be made shortly.

Cuffo Turnaways

Birmingham, Ia., Jan. 29.

Business is on the uptrend here, so much so, that the town, without film entertainment facilities, is going host in a big way.

Retail merchants of the community have secured a theatre and shows are to be staged every evening and all day Saturday.

Financial phase is immaterial as the retailers are bearing the nut, but with a free show, facilities are inadequate to seat all comers. Idea is to bring 'em into town to shop.

Par's Femme List Depleted; Must Build New Stars

Hollywood.

Lack of draw femme names at Paramount other than Mae West and Marlene Dietrich has the studio sending out questionnaires to all its execs and writers, in which it requests them to give their opinion of the screen possibilities of younger players under contract to the studio.

With the Marx Brothers, Fredric March and Chevalier out and Gary Cooper likely not to re-sign, Par's roster of male names is also depleted. On the femme angle, Miriam Hopkins is off the lot for six months, and the possibilities are that Sylvia Sidney will not re-sign with the studio when her present contract expires.

Youngsters on whom the studio pins hopes: Judith Allen, Adrienne Ames, Lona Andre, Grace Bradley, Dorothy Dell, Frances Drake, Charlotte Henry, Ida Lupino, Toby Wing and Elizabeth Young.

Trio of these players receiving the most favorable returns will get an immediate publicity buildup and will be spotted in pictures to show them off to the best advantage.

Following this experiment, studio will do a similar stunt with the younger male players, though that division of the contract list will need to be built up.

U.S. MAKES TAX REFUNDS TO MANY IN SHOW BIZ

Show business is well represented in the government's list of Federal tax refunds for the year 1933, Universal leading the parade on dough coming back.

Universal Film Manufacturing Co. gets back $36,331, while Universal Pictures Corp. rates a return of $5,416.

United Artists Theatre Circuit gets back $5,198, while United Artists Corp. will receive a check for $1,940.

Others are Warner Bros., $2,006; Balaban & Katz, $3,761; Wilmer & Vincent, $1,033; Loew's, Inc., $3,470; Loew's Ohio Theatres, $7,969; David L. Loew, $3,135; Oscar Hammerstein, 2nd, $1,076; Rosindale Rialto Theatres (Par), $1,119 and Radio Corp. of America $5,150.

Hal Roach's School for Embryo Comedy Writers

Hollywood, Jan. 29.

Frank Butler, new scenario head at Roach, has inaugurated a writing school for juvenile writers. Studio will give youngsters who have never had studio experience a chance to demonstrate what they can do during a four week period. If they show promise, they'll go on the payroll at $50 weekly for a year. Department will have nothing to do with the regular writing staff and will be exclusively for the embryonics.

Studio feels that in this way, it will be able to get new blood into the two-reel writing game, perhaps get new ideas away from the slapstick material which usually comes from the confirmed two-reel comedy writers.

WB AFTER CLIVE

Warners is trying to get Colin Clive, now appearing in 'The Lake' on Broadway, for the lead in Kay Francis' 'The Key.'

Arguments Over Legal Fees Bring New Attacks on Par Receivership

In the Middle

Manhattan publicity bureaus of the film outfits are concerned over the schedule the film reviewers on the dailies are following but don't know what to do about it.

The worry is that some of the critics seem to be taking their time getting around to the theatres. Hence, a feature may have been running two or three days before the notice on it breaks into print. In one instance a film had been running in a major house four days before all the reviews were in.

Complicating the matter is that the press reps would just as soon have the critics delay their opinions when a cluck is on display, but they chafe when a good one is on tap.

Briefs are being prepared by adamant attorneys in fresh attacks against the equity receivership of Paramount and will be submitted by Friday (2) to Federal Judge A. M. Woolsey, who has figured in some of the more important bankruptcies in recent years. At a hearing last Friday (26) Justic Woolsey admitted that he never was much in sympathy with equity receiverships, indicating a preference for the voluntary or involuntary bankruptcy route.

Listening intently to the ments of bondholder and other attorneys appearing before him at the Friday (26) hearing on application for receiver fees and counsel expenses of $208,000, Judge Woolsey permitted Saul E. Rogers, Samuel Zirn and others to tell their stories as they wanted to tell them. After brief arguments, attorneys were told to file briefs, with copies sent to opposing attorneys, who are permitted three days from Friday (2) in which to answer.

Question of jurisdiction; whether the equity receivership of Par January was tainted with fraud and collusion; and whether the involuntary petition alleged to have been filed earlier should have had priority on a judication, are renewed afresh in the battle against allowance of receiver and counsel fees held to be excessive.

Matter of the allowance, cut by Referee Henry K. Davis from $295,000 to $208,000, with recommendation latter figure be approved, was shifted to Judge Woolsey on demand of attorneys who a week ago disapproved of action being taken before Judge William Bondy, who has original jurisdiction of the Par receivership.

A highlight of the hearing Friday (26) was correction of alleged errors in the minutes of the original meeting before Referee Davis at which bondholder attorneys were denied permission to enter objec-

(Continued on page 34)

IATSE AND IBEW COAST FIGHT ON AGAIN

Los Angeles, Jan. 29.

Union death battle between IATSE, Local 37, and IBEW, Local 40, for studio representation in the sound department, following the jurisdictional issue precipitated by the strike last summer, was renewed rather than truced by recent failure of the IATSE to make an injunction against their rivals stick in Superior Court.

Attorneys Daniel G. Marshall and Vincent C. Hickson for the IA local have filed intention to move for a new hearing in the injunction proceedings against IBEW, Local 40, which flivvered before Superior Judge Leon Yankwich when he dismissed the equity suit on failure to make a case against the defendant union. Charges were that the IBEW, under pressure of Harry Brigaerts, international v.-p. of the Internatfonal Brotherhood of Electrical Workers, had violated a previous union jurisdictional agreement with IATSE, in conspiracy with Pat Casey and major studios. By this later pact only workers of the IBEW soundmen's union are permitted on the major lots. As a result Local 37 is out on a limb, literally hanging on for its organization life.

Injunction pleading was attempt to correct this. Motion for retrial will depend largely on proffered affidavits of new evidence that the IBEW soundmen's local did, as a union, violate its 1926 jurisdictional agreement with the IATSE.

In case Judge Yankwich should deny reopening of the injunction action, an entirely new suit will be instituted, with the pleadings about the same as in the first, but with assertedly more proof.

In the separate $34,000,000 civil damage suit filed by Lew C. lix for the IATSE against major studios, Pat Casey, IBEW, Local 40, and some 100 John Does, Superior Judge Lester Roth has under submission eight demurrers filed by individual defendants against the sufficiency of the complaint.

Demurrers were temporarily sustained, but were again vacated by Judge Roth.

PINE, TRANS-U. S. COMMUTER

Bill Pine i remaining on the Coast a while to clean things up before settling down in New York for a spell under arrangements to commute him between both Coasts on exploitation for Par.

He will spend eight months a year in Hollywood at the studio and four months annually at the home office. Should be east by the middle of February.

Atlas' Creditors' Assi

Atlas Sound Film Recording Studios, Inc., 723 Seventh avenue, had its assets assigned last week for the benefit of creditors.

Sydney C. Schlesinger was named custodian.

MORE REGIONAL MEETS BY PAR

Scheduled to return from the Coast today (Tuesday) after a hurried trip, Ralph A. Kohn and his theatre chieftians led by Sam Dembow, Jr., will plan meetings at an early date in New England, the middle west and possibly other parts of the country similar to the recent southern conclaves.

As these meetings are held, decision will be reached as to selection of remaining members of the advisory board being made up among partners of Par in the field. E. V. Richards, for the southeast; Karl Hoblitzelle for the southwest and N. L. Nathanson for Canada have already been chosen.

Three remain. Advance is that A. H. Blank will be picked to represent the midwest and northwestern territory and that Barney Balaban will be the choice for the section in and around Chicago. For the large and far-flung New England division it will probably be Martin J. Mullin, who, with Sam Pinanski is Par's operating partner in that territory.

Kohn is expected to dates shortly for two gener theatre meetings, one in Chicago, the other Boston, when these advisory partnership representatives will be chosen.

U REOPENING OWN LAB, CONSOLIDATED OUT

Hollywood, Jan. 29.

Universal is planning to reopen its laboratory, closed a year ago when the studio turned all its lab work over to Consolidated in consideration of a $2,000,000 loan which Consolidated had made sever years ago.

Present plans are to open the lab around March 1 with the studio now talking to technicians and supply houses. Roy Hunter, former lab head, has remained at the studio as contact man and will resume his old position when the lab reopens.

FILM MORALS CODE VARIES

Schenck Details UA's Expansion Program Abroad; 26 from 2 Cos.

Twenty-six pictures will be made in London this year by the two British producing subsidiaries of United Artists, according to Joe Schenck, who has returned from a European trip during which time he completed the negotiations for the production activities of the two companies. He leaves today (Tuesday) for the coast.

Eighteen pictures are scheduled for British & Dominion and eight for London Films. All the London product will come to the U. S. for world release. Of the B. & D. stuff UA will have first turndown on all pictures, but has guaranteed U. S. release of only two. One of these two will be 'Sons of Guns' with Damita and Jack Buchanan.

Entire London Films schedule has not been completed yet, according to Schenck. There will, however, be two pictur s starring Charles Laughton, one starring Maurice Chevalier, an African jungle film entitled 'Jungle Raid,' at least one picture starring Douglas Fairbanks and at least one more starring Douglas Fairbanks, Jr. That's outside of the three London Films pictures already contracted for by UA for current season release: 'Catherine the Great,' 'Zorro Rides Again' with the senior Fairbanks, and 'Exit Don Juan,' with both Fairbankses.

Deals that Schenck closed in England were both started some months back by Arthur Kelly, foreign chief for the company, who returned with Schenck. They are unusual film deals from several standpoints. United Artists, according to the deals, takes over world distribution rights for all product of both companies. For the United States UA may reject B.& D. pics if it so desires. If it wishes to release the films, however, here, it may do so on a straight percentage basis.

Interchange of Talent

UA is not helping finance B.& D., although it has promised to help on supplying talent, by way of star loans from time to time, as well as studio supervisory help when and if wanted. On London Films it is an entirely different set-up, with Fairbanks, Sr., interested financially. Mr. Schenck would not discuss the financial arrangements here, but it is understood that he also has a personal chunk of stock in the company, which is headed by Alexander Korda. Fairbanks, Sr., is one of the board of directors of the company.

Idea of London Films, as explained, is to make a few class pictures. Negative value of films will be kept, if possible, between $200,000 and $300,000.

With this number of features, 26,

(Continued on page 51)

20TH TRYING TO MAKE 'BAD' PIC LOOK GOOD

Hollywood, Jan. 29.

Twentieth Century is making another attempt to get 'Born to Be Bad' off the shelf and released before the company shuts down last of April. All execs and others on the lot have taken a hand in changing the story and negative to make it jell.

Picture was completed about four months ago with Loretta Young, Sidney Lanfield, Gregory La Cava, and others have directed new scenes, but film still can't get Darryl Zanuck's okay.

Beck on Tour

Hollywood, Jan.

Martin Beck and Albert Shoenberg, of Kansas City, have left here for San Francisco and Salt Lake to look over some of the Orpheum circuit holdings.

Plan to return here before starting east.

Whitney's 1st Set

Hollywood, Jan. 29.

Jock Whitney left here Saturday (27) after arranging all details with Radio first Technicolor Pioneer Days of Pompeii.'

ilm will be produced by Merian C. Cooper who will handle all of Whitney's ictures for RKO release. Film will get the same technical treatment as 'King Kong.'

Whitney is expected back here in three weeks.

PAR FINANCIAL STATE CLEAR BY MAY?

Paramount insiders are inclined to believe that reorganization of P-P will have been completed by May and that the bankruptcy state of the company will have been fully lifted by that date. Box office and distribution income is up so that P-P not only has a very substantial cash reserve on hand but hopes to clean up all the financial angles by summer. The cash position of the company is handed present at around $8,000,000.

Presently the company is virtually overseered by only one trustee, Charles E. Richardson. The others, Eugene Leake and Charles D. Hilles, are ill. Leake is laid up with the flu and Hillies is recovering from a similar illness.

Pic Production Last Week Hit New Record Low

Hollywood, Jan. 29.

Production did a nosedive last week, with agents, players, extras and general workers grumbling over lack of activity among both the major and independent studios.

Bottom was reached in number of pictures in work, with only 25 features before the cameras. It's a record low for a long time back.

One major plant, United Artists, had no pictures shooting, and will not rumble until 20th Century resumes one or more pictures within the next two weeks. Radio, Universal and Columbia had only one picture each in work, with Columbia also shooting a Tim McCoy western on location.

Paramount and Fox top the list in activity, Fox had a total of five features and a Spanish talker split up between its Westwood and Western avenue lots. Paramount was normal with five pictures in work. Metro was shooting four, but one of these was the marathon 'Tarzan,' which is in and out of production spasmodically.

Warners was making four, but one, 'Hot Air,' was closed out Friday (26) and sent to the cutting rooms.

Indicator on independent producers was apparent when only three pictures from that group of companies were shooting. Monogram, Invincible and Liberty had one each in work.

From indications a new production boom in Hollywood is still several weeks off, as no peak activity is anticipated from a checkup of major and indie plants.

NRA PROVISOS ARE AMBIGUOUS

Code Authority Would Divorce Morals' Policing From Hays Org.—Whether NRA or Hays, Home Rule Apt to Finally Determine

THE INDIES' STANCE

In of the members of the Code Authority announce they will vote for the Hays production and advertising codes as moral standards for the entire industry only with the proviso that the censor machines be divorced from the Hays organization and brought directly under the authority of the C.A.

This, however, is just one of many angles on intra-industry morality. There is a belief in official parts that regardless of codes the public itself will be the dictator and that moral regulation, before the NRA is much older, will be a matter of home rule. Certain of the codists concede that even the Code Authority is superceded by local opinion, and, accordingly, no central bureau of the industry will ever be able to wield final judgment for the entire country.

Just how the moral thing will finally come out finds no concrete answer at the present time. The code as a law is nearly two months old and yet for the independents NRA morality doesn't exist, while in the Hays domain the Hays codes are regarded as Federal precepts. Haysites, therefore, are in a position where, if they violate their own code, they are subject to NRA penalties, while for the independents morality is a matter of individual judgment, subject in no way to the Hays writings.

Juri iction Where?

There is also a variance of opinion, in picture legal circles as well, as to how industry moral standards will be enforced. Some see it left to the grievance boards or the NRA Compliance Boards. These in turn would refer the complaint to the Code Authority, as the industry's policing agent, for decision.

How the CA can render a decision when there is as yet no set standard for the entire business is another admitted snag. The independents have already gone on record, and no one has yet proved otherwise, that the moral clause in the NRA code does not even mention the Hays codes, but states ambiguously that the industry pledges itself to respect the highest moral standards, etc. But the independents are not and never were members of the Hays organization, hence, they figure, the Hays codes are private organization matters.

As long as things continue as at present, and until the NRA stiffens the morality clause or the Code Authority exercises its prerogative, the moral issue generally will continue to have bad teeth. Haysites are not willing to let the indies submit their productions and advertising on the basis that they can ignore rulings.

EASTERN PROD. MUST BE OK'D AS ON COAST

Hays Office has instituted in the east a replica of its Hollywood production code machinery. All eastern production activities conducted by the majors, or pictures set for major distribution channels, now must be submitted to the eastern censor department presided over by Vince Hart.

Shorts as well as features must be subjected to Haysian perusal.

Film Industry Expended $134,000,000 In Cal. in '33; 13 Million More in '34

Hollywood, Jan.

According to figures released by both Los Angeles Chamber of Commerce and the Producers' Association, motion picture industry spent $134,000,000 in Los Angeles and Hollywood during 1933. With the NRA code now in force, it is estimated that this figure will be topped by $13,000,000 during 1934.

Last year's distribution was $76,000,000 for payrolls; $28,000,000 for taxes, administration, stories, operation expenses other than salaries; $30,000,000 for maintenance, improvements and advertising.

Unlike other industries with home offices in the east, little, if any, this money left Southern California.

NRA regulations are estimated to up labor costs 15%, supplies and maintenance 20% during 1934, all of which will remain in Los Angeles and Hollywood.

Despite the total expenditure of the picture industry as it affects Southern California, locality in general will not admit that pictures are not only Southern California's greatest advertisement, but the coast's major industry. To the native sons it's stiff a racket which has muscled into the country's climate, something to be tolerated and little more.

Chamber of Commerce, in giving out the total expenditure of the industry during the year, gives one of the few official gestures recorded in favor of pictures during a twelvemonth.

Restoration Talk

Major film company employees are beginning to look for return of some of the salary decreases, with reports that a nominal boost may soon be expected.

Restoration of salaries will probably be made individually rather than on a percentage basis down the entire payroll.

FOX-WC REORG. COVERS 121 HOUSES

Los Angeles, Jan. 29.

Reorganization of the defunct Fox-West Coast circuit, likely to be started early in March, is expected to include the 121 houses now being operated by the Skouras Bros., through the trustees in bankruptcy, with possible additions and eliminations as new conditions may develop. Weeding-out process of deadwood houses has been virtually completed since late last year.

Of the total houses presently operated under the F-WC banner, 74 are in Southern California; 36 in the northern part of the state; seven are in the Montana operating district, and four are located in Arizona. Only six of the total are presently included in the bankruptcy proceedings.

Adjudication of claims against the bankrupt circuit has reached the stage where it is expected by the trustees that all financial matters will have been clarified by the close of February.

Shortly thereafter, Referee in Bankruptcy Samuel W. McNabb is expected to order disposition of the properties, either on the auction block or by individual sale.

Zukor Prolongs Coast Stay; Will Contract Talent

Going out originally for only 10 days, Adolph Zukor is extending his Coast sojourn. From reports, he is staying on to personally take a hand in dealings with stars and players on the lot.

Zukor will supervise negotiations on renewals or substitute contracts. Names are not mentioned.

Reed Not Quitting As Prez of Academy

Hollywood, Jan.

Phil Goldstone, after a two week sojourn in the Santa Barbara health sanitarium, left for New York Friday (27).

Goldstone expects to be away a month, during which time it is likely he will negotiate a relcasing contract for a United Artists release of three pix he expects to produce next season.

Darmour Explores

Larry Darmour plan ri- day (26).

Setting new deal for production involving a dozen pix for the year.

20TH WINDS UP PROD. BY MAY

Hollywood, Jan. 29.

Starting three features in February, 20th Century will complete its program of 12 for the year in time to shut down for six to eight weeks by May 1.

Darryl Zanuck and William Goetz leave for Europe at that time. Raymond Griffith, 20th Century exec, is departing ahead, leaving in March.

Trio of features starting next month are 'The Firebrand,' 'Bull Dog Drummond Strikes Back' and 'The Head of the Family' for George Arliss.

R. C. Theatres May Be Divorced From RKO

The Music Hall and the Center may be divorced entirely from RKO and go under the complete and sole management of the Rockefeller interests. This looms with the refusal of the courts to approve leases for this year on the two theatres, gotiated with RKO.

Judge William Bondy in U. District Court, having jurisdiction over the RKO receivership, ruled that the rent of around $975,000 was excessive. The question now is whether the Rockefellers are willing to sit down with RKO and reduce the rent to the point where it will be acceptable to the court.

The leases on the Hall and Center, owned by the Rockefellers, who set terms on a basis of investment and present realty values, are for one year ending next August.

Zanft Starts

Beverly Hills, Jan. 29.

John Zanft, former Fox theatre executive, embarks in the agency business here on Feb. 1 as John Zanft, Inc., and will have four office associates with him.

Office will start off with a list of 10 client

W. C. Elliott Attacks Labor Board's Move in Lifting L. A. Strike Order

Hollywood,

Blaming the A. for any failure to settle the raging jurisdictional dispute between the IBEW and IATSE, President William C. Elliott of the IA demands immediate lifting of a National Labor Board's December nip-up on its settlement order, which ended last summer's

Iliott puts the Labor Board on grease in 13-page letter to Benedict Wolf, executive officer, charging unethical proceedings in lifting protection promised the strikers without giving the IA any notification or hearing. Demands immediate return to the original order and strict enforcement by the board.

Elliott forwarded copies the letter to President Roosevelt, General Hugh S. Johnson, Deputy Administrator Sol A. Rosenblatt, and to all members of the National Labor Board and the executive council of the A. F. of L.

IA president claims neither the IBEW nor major studios involved in the strike settlement have obeyed the spirit or letter of the order. Also charges National Labor Board with complete failure to enforce its ruling.

Board lifted protection promised the strikers when they went back to work, by ruling late in December that 'because of the failure of the IATSE to take proper action, the operative effect of the board's decision is at an end.'

The order was issued over Wolf's signature, and continued that 'the board, after considerable discussion, has decided that because of the failure of the IATSE to attempt to secure from the A. F. of L. convention ruling on the jurisdictional dispute between itself and the IBEW, this board will not pass on any dispute arising from jurisdictional questions between the aforesaid unions.'

Iliott's Questions

Stating 'I wish to protest most vigorously against the unwarranted and prejudicial decision rendered on the part of the National Labor Board, and referred to in your letter addressed to the Regional Board of Southern California,' Elliott asks the following questions.

'First—When was the National Labor Board prompted in rendering the decision referred to in your letter?

'Second—Upon what basis of fact or facts is this decision predicated?

'Third—Were any or all parties to the previous decision and agreement advised of the intent of the National Labor Board to reconsider its previous decision, and if so why was the IATSE not advised?

'Fourth—By what process of reasoning was the assumptive requirement on the part of the IA incorporated into the original decision, whereas the original decision contains no such provision?

'Fifth—When was the original decision made conditional and authority reserved to annul its previous decision?'

Questioning whether 'some one erroneously influenced the National Labor Board and decidedly conspired to deny our organization the opportunity of a hearing and a defense against this unwarrantable charge?' IA prexy wants to know whether the board's procedure is 'the general practice, or is this a special instance where in the National Labor Board has dealt with a subject of this character by means of a star chamber session or ex parte procedure?'

Sullavan's 'Mary' Starts

Hollywood, Jan. 29.

Universal put 'Elizabeth and Mary,' with Lowell Sherman directing, into production today (Mon.). Margaret Sullavan and Mrs. Leslie Carter are toppers, with Sherman in the male lead.

Arthur Caesar, who wrote the script, carries through as story consultant during production.

Charrell's Initialer

Hollywood, Jan. 29.

First pic for Erik Charrell at Fox is 'Gypsy Melody,' European musical comedy.

Charles Boyer heads cast.

Kane Back to Europe

Hollywood, Jan.

Robert Kane returns to Europe to resume production for Fox in May.

One of his earliest activities will be the building of a new lab in Rome to handle work on negatives and prints for southern European distribution.

Capital Undecided Whether to Combat Jersey Allied's Suit

Washington,

Displaying little concern over the threat, NRA officials today remained undecided whether to make an appearance in thecourt proceeding launched a week ago by Allied of New Jersey in an effort to prevent enforcement of the film code.

With Divisional Administrator Rosenblatt absent on his Hollywood junket, the matter was turned over in routine fashion to NRA legal sharks for study and future action. Since the attack is directed primarily against the Code Authority, NRA lawyers indicated they may leave the matter of replying to Allied's charges entirely to the industry group.

Asked his reaction to the court assault, Recovery Administrator Hugh S. Johnson professed to have no knowledge of the Allied petition and gave no indication that he will concern himself personally with the questions involved.

The NRA takes the stand that Allied's protests were thoroughly weighed before the code was signed and that adequate protection has been provided for the independent exhibitor faction.

Should the Government participate in the proceedings, its case would be handled jointly by the Justice Department and the NRA, it is understood, with Federal officials in New Jersey doing the burden of the work.

A question as to the propriety of bringing action in New Jersey has arisen, some officials feeling the proceedings should have been started in New York, jurisdiction in which C.A. offices are located, but there is no evidence of any intention to fight the case on this contention.

Le Roy Entrains East

Hollywood, Jan. 29.

Hal Le Roy left for New York Saturday (27), and figures to get a spot in a show on Broadway.

Player was brought here by Warners for lead in 'Harold Teen' and part in 'Wonder Bar.' Company retains first call on him for future picture work.

1st Runs on Broadway

(Subject to Change)

Week Feb. 2.

Paramount—'All Me' (Par).
Capitol—'You Can't Buy Everything' (Metro).
Strand—'Hi Nellie' (WB) (31).
Rialto—'Devil Tiger' (Fox).
Roxy—'I Got Your Number' (WB).
Music Hall—'Nana' (UA) (1).
Rivoli—'Gallant Lady' (UA) (3d wk).
Hollywood — 'Fashions of 1934' (WB) (3d wk).
Criterion—'Girls in Uniform' (K & C) (2d wk).

Week Feb.

Paramount — Beauty' (Par).
Capitol — 'This Heaven' (Metro).
ialto — 'Once very Woman'. (Col).
Roxy—'Madame Spy' (U).
Music Hall—'Nana' (UA) (2d wk).
Rivoli—'Moulin Rouge' (UA) (7).
Hollywood — 'Fashions 1934' (WB) (4th wk).
Criterion—'Girls in Uniform' (K & C) (3d wk).

$2 Pictures

'Queen Christi (Metro) (Astor) (6th wk).

P-P TAKES BACK BROOKLYN PAR

Paramount, from its home office, assumes direct operation of the Paramount, Brooklyn, Friday (2) with Mary Pickford on the stage and 'All of Me' (Par) day and dating with the Broadway de luxer. This ends the partnership agreement made last summer with M. A. Shea, who took operation of the theatre for a percentage of the profits.

taking the Brooklyn house, Paramount believes it more advisable and economical to operate it along with the Broadway house since stage shows, for instance, can be moved from New York to Brooklyn intact.

This will be the general policy, although some shows may omit Brooklyn. It is also intended to send big name attractions into Brooklyn which are believed suited to the patronage over there.

Operation of the Brooklyn house will come under the direction of Boris Morros, who has confined himself to the New York Par since the Shea deal of last summer.

Bill Raynor, placed into the Brooklyn house as manager by Shea, who took him from RKO, remains there.

The F&M shows go out with Shea.

Code Question Box

This Question Box is essentially for theatre owners, but individuals or organizations in any phase of the film business may avail themselves of its use. There is no charge.

VARIETY will answer queries by publication, but will not publish name or address of the interrogator. Anonymous letters will be ignored. Identification is essential before further consideration.

VARIETY will try to interpret and answer to submitted problems during the time the industry is waiting on the Code Authority, via both major and independent codists.

It will be appreciated if letters are made as brief as possible and typewritten. But above all state the question clearly. Address communications to Code Editor, VARIETY, 154 West 46th St., N. Y.

What Is 'Reasonable'?

(Q) What does the code mean by the term 'general utilitarian character'?

(A) The exact definition has not yet been made known by the Code Authority. The general intention of the code, however, is to limit the employment of all regular theatre employees to 40 hours per week and to make an exception for casual, temporary or incidental employees.

(Q) What is 'a reasonable number of motion pictures in excess of the number which are actually to be exhibited in the theatre, or theatres, of such exhibitor in order to reasonably protect such exhibitor against non-delivery of motion pictures.' Is 10% in excess of normal requirements a reasonable number?

(A) Categorical answer cannot be given this question. Each separate situation has its own peculiar problems. Determination of what constitutes a reasonable number of pictures is being left to the grievance boards. It is assumed that they are the best judges; that they will be possessed of the most intimate knowledge of all of the theatres and their problems in each territory.

Everything Oke in ASC Ranks With 5-Yr. Pact Signed by 11 Co.'s

Hollywood, Jan. 29.

Quiet reigns in the ranks of the cameramen as a result of general membership meeting of the American Society of Cinematographers last week when members were advised of details of new five-year greements with 11 major companies for minimum scales and working conditions for cameramen.

General feeling among the cinematographers is that the new deals are as good as previous agreements with the majors to protect them on scales and working conditions. Representatives of International Photographers, local 659, IATSE, have made no official comment on the ASC agreements, and remain silent on the issue.

In prefacing reading of the uniform agreement with the companies, President John Arnold explained that there were no bars against any member of the organization securing a job in any one of the studios. He further stated that ASC was setting up a system for a rotating availability list of members of various classifications, which would insure every man having opportunity for work calls when studios requested men from the ASC offices. All studio calls and placements, he declared, would be handled by a disinterested party in the offices to preclude favoritism.

No Dissensi

The cameramen accepted the new pact without a dissenting vote, and members had no comment to make from the floor. ASC will have booklets containing the uniform contract printed immediately for distribution to members to allow everyone to refer to the agreement in negotiations for jobs.

Highlights of the producer agreements include minimum wage scales for all classifications that are the same as were in force at the time of the IATSE strike last summer. Rates are 10% below peak scales for the crankers.

Air flights are to be paid at the rate of $25 each, with $50 a day maximum, with cameramen getting paid for going aloft whether for inspecting, rehearsing or shooting.

Grievance Body

Operation of the agreement is placed in the hands of a committee of six which is to be set up and composed of three producers and three ASC representatives. This committee holds authority to pass on all grievances and adjustments that might arise in operation of the agreements, and the group also holds the authority to see that working conditions for cameramen shall not be less favorable than existed prior to last summer's strike.

Producer representatives who signed the five year cameramen agreements with the ASC include Louis Mayer for Metro, Winfield Sheehan for Fox, B. B. Kahane for RKO Radio, Emanuel Cohen for Paramount, Carl Laemmle sr. for Universal, A. Lehr for Samuel Goldwyn Productions, Henry Ginsberg for Hal Roach Studios, Sam Briskin for Columbia, William Koenig for Warners and E. H. Allen for Educational Pictures.

Claiming they had no faith in leaders of either the IATSE local or the ASC, a group of cameramen have formed an organization to be called Independent Cameramen's Association. They have set a wage scale card calling for hourly rates of $1.75 for first cameramen, $1.25 for seconds and still bulbers, and 75c for assistants.

The new group claims membership of 75, with applications also in from an additional 50. They offered the cut rates to a major studio, but were turned down with argument that the rates were in violation of scales set up by the industry code.

ASC Code Aides

Hollywood,

American Society of Cinematographers has appointed a committee of five to represent cameramen members of the organization under the industry code.

Those selected include Victor Milner, Fred Jackman, James Van Trees, George Schneiderman and John Arnold, with Arthur Miller as alternate.

INTERSTATE CIRCUIT'S % SPLIT TO MANAGERS

Dallas, Jan.

Theatre managers attending a three-day parley held by Interstate Circuit, Inc., learned that the best was saved for the last when Karl Hoblitzelle let out he had a profit-sharing up his sleeve. Each manager will receive a percentage interest on profits shown by his house. Exact splitting arrangements not set yet.

Also in the offing is the circuit's plan to go nabe in a big way in Dallas. While not in black and white, building of a $250,000 house in the Spanish shopping village of fashionable Highland Park is talked of.

Labor and the C.A.

Fear in major circles from the inception of the code that unions might get a strong hand in the Code Authority is believed dissipated by industry strategians.

These point out that filmdom employs some 5,000 classes of labor, many of which are not represented by the American Federation of Labor. In order to give unionism a fair representation, the Code Authority might easily have to be augmented by several hundred additional members.

Rosy Meets Cal. Exhibs

Los Angeles, Jan. 29.

Board of Directors of the Motion Picture Theatre Owners of Southern California met at noon Monday (29) with Sol A. Rosenblatt at the Hotel Ambassador.

Charles Skouras and Charles A. Buckley at breakfast with Rosy on Saturday (27). Discussed Fox-West Coast.

WB Takes Phil Regan

Hollywood, Jan. 29.

Phil Regan, former detective on the New York police force, goes to Warners on contract. Warners nabbed Regan ahead of Metro, which had also tested him.

Newcomer has been singing on the CBS network for the past year. He left for the east last week to clean up personal affairs, and will motor to the coast to report to Warners in March.

Warners contracted Maxine Doyle after a screen test.

L. A. to N. Y.

Al Jolson.
Harry Jolson.
John Sneckenberger.
Frank Holmes.
Martin Freed.
Hal LeRoy.
Hunter Lovelace.
John Mock.
Carl Laemmle.
Carl Laemmle,
Morris Fleckels.
Bob Harris.
Jack Ross.
Joe Weil.
Harry Zehner.
Phil Regan.
Lee Hugenin.
Larry Darmour.
Phil Goldstone.
Lee Loeb.
Carroll Graham.
Jack Whitney.

N. Y. to L. A.

Kitty Carlisle.
Fredric and Florence March.
Harry Wilcoxon.
Jimmy Cowan.

DOGHERTY UPS

Dan Dogherty, one of the oldest executives with Fox Movietone, is moved up as the result of the reel's present shake-up. Dogherty now heads make-up of the reel.

Dogherty, with the reel from its silent days 15 years ago, has served variously as publicist, assignment editor and contact man.

MISS HOPKINS' CHI DATE

Current at the Paramount, N. Y., Miriam Hopkins has been booked with B & K for the Chicago theatre, Chicago, week of Feb. 9.

Miss Hopkins may stay east awhile before returning to pictures.

ROSY KNOWS TOO MUCH

Extras Put It Right Up to Govt. Rep, 'Dole System' Factional Fight

Hollywood, Jan.

from extras, filed with the local regional board, were tossed of Deputy Administrator Sol A. Rosenblatt today (Monday) by Dick L'Estrange of the board committee.

Protest of the atmosphere players is that at least two studios are attempting to avoid the code provision which states that extras put into bit parts must be paid a higher rate than the regular extra scale and cannot be put under contract for one day at $7.50.

Under these contracts, used to void code provisions, extras must whatever part-playing is called for as well as atmosphere work.

Another regional squawk made is the asserted injustice done to temporary assistant directors who are not allowed to play extra parts as they are not registered at the Central Casting Bureau.

Regional Board will also ask Rosenblatt to give them a ruling on the IATSE cameramen situation. Recently, when Howard Hurd, business agent of the lensers, protested to the administration the inability of the code, as written, to spread employment, the latter passed the matter over to the regional board to worry about. Board now finds itself up a tree and is passing the buck right back to Rosenblatt for him to puzzle out.

Proposal which would operate the employment of motion picture extras virtually on the basis of a dole system, with those having property automatically eliminated, was put up to Rosenblatt among other things by the Extras' Standing Committee.

Two Factions

Proposition, understood to be fomented by certain members of the committee with a factional backing, threatens to widen the already existing breach between at least two large groups of extra players.

All chance for future employment for hundreds of the lesser pic players would be abolished if the suggested curtailment of extras' qualifications should be incorporated in proposed code revisions, declare spokesmen for those opposing the move.

Test for employment being urged upon the committee and the NRA by the so called 'dole system' advocates would be equivalent to the Means test in England under which the dole applicant swears he has no property or means of income, as a prerequisite to allowance of public funds, say opponents to proposition.

'Such a deal would be to discriminate in favor of the indigent and the spendthrift as against the frugal extra who has saved his money and secured some property after years of work in the profession,' comments Eugene H. Marcus, attorney for the Hollywood Picture Players Association, which is resisting any such qualification for extra employment.

With this issue as a hot wedge of the extra players' situation as it will be presented to Rosenblatt, a general investigation of vital importance to the bit and atmosphere players is understood to be slated with special stress on the question of rotation.

In every other NRA code special emphasis is laid on the spread of work. In the code for extra players the word 'spread' was left out, and the word 'rotation' used.

'The only meaning which can be attached to 'rotation',' says Attorney Marcus, who will present this issue to Rosenblatt, 'is that it must be combined with spread work. Otherwise casting officials can take 200 favored extras and 'rotate' them forever, without anyone else getting a chance.

'The net result would be that the great mass of extras would be worse off than before the NRA code went into effect.'

Spokesmen for this conception of what the code should provide for extras are understood already to have told Rosenblatt that certain officials in casting spots are using the code itself to defeat the

Good Nuff Reason

Six o'clock Saturday night Charlie O'Reilly banged his gavel on Union League Club mahogany.

'It's my silver anniversary and Catherine is waiting.'

With that, members of the Code Authority, red-eyed from reading and picking names for the previous 24 hours decided that was as good as any reason for an adjournment.

Monday Charlie and Catherine were wintering in Canada.

CA INTO ACTION ON FEBRUARY 9

With Deputy Administrator Sol A. Rosenblatt slated to leave Hollywood for the east late this week, and with the committee on zoning and grievance boards to hold one more session before submitting names for the field machinery, indications now are, despite a second extension of the code signing deadline, that the Code Authority will be literally forced into action at its session on Feb. 9.

As was anticipated in strategic circles the committee headed by Charlie O'Reilly failed to get together in naming sub-codists for such industry political hotbeds as New York, Chicago, Boston, Detroit and Cleveland. These have been put over until a special meeting on the eve of the next CA, seance. They represent the height of dispute and involve in full fanfare national exhibitor organizations as well as major differences themselves.

The fact that some 25 territories were chalked off the list, as set during the two days and nights the committee met, was not surprising. A month ago it was published the first 25 were comparatively certain and ones over which there would be little difference of opi ion.

In the territorial work another point in favor of the Code Authority is the fact that it put virtually all of its independent members on the naming committee. Besides O'Reilly There were Nate Yamins and W. Ray Johnston as well as Ed Kuykendall, while the majors included George J. Schaefer and S. R. Kent.

The committee selections, however, are subjected to the C. A. as a body. Then there are some 70 neutral Covernment observers for the boards which the Division Administrator must personally okay.

While the boards cannot function until these touches of confirmation it is the purpose of some of the codists to get the field machine into action in group formation. In other words not to hold up the entire code works until every territory is settled but to let all boards commence functioning just as soon as they are authorized.

If the Authority is persuaded to do this, the extended deadline will not delay the code. The idea of moving up last day for signatures to Feb. 28 is motivated chiefly with a desire to clear the air of such threats against the NRA as the Allied suits. Another official reason given for it is that such independent organization as the Federation of the M.P. Industry and the Independent Theatre Owners' Association have asked for the delay to clear up situations of their own.

Spokesmen for the Authority figure that the delay will witness a more complete representation in code assents than over slightly 5,000 received up until Monday (29).

Bernie Hynes to Denver

Bernie Hynes, formerly assistant to Herschel Stuart at RKO left for Denver Saturday (27) to take up a theatre operating post with Harry Huffman.

HIS INSIDE STUFF KAYOS HOLLYWOOD

Now They're Afraid to Hold Out on Him—Father Confessor Act—Some Cry Copper, but Rosenblatt Regards It as Altruistic

SPILL EVERYTHING

Hollywood, Jan. 29.

Hollywood is gasping at Divisional Administrator Sol A. Rosenblatt, who will end his analytical survey of the industry here some time this week. Rosenblatt gave Hollywood the chill and holds himself aloof on the surface.

He seems to want the children out here to feel that he is a Big Bad Wolf and at the same time desires those to whom he talks to feel that he is the 'Father Confessor,' and whatever sins they have committed in the past will get absolution; that if they tell of errors of others they are performing a public duty which will be rewarded some day and somewhere.

He impresses on everybody that he is a busy man and hard to get to. He does not mince words with them, but gets down to cases immediately. In his talks with important executives of the industry he is suave, patient and appears to relish everything that is told him.

The boys, by his so-called kindly, patronizing attitude, have fallen and spilled everything. They are told that the talk is confidential, for the good of the industry, and that if they unburden themselves of every thought or belief they have stored away regarding industry abuses and fallacies that it will be helpful all around. Some of them have cried copper on their fellow workers and heads of their own organization.

Rosenblatt, at a press interview, stated: 'You know everything that takes place in here is confidential. I bring these men in here to talk with me. They know we are alone, so they tell me things that they never would mention were others present.'

The system seems to work, as it is known that two very important studio executives gave him more than an earful on internal strife and politics in the ranks of their own organization.

Just One Big Confab

Rosenblatt here is not making use of any Governmental hearing rooms or hotel halls. He has a five-room suite in the Beverly-Wilshire hotel, in the living room of which he holds his conferences. They start bright and early in the morning and run to the dinner hour. Then Rosenblatt and his aide, Morris Lejendre, hit for the shower, don their evening dress and go out. Sometimes, while he is dining, the women folks are left to chatter, while he and the host with some other guests go over some of the problems that interest Rosy.

Hollywood does not seem to get on to the reason just why Rosenblatt seemed to know so much about the workings and conditions out here. When conferring with major executives he would tell them some little incident or happening that took place in their organization with which the listener apparently was unfamiliar. They then prick up their ears and figure that possibly Rosenblatt knew more than they had been led to believe, and as a result unburden themselves of other detail matters they had considered sacred for fear that he might go away suspecting that they had held out on him. So far as the local battle of wits is concerned, Rosenblatt has more than held his own. It's just that golf expression of 'three up and two to go,' with the Admi istrator carrying the top honors.

From the It is reported, that Rosenblatt was loaded with his ammunition long before he left Washington. It is known that reports were going from here to NRA headquarters for the past three months and that undercover investigators were working around the screen colony getting this fodder. With this in hand the Administrator had the bulge on the Cinema Capital and was able to surprise the picture magnates with his intricate knowledge of the industry.

It is also for a verification of these complaints that he is now talking to folks. He is also meeting the people against whom these squawks were made. These men he is sizing up at face value to enable

(Continued on page 25)

Deputy Administrator Declines Credentials to IATSE Soundmen

Hollywood. Jan. 29.

Representatives of the soundmen's union, IATSE, charged major producers with violating the wage and hour clauses of the code in a session today (Mon.) with Divisional Administrator Sol A. Rosenblatt.

Postponed from Friday (26) because of the pressure of Rosenblatt's other conferences, both business and social, sound delegation was headed by Harold Smith, business agent of the soundmen, who called the strike last summer which eventually split the IATSE crafts from the major studios.

Smith and his men stated that the majors are not living up to the code requirements and are not fulfilling the NRA idea of spreading employment.

The sound technicians demanded of Rosenblatt that he give a yes or no on the legality of their recent election to appoint members of the craft for collective bargaining with the studios. IATSE won this election hands down, but Rosenblatt has since declared that this matter was none of his concern, but something for the National Labor Board to worry about.

He again referred this issue to the committee on labor of the code to thresh out.

Busy Rosenblatt

Hollywood, Jan.

ilm biz is not getting all Sol A. Rosenblatt's time during his visit here.

The divisional administrator, who also holds a similar capacity in the operation of the code for trucking and transportation biz, exclusive of railroads, is listening to peeves from that faction, too.

HAYS ON COAST REVIEWS CODE

Hollywood, Jan. 29.

Will H. Hays, in his first working day in town, held a four-hour star-chamber session with 15 members of the Association of Motion Picture Producers in the Beverly-Wilshire hotel, and apprised them of what had been accomplished on the film code in Washington after it had been signed by President Roosevelt and the incidents subsequent to the set-to with Administrator Hugh S. Johnson.

Hays took more than two hours in narrating the various phases of code problems, and later interpreted various elements on being questioned by members.

Members decided to appoint committees to meet with Divisional Administrator Sol A. Rosenblatt. Committees cover the agency, writers, directors, actors, technicians and extra problems.

Meeting also discussed the method of appointment of various members of the Code Authority committees, with the recommendation to be made to the New York authority that Ben B. Kahane, Louis B. Mayer, Emanuel Cohen and Jack Warner go on the agency committee.

Members, as usual, talked about production costs, and various plans were submitted to bring them down. Producers, however, felt that a better line on reducing costs could be worked out after they had conferred with Rosenblatt or got his viewpoint on the star raiding and salary boosting phases.

Among those present at the meeting were the two eastern visiting heads, Adolph Zukor and Harry M. Warner.

REED NOT QUITTING AS PREZ OF ACADEMY

Hollywood, Jan. 29.

Theodore Reed, president of the Academy of Motion Picture Arts and Sciences, told members of the steering committee at a meeting last week that he would continue as head of the organization. Reported that he intended resigning after he did not show at a revival meeting for the Acad.

Those attending the confab, which was held in Irving Thalberg's bungalow at Metro, besides Reed and Thalberg, were King Vidor, Lewis Stone and Howard J. Green.

HOW HIGH IS UP?

Or the Plight of Nate Yami Who's Suing Himself

As the result of the test case brought by Allied Exhibitors against the NRA several unusual situations, including one of the strangest in legal annals, have arrisen.

The first is that such an action establishes the precedent for the Film Code Authority that one attorney will not do. Each member, in fact, must be represented by separate counsel. Also it seems regular counsel for the NRA is insufficient. In this case Attorney General Cummings, rather than Donald R. Richberg, general counsel for the NRA, is representing the Government.

Nathan Yamins, indie member of the authority, however, presents the odd case. Win or lose for either side means nothing to Yamins because he is plaintiff and defendant at the same time.

Film lawyers so far have been unable to find a classification, legally, for Yamins. As director for Allied he is made a party to the complaint while as a codist he was one of those to be summoned for an answer to his own suit.

All Yamins has to say about his position is that he has ridden both ways on the same horse often enough not to worry.

Major spokesmen admit they cannot see, at present at least, why Yamins' unique status should tend to disqualify him as a member of the Code Authority.

130 Protests

Hollywood, Jan. 29.

Out of a total of 130 code violation complaints filed last week with the NRA office, 35 were related in some way with the pic industry, according to Charles Cunningham, in charge.

Bulk of the pic squawks were on behalf of extras claiming violation of minimum pay or favoritism in placements against major studios and Central Casting Bureau.

MG'S GRID, ACRO SHORTS

Hollywood, Jan. 29.

Harry Rapf of Metro has signed Chicago Bears, prefooball team, to make a Pete Smith short. Ray McCarey directs pic which will show key pl 's.

Metro also has signed Pichiani troupe for an acrobatic short with Marty Brooks directing.

Warmness Firesides 'Em in L. A.; Hearst Bally Hypos Davies Pic; 'Massacre,' 'Frightened' Scary

Los Angeles, Jan. 29.

Iz in the first run houses still stilted, with the warm weather keeping folks away from the downtown matinees which are the real money sessions for the theatre. Loew's State is the forerunner of the group, due to the high pressure Hearst newspaper campaign on 'Going Hollywood,' a Marion Davies pic, which has Bing Crosby as a selling asset. Chinese, closed this week, will not reopen until Feb. 9 with 'Queen Christina' at a $1.10 top.

Paramount not so totsy with 'Four Frightened People' while trade in the two Warner houses with 'Massacre' is a shade better than the previous week. 'Gallant Lady' opened to fair returns on Friday and looks to do moderate business for two weeks.

'Eskimo' went into the Four Star, which reopened Friday (26) and looks like a three-week guest. Wheeler and Woolsey opus, 'Hips, Hips, Hooray,' at the RKO, no hot cinders for the house, and running for nine-day period.

Though Pantages had Henry Santry with stage band to balance 'Cross Country Cruise' (U) trade did not perk up any, with a good all-around bill.

Estimates for This Week

Chinese (Grauman) (2,023; 55-$1.65)—'Little Women' (RKO) and stage show (6th-final week). For final 10 days of this opus take was around the $20,000 figure, which is oke for the house and attraction.

Criterion (Tally) (1,600; 25-40)—'Angkor' (Merrick) (2nd week). Nothing much to corral great amount of trade; will do about $1,900. Last week, its first stanza, hit $3,300, which is poor trade.

Downtown (WB) (1,800; 25-35-40-55)—'Massacre' (FN). Picked up bit over previous week and should hit around $5,800. Last week 'Shakedown' (WB) durn tough sledding to get $5,100.

Four Star (Fox) (900; 50-75)—'Eskimo' (MG). With flash opening, lights, etc., got off to fair start and will hit around $3,600.

Hollywood (WB) (2,756; 25-35-40-55)—'Massacre' (FN). Started off better than pic of week before, and will wind up with around $5,400. Last week 'Shakedown' (WB) was a poor stanza at $5,000.

Los Angeles (Wm. Fox) (2,800;15-35)—'Rainbow Over Broadway' (Ches) and 'Straightaway' (Col) split. Rather hard road to travel with take around $3,600. Last week 'Horse Play' (U) and 'Woman's Man' (Mono) had couple days of life that brought business to $3,800.

Orpheum (Bdwy) (2,270; 25-35)—'The Chief' (MG) and 'Jimmie and Sally' (Fox) split and vaude. A big lot of show for money and will hit around $5,100, with its first week of return to first-run ranks.

Pantages (Pan) (2,700; 25-35-40)—'Cross Country Cruise' (U) and stage show. Have great selling combo, but trade not holding up, with result it will not get over $5,500. Last week 'Should Ladies Behave' (MG) and stage show just so-so at $5,300, which is red for house.

Paramount (Partmar) (3,595; 25-40)—'Four Frightened People' (Par) and stage show. Pic title sort of frightens them away from good entertainment with house having off week at $11,000. Last week 'All of Me' (Par) just skimmed over the $12,000 mark which kept house out of red column.

RKO (2,950; 25-40)—'Hips, Hips, Hooray' (RKO). This W&W off to surprisingly mild start and for nine-day session will come in with around $7,000. Last week 'Let's Fall in Love' (Col), an out and out brody and off after five days with an even $2,000 take.

State (Loew-Fox) (2,024; 25-40)—'Going Hollywood' (MG). With heavy exploitation behind it, looks like an easy $17,000, with the Crosby name helping plenty. Holds over a second week. Last week 'As Husbands Go' (Fox), not so good, picture falling short of $7,700, which is just below the profit-loss breaking point.

United Artists (Grauman) (2,100; 25-35-40-55)—'Gallant Lady' (UA). Started off mildly, but looks as though it will hit around $10,000 on first week. Last week, final four days, 'I'm No Angel' (Par), taking odds and ends, did well in getting close to $3,200.

'Suzanne' Accounts for Very Nice $9,200, N. H.

New Haven, Jan. 29.

Roger Sherman cutting current bill to five days to swing back to Thursday openings. House has tried every night except Mon. and Tues., with best results checking in from Wed. 6 p.m. opening.

Shubert re-lighting for three days figured to offer competish for this week's film spot openings, but it failed to materialize.

After kicking around for a month, 'Blood Money', originally booked as feature at the College, ended up as the supporting half on Poli bill.

Estimate for This Week

Paramount (Publix) (2,348; 35-50) 'Four Frightened People' (Par) and 'Wine, Women and Song' (Chadwick). Business about average and looks like steady $5,000. Last week 'All of Me' (Par), As a single, this one pulled around $4,000, not so hot.

Poli's (Poli) (3,040; 35-50)—'I Am Suzanne' (Fox) and 'Blood Money' (UA). Very nice $9,200 in view, with all the draw credited to 'Suzanne'. Lobby comment on this one favorable, but response to 'Blood Money' noticeably negative. Last week 'Gallant Lady' (UA) and 'Before Midnight' (Col), house expected nice biz and got it at $8,800.

Roger Sherman (WB) (2,200; 35-50)—'Ace of Aces' (RKO) and 'Easy to Love' (WB). Short run should get $4,000 in five days, ok. Last week 'Hi, Nellie' (WB) and 'By Candlelight (W) pleased at $6,000, with draw about even.

College (Poli) (1,565; 25-40)—'Should Ladies Behave' (MG) and 'Frontier Marshall' (Fox). Set to carry off a nice piece of the town's money, in around $5,000. Last week 'Advice to Lovelorn' (UA) and 'Sigma Chi' (Mono). 'Lovelorn' lost out in battle with similar 'Hi, Nellie', but still no tears at $4,200.

'Take a Chance' Unit Sends Palace, Cincy, With 'Spy' to Wow 17G

Cincinnati Jan. 29.

Holdover of 'Roman Scandals' at Albee is a break for the other major pic parlors, whose product set-up currently is sans standouts. Palace is collecting the pretty marbles with Olsen and Johnson in the 'Take a Chance' tab, linked with 'Madame Spy' as the screen feature. The 'Take a Chance' legit vehicle folded here less than two months ago with a $2.20 top.

Capitol is enjoying the greatest b.o. jump this week, 'Beloved' lifting the house out of the doldrums by trebling the take of 'Miss Fane's Baby is Stolen.' Edward G. Robinson is a box-office headache for Keith's.

Rental venture at the Shubert of 'Forgotten Men' World War clips, grinding at 35-44 scale since Thursday (25) is battling for remembrance, ticket cage march slower than cootie pace.

Indie Strand upping receipts in fourth week of switch from vaude to tab presentation with screen combo. New policy has chance for use of black ink.

Estimates for This Week

Palace (RKO) (2,600; 35-44) — 'Madame Spy' (Fox) and 'Take a Chance' tab. Olsen and Johnson the draw, noise and echoing loud for $17,000. Last week 'I Am Suzanne' (Fox) and Gus Van heading five-act bill, $11,500, pleasing.

Albee (RKO) (3,300; 35-44) — 'Roman Scandals' (UA) (2d week). Looks like $9,000, good for holdover, following dazzling $21,500 on first seven days.

Capitol (RKO) (2,000; 35-44) — 'Beloved' (U). John Boles and Gloria Stuart trafficking carriage trade for a melodious $9,500. Last week 'Miss Fane's Baby is Stolen' muttered in vain at $3,000, theatre's low since last reopening. Title the main reason for flop as product was liked by those who came and a hefty exploitation campaign was waged.

Keith's (Libson) (1,500; 30-40)—'Dark Hazard' (WB). Robinson is homefree in gambler role and his mob is sitting in for $6,000, above average stakes here. Last week 'Hi, Nellie' (WB), $4,800.

Lyric (RKO) (1,394; 35-44) — 'Meanest Gal in Town' (RKO). Start indicates a comfy $6,500 for this trick pic. Last week 'By Candlelight' (U) glowed $5,500, no hurt to office eyes.

Grand (RKO) (1,025; 25-30) — 'Son of Kong' (RKO). First run and set for dull week. Rep of pop 'King' an aid in fetchig thrill fans for $3,200, overwork for cashiers. Last week 'Flying Down to Rio' (RKO), second run, alighted happily with $2,500.

Family (RKO) (1,000; 15-25)—'Straightway' (Col) and 'Last Roundup' (Par), split. Racing car lobby bally meant extra gas for former pic. A normal $1,900 in sight. Last week 'Frontier Marshal' (Fox) and 'Love Adventure' (Fox), divided, $2,000.

Strand (Ind) (1,200; 25-35) — 'Wine, Women and Song' (FD) and tab presentation. Allen Reno, m.c., and 10 local gals, with 7-piece pit band moved on stage, bolstered by 3 acts from Schallmann office in Chicago. Leah Sonneborne doing the producing. New flesh policy puffed by cricks. Biz rising to $3,000, top for season. Last week 'He Couldn't Take It' (Mon) and vode topped by Jimmie Hess and Four Spices, $2,200.

2 Major Co. Pix At S. F. Par, 14G, Spring Fever NG

San Francisco, Jan. 29.

Excellent weather that's been holding the city in a lethargy of spring fever is also doing a hypnotic act with the box offices. They just sit there and yawn, for the most part.

Biggest exception is the Warfield which has Anson Weeks' orchestra from the Hotel Mark Hopkins back on a return date, with 'Convention City' holding the screen and getting the laughs. Weeks set up an attendance record when he played there a few months ago, and his drag is still hefty.

Way the Paramount is going with its double bills at 40c. is amazing. Of course, Par's policy is exceptional because it included two of the best first run films from the major lots, and that's something never before seen here at any price. This week it's 'Hi, Nellie,' switched in at the last minute, and 'Four Frightened People,' both liked, and doing okay.

'Henry VIII' at the United Artists after four roadshow weeks at the Columbia, is doing quite well, getting many repeats.

Orpheum has hit the skids since Par went into its policy, former getting its choice of pix after the Par and Warfield are through. A change of policy is due there, but it's quite indefinite at this date. Currently, 'Beloved' and 'Aggie Appleby' are fairish.

Golden Gate just average with 'If I Were Free,' with Godino Siamese twins on stage. Fox not up to par with 'Rainbow Over Broadway' and 'Woman's Man' with Grace Hayes, starring in the former, in person. It's her third date on local stages in less than six months.

Columbia opened A. B. Marcus' show, 'La Vie Paree,' Sunday (28) and had hottest ads this town has seen in some time. Some of it's outta jelly, too, with such lines as 'adolescent allure' counted upon to draw customers. But looks like good stag trade anyway.

Auto show last week pulled 90,000 people.

Estimates for This Week

Fox (Leo) (5,000; 25-35)—'Rainbow Over Broadway' (Chest), and 'Woman's Man' (Mono), split, with 10 acts of vaude, free parking, and Frisco's lowest prices. Doing well with not much to work with, but $11,000 is a lot of customers. 'Master of Men' (Col), and 'Police Car 17' (Col), last week drew same figure.

Golden Gate (RKO) (2,844; 25-35-40)—'If I Were Free' (RKO), with stage show, plus Godino Siamese twins, plus Amos 'n' Andy short. About average at $12,000. It was $12,500 last week on 'Meanest Gal' (RKO), and Blackstone, magician, on stage.

Orpheum (F&M) (2,400; 25-40)—'Beloved' (U), and 'Aggie Appleby' (Par). Slipping to $4,500. 'Bombay Mail' (U), and 'His Double Life' (Par), split, got $5,000 last stanza.

Paramount (FWC) (2,400; 25-35-40)—'Hi, Nellie' (WB), and 'Four Frightened People' (Par), split. Music in the former and Colbert in latter a draw, going to possible $14,000, although weather will hold it down. Last week was $14,500 on '56th Street' (WB), and 'Should Ladies Behave' (MG), split.

United Artists (1,400; 25-35-40)—'Henry VIII' (UA). After four roadshow weeks doing surprisingly well, with many repeats, at $10,000. Cantor in 'Roman Scandals' (UA) folded after five hotcha weeks, final pulling $6,000.

Warfield (FWC) (2,700; 35-45-65) —'Convention City' (WB) and stage show with Anson Weeks' local band, very popular. Looks like okay $20,000. Same last week, Crosby and Davies in 'Going Hollywood' (MG) got $21,000.

Gering Gets 'Princess'

Hollywood, Jan. 29.

Marion Gering will direct 'Thirty Day Princes' for B. P. Schulberg, starting Feb. 12.

Sylvia Sidney is starred.

Sounding 'Quarantine'

Hollywood, Jan. 29.

With Jane Hinton switched to the Schulberg unit for 'Cosmetia,' David Hertz has been assigned to work on the adaptation of 'Lovers in Quarantine' at Paramount.

Yarn is for the remake of the silent 'Quarantined.'

Providence Lobbies Plenty Sexy; Film Houses Look Like Burlesque

Providence, Jan. 29.

Hot cha boys are at it. Just now the Providence theatrical situation can be best described as the 'battle of the nudes'. It looks as though the town has suddenly gone 'burlesque minded.' The spots with stage shows are jazzing things up, and in several instances the lads have pepped activities by selling their attractions on the strength of the feminine angle. Some of the lobbies in the last few weeks have had the distinct air of a burlesque house with frames of nude gals adorning every nook and corner to get the coin.

Some spots have been confronted with complaints from churches because of their nudity display. That the nude angle has boosted box office activity is not to be denied. The boys are breaking their necks at looking at the pictures, and then running for the box office. Whether they come out satisfied or not is another thing. For the present exhibitors are satisfied. What will happen next week or the following stanza is another thing. Just now it's the coin that matter regardless what the motivating force may be.

Up until a few weeks ago it looked as though the straight picture houses were all set, but outlook has changed with a fresh emphasis on 'flesh' entertainment.

Estimates for This Week

Fayt (2,000; 15-25-40) — 'Orient Express' (Fox) and vaude with 'Country Club Scandals' headlining; nice bill and should have no difficulty in piling up at least $7,500; selling angle appealing to the boys who like 'leg' shows. Last week 'Frontier Marshal' (Fox) was oke at $6,400.

Loew's State (3,200; 15-25-40)—'Eskimo' (M-G) and vaudeville with the 'Radio Rogues.' Headline act seen within few months at opposish house and several weeks ago on the screen at this spot. Opening tepid but $12,500 seems assured; nice. Last week 'Gallant Lady' (UA) and vaude was so-so around $10,800.

Majestic (Fay) (2,200; 15-25-40)—'Massacre' (WB) and 'Cross Country Cruise' (U); bill just so-so; cricks only lukewarm; opening o here, too; pick-up just speculation; just now outlook not more than $5,500; tepid.

Paramount (3,200; 15-25-40) — 'Eight Girls in a Boat' (Par) and 'Woman's Man' (Mono). Not more than $5,200 in prospect. Last week 'Miss Fane's Baby is Stolen' (Par) and 'He Couldn't Take It' (Mono); title of main pix scare the natives away; house had toughest week in months with poor $4,200.

RKO Albee (2,500; 15-25-40)—'Hips, Hips, Hooray' (RKO) and 'Shadows of Sing Sing' (Col); opening a bit better than other stands; just now house has the edge on the other straight pix houses; gross looks like $6,000; not bad. Last week 'Man's Castle' (Col) and 'New Yorkers' on stage did $12,500.

RKO Victory (1,600; 10-15-25)—'Before Midnight' (Col) and 'Little Women' (RKO); latter feature is second run, may corral $1,100. Last week 'Forgotten Men' (Jewel) broke records for nice $5,200.

Tacoma Biz Nice

Tacoma, Jan. 29.

'Dinner at Eight' here for first showings in Tacoma, after roadshowed in the neighboring but not neighborly Seattle, and also running now in second week at pop prices in Seattle at Fifth Avenue theatre. So advertising in Seattle is running over into Tacoma and helping. This looks good for a nice week at the Roxy.

'Sons of Desert' didn't hold up for full week, so pulled after five days. Split week policies at the two local Hamrick houses getting average takings with Blue Mouse showing some gains.

Estimates for This Week

Music Box (Hamrick) (1,400; 25-35)—'Son of a Sailor' (FN) and 'House on 56th street' (WB) split, headed for $2,800, okay. Last week, 'Henry the 8th' (UA) four days okay at $2,000; 'Way to Love' (Par) slow, three days, $1,000, for fair $3,000 week's total.

Roxy (J-vH) (1,300; 25-35)—'Dinner at Eight' (MG) running full week, should do $4,000; last week, 'Sons of the Desert' (MG) five days, slow, $1,750. Then 'Dinner at Eight' (MG) for two days, bringing week to fair $2,700, going to nice enough start.

Blue Mouse (Hamrick) (650; 15-25)—'Son of Kong' (RKO) first half; 'Christina' (For) and 'Tillie & Gus' (Par) dual, last half, indicated $1,700. Last week, 'After Tonight' (RKO) and 'Big Executive' (RKO) dual first half; then 'If I Were Free' (RK) and 'Hell and Highwater' (Par) dual last half, big at $2,000.

'Vanities' Tab Sends Reopened Penn, Ptsbg., To Sizzling $33,000

Pittsburgh, Jan. 29.

It's both feast and famine this week, with the feast confined almost exclusively to Penn, where stage shows are back after an absence of almost two years. Opening crack is tab 'Vanities' and 'Fugitive Lovers' where combo started off like house afire and should have no trouble gathering a sizzling $33,000, the best thing this house has seen since 1931.

That figure will just about squeeze the rest of the town dry. Hardest hit is small-seat Pitt, which has been having things pretty much its own way in matter of flesh of late. No doubt about Penn taking a lot of opposition's trade away, and although $6,850 for 'Sweet and Lowdown' unit and 'Jimmy and Sally' is still a bit on the right side, it's considerably short of dough this site has been accumulating of late.

Also hard hit is Stanley, formerly Penn's de luxe rival, but for the time being sticking along with straight pictures. 'Four Frightened People' pretty weak opposish for that b.o. lineup a block away and a $5,500 week, if that, is in the cards. Lone entry to hold its own looks like 'I Am Suzanne' at Fulton. Rave notices for this one should boost it to $6,700 in seven days, which isn't bad. 'Suzanne' came in day ahead of schedule when management decided to yank 'Olsen's Big Moment.'

Tough sledding for the Davis with 'Cross-Country Cruise,' with a weak $2,100 in prospect, while Warner is likewise hitting the skids with nameless 'Let's Fall in Love,' maybe $3,700. One of season's major disappointments was road-showing of 'Queen Christina' at Nixon, where Garbo flick got less than $2,000 in its second week giving it just around $6,000 for the fortnight.

Estimates for This Week

Davis (WB) (1,700; 25-35)—'Cross Country Cruise' (U). Just another programmer and house that depends chiefly on afternoon drop-ins will get just that, no more. Maybe $2,100, certainly no more. Last week 'Big Shakedown' (WB) around $2,400.

Fulton (Shea-Hyde) (1,750; 15-25-35)—'I Am Suzanne' (Fox). Class flicker and getting class trade, patronage this house has of late come to count on due to some astute bookings. A good start, together with rave notices, expected to counteract stiff opposish, with around $6,700 in prospect for seven days. Last week 'Olsen's Big Moment' (U) yanked after three days to $2,200.

Nixon (Erlanger) (2,100; 55-83-$1.10-$1.65) — 'Queen Christina' (MG). Dismal flop in two-a-day, worst showing for any road-show picture here in years. Less than $2,000 in second and final week, giving it just a little better than $6,000 for the fortnight.

Penn (Loew's-UA) (3,200; 25-40-55-60-75)—'Fugitive Lovers' (MG) and tab 'Vanities.' It's the stage show, first here in two years, that's bringing 'em in in droves. Best trade since 1931, and should have no trouble going over the top, with plenty to spare, at $33,000. Last week 'Gallant Lady' (UA) fair at $12,000.

Pitt (Schaffer) (1,600; 15-25-40)—'Jimmy and Sally' (Fox) and 'Sweet and Lowdown' unit. House slowed down somewhat by resumption of stage show policy across street at Penn, but should still manage to turn a small profit anyway at $6,350. Last week 'East of 5th Avenue' (Col) and 'Spices of 1934' unit great at $10,000.

Stanley (WB) (3,600; 25-35-50)—'Four Frightened People' (Par). Feeling the Penn pinch plenty and in the doldrums at $5,500, maybe less. And that's some pinch for this big-seater. Last week 'Hi, Nellie' (WB) around $8,000, poor.

Warner (WB) (2,000; 25-35-50)—'Let's Fall in Love' (Col). Minor musical doesn't have any names to sell and despite nice campaign will have trouble collecting $5,750, very ordinary. Last week 'Massacre' (WB) about a grand better.

Schlesinger Series

Hollywood, Jan. 29.

Leon Schlesinger returned from a month's trip to New York, and is preparing for production of most of his Merrie Melody series of cartoons for Warners in color.

Producer will use the Cinecolor process for the cartoons, and received okay of Warner execs in the east after they saw sample picture in color, 'Honeymoon Hotel.'

3 Chi 1st Runs All with Stage Shows; 'Prince' and 'Me' $43,000; S-L $18,000 on 'Baby,' WLS Unit

Chicago, 29.

It's up to the stage shows in three of the houses this week. Run houses are all in the final sessions of their current flickers and will naturally show decreased grosses.

Three run films, 'Going Hollywood', 'Gallant Lady' and particularly 'Dinner at Eight' have been doing surprisingly good business and are all holding over longer than expected. 'Dinner' will finish three excellent weeks at the Oriental and then move over to the Roosevelt for more time. 'Hollywood' was shoved into the Roosevelt for a sudden repeat and has done the best biz there in weeks. 'Lady' is holding well, but backing out due to pressure of other flicks on the United Artists waiting list.

'Nana' is coming into the UA, preceded by the largest ad and publicity campaign this year. Understood that ad spread will touch $14,000 with Sam Goldwyn bearing approximately $12,000 of cost himself.

'Student Prince' tab and 'All of Me' are doubling at the Chicago to give that house the box-office lead of the loop by a hefty margin. Picture is choked with names that are Chicago magnets with the combo of flick and show most fitting. They build each other up.

State-Lake zooms up into the top-notch currency this week with WLS Merry-Go-Round barn unit on the stage and 'Love, Honor and O Baby' on the screen. B. & K. passed up this flicker but it's pie for this house and stage show. Looks $18,000, a heap of coin here.

At the Palace another B. & K. slough, 'Advice to Lovelorn' (UA) is coupled with 'Artists and Models' stage unit and going places, though the weakest pace of the three stage show houses on the rialto.

Estimates for This Week

Chicago (B&K) (3,940; 35-45-75) —'All of Me' (Par) and 'Student Prince' unit on stage. Upping the slate heftily with indications for $43,000, plenty of maxuma here. Last week Harry Richman with 'Fugitive Lovers' (MG) sad at $30,200.

McVickers (B&K) (2,284; 25-35) —'Fane's Baby Is Stolen' (Par). Dorothea Welck and Alice Brady figure as small box-office chances here. Night business off but attracting a smattering of matinee trade to angle for oke $10,000. Last week 'As Husbands Go' (Fox) held well to $11,900. 'Eskimo' (MG) comes in Saturday (3) after having originally been slated for the Oriental.

Oriental (B&K) (3,200; 45-50-60) —'Dinner at Eight' (MG) (3d week). Doing the heart good at the pace. Could stay longer than current third week here but goes out on Saturday (3) to make room for 'Queen Christina' (MG). Will move to the Roosevelt for holdover. In current session 'Dinner' looks capable of holding above $10,000, having completed last week's session to fine $16,800.

Palace (RKO) (2,583; 40-60-83)—'Advice to Lovelorn' (UA) and 'Artists and Models' unit on stage. Unusual to see a United Artists flicker here. House perks up currently and may touch $24,000, good under the conditions. Last week 'Greenwich Village' unit and 'Let's Fall in Love' (Col) let house slip badly to $19,300.

Roosevelt (B&K) (1,500; 25-35)—'Going Hollywood' (MG). Shoved in when 'Bedside' (WB) couldn't get started. Doing excellently for holdover from the Chicago. On $8,900 week for opener will hold until Saturday (3) when 'Dinner' comes in.

State-Lake (Jones) (2,700; 20-30-40)—'Love, Honor and O, Baby, (U) and vaude. WLS Merry-Go-Round on rostrum b.o. pie coupling for this picture. Show shoots register into top ground at $18,000. Last week 'Worst Woman in Pari' (Fox) oke $16,200.

United Artists (B&K-UA)—'Gallant Lady' (UA). Out Thursday (1) after excellent fortnight. Last week to fine $19,200 and currently over $10,000. 'Nana' (UA) follows.

Radio Drops 'Dover Road'

Hollywood, Jan. 29.

Negotiations for Radio to buy 'Dover Road' from Paramount for Clive Brook have fallen through. Brook goes into 'Family Man' at Radio.

'Dover Road' was bought for Brook by Par when the player was under contract to that studio.

Wray with Colman

Hollywood, Jan. 29.

Fay Wray is set for lead opposite Ronald Colman in his first for 20th Century, 'Bulldog Drummond Strikes Back."

Femme player is under contract to the company.

'Little Women,' $5,000, Wow Gross in Lincoln

Lincoln, Jan. 29.

With impending rumors of a shakeup in administration at the LTC houses, biz is moving on upwards regardless turning in one of the neatest January grosses felt here in a good long time. Vaude is in at the Orph with Cecil and Sally, the radio funsters, on the stage as a bolstering incentive for 'World Changes'.

Recording an excellent week just passed, the Stuart will step out with 'Little Women' currently, which, if it didn't knock the neighbors loose from their dollars, will be setting some kind of a record here. Fare is rather light in comparison in other spots, so 'Little Women' will certainly be seen. Cal Bard, at the Rialto, is doing his best with his indie stuff. Playing dual bills on split weeks, the house is holding well.

Estimates for This Week

Colonial (LTC) (750; 10-15)—'Should Ladies Behave' (MG). Okay appearance, $1,000. Last week 'Day of Reckoning' (MG) and 'Midshipman Jack' (RKO) split, nice $1,100.

Lincoln (LTC) (1,600; 10-15-25) —'Massacre' (WB). Fair $2,400. Last week 'Flying Down to Rio' (RKO) proved very effectively it can be classed a stop pic. Broke attendance records at this house for more than a year, 25c top kept it to only $3,700, but excellent.

Orpheum (LTC) (1,300; 10-15-25) —'World Changes' (WB) with Cecil and Sally on stage. Should be mighty nice with $2,200. Last week 'Take a Chance' (Par) and Jackie Merkle, mentalist, giving readings from stage tip-topped with $1,900.

Rialto (Bard) (1,000; 10-15-20)—'Curtain at Eight' (Ind) and 'Sagebrush Trail' (Mono). Dualled for a nice $1,400. Last week 'Lady' (Col) and 'Skyway' (Mono) dualled first and 'You Made Me Love You' (Ches) and 'Man Rides Alone' (Mono) dualled last, hunky-dory $1,200.

State (Monroe) (500; 10-15-25)—'Fog' (Col) and 'Fighting Code' (Col) dual. To a likely $1,000. Last week 'Man's Castle' (Col), could round up only about $650, brutal.

Stuart (LTC) (1,900; 10-25-40)—'Little Women' (RKO). Slated for a bangup $5,000. Best outlook in months. Last week 'Dinner at 8' (MG) was pretty much of a b.o. whale for a neat $3,600.

AIMEE VS. ATHEIST PORTLAND OPPOSISH

Portland, Ore., Jan. 29.

Pix getting the biz this week are 'Moulin Rouge' (UA) at Parker's United and 'Invisible Man' (U) at the Music Box. Both hitting the high spots and may hold. Parker's Broadway went combo with a pair of weak pix, 'Convention City' (WB) and 'Round Up' (FN), together holding that house up to its average.

'Suzanne' (Fox) at the FWC Paramount boosted that house up a few b.o. notches, but as a name Lilian Harvey doesn't as yet rate best seller in this burg. Hamrick's Oriental taking a b.o. upturn with WB's 'From Headquarters,' above par.

Aimee McPherson was the big competish for two days, arguing in public with Lee Smith, atheist, about God.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) —'Convention City' (WB) and 'Round-Up' (FN) combo program going fairly for possible $5,000. Last week 'Myrt and Marge' (U) plugged along for an average $3,800, better than expected.

United Artists (Parker) (1,000; 25-40)—'Moulin Rouge' (UA) getting a big play and likely to hold; first week going good, $5,800. Last week 'Dinner at Eight' (MG) ran three good weeks, third $2,700.; second $5,000; first $9,400.

Paramount (FWC) (3,000; 25-40) —'I Am Suzanne' (Fox) getting this big house a better break than recent weeks, above par at $5,000. Last week 'Miss Fane's Baby' (Par) and 'Smoky' (Fox) just average at $4,200.

Music Box (Hamrick) (1,400; 25-35)—'Invisible Man' (U) getting a big b.o. play with mild opposish, going good at $5,000 and may hold. Last week 'House on 56th St.' (WB) average $4,600.

Oriental (Hamrick) (2,500; 25-35)—'From Headquarters' (WB) going nicely for better than average $3,500. Last week 'After Tonight' (RKO) and 'Horseplay' (U) registered well and connected for $3,300. Good for this house.

BUFF BULLISH

'Ri' Looks High for $17,000—Hipp Tab Helps, $10,500

Buffalo, Jan. 29.

Box offices are holding up well during the current period and takings look generally stronger than last week.

Outstanding feature of local situation appears to be the excellent grosses being done by the 25c houses with first-run double feature programs.

'Rio' looks high for the week and the Lafayette is gaining volume for the second weeks of the resumption of its double feature policy.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55), 'Flying Down to Rio' (RKO) and stage show. Snappy start with business coming along steadily indicates $17,000. Last week 'All of Me' (Par) and stage show bettered estimate by at least a thousand, going over $16,000.

Hipp (Shea) (2,400; 25-40) Advice to Lovelorn' (UA) and 'Streets of Paris' revue. Good all round show with honors about evenly divided. Chicago Fair unit being featured strong in all publicity. Probably $10,500. Last week 'Fugitive Lovers' (MG) and vaude dropped off, average show, $9,600.

Great Lakes (Shea) (3,400; 25-40), 'Eskimo' (MG). Not regarded as particularly strong bet for here, may get $7,500. Last week 'Roman Scandals' (UA), second week of this one slumped to $6,300, making something over $19,000 for the two weeks.

Century (Shea) (3,400; 25), 'As Husbands Go' (Fox) and 'Emperor Jones' (UA). Running about even with last week for an estimated $6,500. Last week 'Lady Killer' (WB) and 'Olsen's Big Moment' (Fox) bettered estimates considerably at $6,500.

Lafayette (Ind.) (3,400; 25), 'Cross Country Cruise' (U) and 'East of Fifth Avenue' (Col.). Takings moving up steadily, may go to $7,000. Last week 'Shadows of Sing Sing' (Col.) and 'Sweetheart of Sigma Chi' (Stand.), five-day week to excellent gross with Sunday turnaway, $6,000.

Denver Better; Orph, $16,000; 'All of Me' 7G's

Denver, Jan.

Orpheum is skyrocketing toward its best take in months. Sunday biggest Sunday since Harry Huffman took over Orpheum more than year and half ago. Holdouts afternoon and night with continuous standups since one o'clock Sunday. Folks buying tickets at last show, even when told stage show had started and seats would not be available for some time. Leo Carrillo in person proves real draw. Other first runs better than average except Aladdin, which should hang up a par. Tabor with second run and neat stage show stood them to sidewalk Saturday night and looks headed for four grand for second week in row. Mild weather continues with no indication of cold weather. Aladdin, $3,500; Denham, $7,500; Denver, $8,000; Orpheum, $16,000 and Paramount, $3,000.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40) —'House on 56th Street' (WB). Viola K. Lee at the organ, $3,500. Last week 'Candlelight' (U) had an above average week and closed with $4,000.

Denham (Heilborn) (1,500; 25-30-40)—'All of Me' (Par). Stage show with Jerry Ross, $7,500 indicated. Last week 'Miss Fane's Baby Is Stolen' (Par) finished poor and was taken out after six days so the house would have a Tuesday opening—the reason being that the Denham and 14 other houses are giving away an auto on that night.

Denver (Huffman) (2,500; 25-35-50)—'Eskimo' (MG). Edna Dodd at the organ. Around $8,000, light. Last week 'Little Women' (RKO) was given eight days, and because of the big gross, $15,000, has been taken to the Paramount for a second week.

Paramount (Huffman) (2,000; 25-40)—'Little Women' (RKO). Around $3,000 for holdover. Last week 'Advice to the Lovelorn' (UA) did better than average and finished with a good $3,000.

Orpheum (Huffman) (2,600; 25-35-50) — 'Flying Down to Rio' (RKO). Leo Carrillo in person and stage show. Smacks $16,000. Last week 'Going Hollywood' (MG), with a smooth stage show, did better than average by about 30% and closed with $13,000.

B'way B.O. Pace Spotty, but Mostly Oke; 'Ghoul' Strong $22,000; Hopkins Aids Par, 45G; MH 80G; 'Beloved' 28G

Sudden cold spell yesterday (Monday), following a wet Sunday, will keep this week's grosses down a little, but a good beginning and a fairly potent list of attractions will keep the figures at a satisfactory level none the less.

The outstanders are the Paramount and Rialto. Former has Miriam Hopkins as a personal to bolster the picture, 'Four Frightened People,' DeMille's latest. She won't do what Eddie Cantor did the previous week, nor is she expected to, but off to a strong start at the box office, the result will be an easy $45,000. Cantor drew a flat $55,000, which made himself and his $15,000 stage show well worth the cost.

Nothing short of a surprise is 'The Ghoul,' a chiller, at the small-seater Rialto. Picture went off in a gallop, doing capacity business the first three days, and from all indications will get $22,000 or better, almost the theatre has scored since Arthur Mayer took over its operation. It holds over a second and possibly a third week.

Another picture that is doing more than was expected, 'As Husbands Go,' will keep the Music Hall away from tears. The trend of the business points to an $80,000 week, beating 'I AM Suzanne,' which failed to go over $74,000.

For a change the Palace is also doing better than it has been. It's the picture mostly, 'Flying Down to Rio,' with a possible $15,000 in sight, but belved partly due to the Pal getting product first after the Hall without day-and-dating product with the Center and other RKO houses.

Among the houses which are failing to go places the most notable disappointment is the Capitol, which has seemingly lost its momentum. 'Women in His Life,' which cried for a supporting stage show of names if any picture did, but failed to get it, will not do as well as its predecessor, 'Eskimo,' which let the theatre down to a bare $26,000. 'Women' looks brutal at an indicated $20,000. 'Eskimo' is at the State currently. Its chances there are meagre, probably no more than $15,000, if that. The picture is hardly a natural if the cold weather has anything to do with it.

Old Roxy is playing 'Beloved' to fairly good attention. It looks to garner $25,000 or thereabouts.

Second week of 'Fashions of 1934' at the run Hollywood not up to expectations, $12,500, while on its holdover at the Strand 'Massacre' is fairish, considering everything. Barthelmess pic is gaited to reach $14,500. 'Hi Nellie' succeeds tomorrow night (Wednesday).

The Hollywood, reopened by Warners sometime back as a run operation, is closing up when 'Fashions' is ready to call it quits. No date set as yet, but probably in two weeks or so.

Rivoli, after a fine first week of $40,000 on 'Gallant Lady,' lets down more than anticipated to a current, indicated take of $27,000, okay but not what was hoped for. Just one more week appears likely, with 'Moulin Rouge' to follow in, probably Tuesday (6) or Wednesday (7).

Estimates for This Week

Astor (1,012; $1.10-$1.65-$2.20)—'Queen Christina' (MG) (5th week): Continuing to run a good profit for Metro and no indication as to when picture will call it quits. Successor not yet mentioned.

Capitol (5,400; 35-75-85-$1.10)—'Women in His Life' (MG) and stage show. They're snubbing this one and doubted that the week's gross will be more than $20,000 after a very turgid beginning. That's worse than last week's painful $26,000 on 'Eskimo' (MG).

Hollywood (1,553; 35-65-75-85)—'Fashions of 1934' (WB) (2d week). Off to a snappy start at $19,200 but on its second stretch of seven days just fairish at $12,500. May stick it out two weeks more, when house turns out the lights.

Mayfair (2,200; 35-55-65)—'16 Fathoms Deep' (Mono) (2d week). On 11 days $15,500, a surprising grosser for this theatre. 'Frontier Marshall' (Fox) opened last night (Monday).

Palace (1,700; 35-40-55-75)—'Flying Down to Rio' (RKO) and vaude. Protecting the house by not day-and-dating picture with neighborhoods, the result will be better than average, perhaps $15,000. Last week 'Design For Living' (Par), now at the Center, fairly good $13,500.

Paramount (3,664; 35-40-55-75)—'Four Frightened People' (Par) and stage show. Miriam Hopkins on a personal here, boosting box office to $45,000 or better depending on weather, big takings. Eddie Cantor on stage week in support of 'Miss Fane's Baby' (Par), which rated notices, the answer was an excellent $55,000.

Radio City Music Hall (5,945; 40-60-85-99-$1.65).—'As Husbands Go' (Fox) and stage show. Going over expectations with odds even of reaching $80,000 on the week. 'Nana' (UA) comes in for probable fortnight's stay Thursday (1). Last week house got $74,000 on 'I Am Suzanne' (Fox), not hot but better than figured for.

Rialto (2,000; 35-40-65). — 'The Ghoul' (GB). Karloff chiller started off to capacity and if not hurt by weather, should strike $22,000 or better, beautiful. Holds over. Let's Fall in Love' (Col), in ahead, was a disappointer even though Arthur Mayer increased his ad budget on it. Wound up at $10,500.

Rivoli (2,200; 40-55-75-85).—'Gallant Lady' (UA) (2d week). Not holding up as expected but may top a fairly good $27,000. On the first heat of seven days, $40,000, big. 'Moulin Rouge' (UA), a musical, next.

RKO Center (3,525; 25-40).—'Design for Living' (Par) four days, and 'Eight Girls in Boat' (Par), three days. Not so well, $12,000. Last week 'Sitting Pretty' (Par), four days and 'White Woman,' $11,500.

Roxy (6,200; 25-35-55-65).—'Beloved' (U) and stage show. A pretty good $28,000 appears to be the answer. 'Cross Country Cruise' (U) was poor, $18,400.

Strand (2,900; 35-55-75-85). — 'Massacre' (WB) (2d week). Ends its two weeks' playdate here at a probable $14,500 on the holdover, okay. First week was $20,700, good. 'Hi Nellie' (WB), opens Jan. 31.

State (2,000; 35-55-75). — 'Eskimo' (MG) and vaude. Doubted to get more than $15,000, if hitting that. Last week 'Lady Killer' (WB) drew the Cagney followers, and Cab Calloway his fans for big $24,000.

'MISS FANE'S BABY' $10,000 IN NEWARK

Newark, Jan.

Looks like nice business almost everywhere this week, with of course, Loew's leading off with 'Roman Scandals.' At Proctor's 'Connie's Hot Chocolates' on the stage is pulling up 'A Man's Castle' on the screen to close to $15,000. There doesn't seem to be much interest in 'Miss Fane's Baby' at the Newark, but the Branford will do all right with a good double bill, 'Massacre' and 'Beloved' to near $10,000.

Sidney Franklin has reopened the Little with Hungarian and Yiddish films, but will follow with German and French of the class type.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Massacre' (FN) and 'Beloved' (U). Had a crowd Sat. nite and the kind of double bill that ought to hit 'em right. Should be nice at $10,000. Last week 'Easy to Love' (WB) and 'Bombay Mail' (U), mild at $8,000.

Capitol (WB) (1,200; 15-25-35-50)—'Going Hollywood' (MG) and 'Design for Living' (Par). Good bill will come near the recently approached good $5,000. Last week 'House on 56th Street' (WB) and 'Take a Chance' (Par), almost made it with $4,900.

Little (Franklin) (299; 35-40-50) —'Fali Rouzsasz' (Hungarian) and 'Live and Laugh' (Jewish Talking Picture Co.), split two and five. Opening without much publicity and not really under way yet. May get only $700.

Loew's State (2,780; 15-75)—'Roman Scandals' (UA) and vode. Going to be big, of course, and should beat the fine $18,000. Last week 'Fugitive Lovers' (MG) picked up to nearly $12,000, weak.

Newark (Adams-Par) (2,248; 15-99)—'Miss Fane's Baby Is Stolen' (Par) and vaude. They don't like this one and it may do a little over $10,000. Last week 'Eight Girls in a Boat' (Par) with a colored show on stage went over $13,000.

Proctor's (RKO) (2,300; 25-35-40-55-60-75-85)—'Man's Castle' (Col) and Connie's Hot Chocolates on stage. Stage show credited with most of draw which may pull to an okay $15,000. Last week 'Flying Down to Rio' (RKO) with the Roger Murrell unit, good at nearly $16,000.

Terminal (Skouras) (1,900; 15-25-40)—'Let's Fall in Love' (Col) and 'If I Were Free' (RKO). First runs and still keeping bigger ads. Ought to be okay with $4,000. Last week 'Little Women' (RKO), good at nearly $1,500.

Some Good Pix in Minneapolis

'Eskimo,' 'Candlelight,' 'Convention City' Nice, but Biz Must Build to Be OK

Minneapolis, Jan. 29.

Some hotcha pictures currently as far as entertainment goes, but none of them apparently very hot in a box-office way. List includes 'Eskimo,' 'By Candlelight' and 'Convention City.' All drew fine notices. Yet there's no great influx of customers anywhere, but hoped that biz will build throughout the week.

Manager Harold Kaplan, of the Minnesota, and MGM Exploiteer Morry Abrahams staged a huge campaign for 'Eskimo,' drenching the film with the spotlight of publicity. Their efforts deserve a better box-office reward than thus far has accrued, but the picture's title is against it. The critics' raves plus word-of-mouth boosting by pleased patrons may help to overcome the handicap and lead to a pretty good $10,000.

'Convention City,' at the Orpheum, also is garnering plenty of favor, and should breeze through with a fairly strong but far from sensational $8,000. The cast line-up is a considerable help, and the picture was well sold.

Boosted aplenty by the critics, 'By Candlelight' is drawing class trade to the sure-seater World. Thanks to Lee Tracy's pulling power and a smart title, 'Advice to the Lovelorn' is doing right well for the Lyric. In 'The House on 56th St.' the State has an entertaining picture but weak box-office sister.

Estimates for This Week

Minnesota (Publix) (4,200; 25-35-40), 'Eskimo' (MG). High-powered exploitation and advertising campaign drew public attention to this one. Critics' raves also helped to excite interest. Title, however, an obstacle, and will do well to top $10,000, pretty good. Last week 'Gallant Lady' (UA), $9,000, fair.

Orpheum (Publix) (2,890; 25-35-40), 'Convention City' (FN). Manager Emil Franke did neat selling job on this one. Cast names also an asset. Picture very well liked, too. Off to a mild start, but should build, probably about $8,000, good. Last week 'Invisible Man' (U), dropped off after a very big getaway, but finished to good $7,000.

State (Publix) (2,200; 25-35-40), 'House on 56th St.' (WB). Kay Francis not much of a card here. Having rather rough going, although giving satisfaction. Looks like around $4,000, light. Last week 'Should Ladies Behave' (MG), $3,700, (MG), $3,700, light.

Worl (Steffes) (300; 25-35-50-75), 'By Candlelight' (U). First American-made feature to be shown by this foreign talker house and lauded by critics and customers. Class trade turning out en masse, maybe $1,400. Last week, second week of 'Waltz Time' (Gaumont), $1,100, fair.

Uptown (Publix) (1,200; 25-35), 'Alice in Wonderland' (Par). About $3,000 indicated, good. Last week 'Dancing Lady' (MG), $2,800, oke.

Lyric (Publix) (1,300; 20-25), 'Advice to Lovelorn' (MG). Tracy still a draw here in spite of unfavorable publicity. Title a help, too, looks like good $3,000. Last week 'Miss Fane's Baby Is Stolen' (Par), shoved in to take advantage of newspaper publicity in connection with Bremer kidnaping and after two-day brodie of 'Jimmy and Sally' $1,500 for five days, light.

Grand (Publix) (1,100; 15-25), 'Little Women' (RKO). Third loop run may get big $2,000. Last week 'Only Yesterday' (U), second loop run, $1,500, good.

Aster (Publix) (900; 15-25), 'Christopher Bean' (MG), second loop run, and 'His Double Life' (Par), first run, split. Maybe $700, light. Last week 'I'm No Angel' (Par), fourth loop run, $1,400, good.

Ted Lewis Mopping Up in Indpls, 18½G; 'Beloved' Okay $6,800

Indianapolis, Jan. 29.

It's a heavy haul to the bank every day this week at Loew's Palace with Ted Lewis drawing the money by scoopfuls. His present pace indicates a record-smashing $18,500 gross, which is better than anything to play that house since the locally-made Metro film, 'Speedway,' cleaned up about five years ago.

Next best in the downtown district is the Lyric with John Boles in 'Beloved' plus a good vaude bill. It'll withstand the Lewis landslide very well with an okay $6,800.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 20-25-40)—'She Done Him Wrong' (Par). Revival of this one surprised by hitting a moderately good stride of $3,000, in spite of numerous runs in nabes. Last week 'I Am Suzanne' (Fox) was bad at $2,100.

Circle (Katz-Feld) (2,600; 25-40)—'Four Frightened People' (Par). Not doing anything with only $3,600 looming up. Last week 'All of Me' (Par) was slightly better, but still only fair at $4,200.

Indiana (Katz-Feld) (3,100; 20-25-40)—'Easy to Love' (WB) and 'Long Lost Father' (RKO), split. Having very tough going at $4,000, weak. Last week 'Son of Kong' (RKO) and 'Bedside' (FN) brutal at $3,000.

Lyric (Olson) (2,000; 20-25-40)—'Beloved' (U) and vaude. Running along very healthily toward a mark of $6,800, okay. Last week 'Cross Country Cruise' (U) and vaude especially good at $7,400.

Loew's Palace (Loew's) (2,800; 25-35-55)—'Sons of Desert' (MG) and Ted Lewis on stage. Very near best-ever mark for house with $18,500 in sight, tremendous. Last week 'Roman Scandals' (UA) alone clicked big at $13,200.

Ellington-Love,' 18G; 'Skitch' Wow 25G, 'Design' 17G; Wash. OK

Washington, Jan.

'Design For Living' is the big question mark this week. Pic was previewed for critics week before opening and columns have been filled with it ever since. Both after screening and following opening, the paper boys hopped on it for scrapping Coward's lines. But most of them followed up by going overboard on it as a swell pic. Paying patrons, however, never got past the knocks, staying away in droves because of Coward angle.

Word of mouth as audiences go out raving, should mean a swell build-up. One critic took second day opportunity to specifically point out that public wasn't doing right by the film. He reiterated lament at lack of Coward touch, but repeated that such didn't mean it wasn't an excellent movie.

Other interest this week is 'Man of Two Worlds' at Keith's. Lederer is getting raves from critics, but public just can't see an Eskimo lover.

Estimates for This Week

Fox (Loew) (3,434; 15-25-35-50-60)—'Mr. Skitch' (Fox) and vaude. Despite mild reviews, Will Rogers is doing usual big gross. With little help from stage names he set new Saturday record for house held by Eddie Cantor in person. Maybe nice $25,000. Last week Buddy Rogers on the stage was reason for 'Eight Girls in a Boat' (Par) getting o.k. $22,500.

Earle (WB) (2,424; 25-35-40-60)—'Easy to Love' (WB) and Duke Ellington's revue on stage. Usual Ellington popularity combined with spicy comedy with WB comedy names is headed for nice $18,000. Last week 'Four Frightened People' (Par) pulled Colbert fans and those who read book. Capt. Proske's tigers built up on stage and along with Fifi Dorsay, turned in o.k. $16,500.

Palace (Loew) (2,363; 15-25-35-50-60)—'Design for Living' (Par). Going nicely but boys hoped for a sensation. Widely publicized dissimilarity with Coward play is hurting, but when merit of film gets around it should pick up. Probably nice $17,000. Last week 'Roman Scandals' (UA) slipped. Second week showed profit, however, with o.k. $9,000.

Keith's (RKO) (1,850; 15-25-35-50-60) — 'Man of Two Worlds' (RKO). Nice campaign on Lederer and nice reception accorded him as an actor. Eskimo angle isn't drawing though, maybe satisfactory $7,000. Last week 'If I Were Free' (RKO) pulled a surprise and picked up to finish with very nice $10,000 after average start.

Rialto (U) (1,853; 15-25-35-40-50)—'Cross Country Cruise' (U). Novelty of bus angle was spoiled by 'Fugitive Lovers' which got here first. Critics were tolerant, however, and week should o.k. $5,500. Last week 'King for a Night' (U) got by with fair $4,500.

Met (WB) (1,583; 15-25-35-40-50-60)—'Son of Kong' (RKO). Doing better than expected, but nothing like the original Kong. Maybe o.k. $6,000. Last week 'Girl Without a Room' (Par) suffered, light $4,000.

Columbia (Loew) (1,263; 15-25-35-40)—'Olsen's Big Moment' (Fox). Acceptable with $3,000. Last week 'Dinner at Eight' (MG) got very big $5,000 on return downtown after four weeks at higher prices.

Doubtful Luck

Hollywood, Jan. 29.

Picked by Century of Progress officials as winner of a batch of screen tests made at the Chicago fair, the young male contestant showed up at a studio seeking a job.

As a diploma of his success he showed the casting director his prize—a six months' subscription to a fan mag.

'Carolina's' $5,500 Redeems Gaynor In Baltimore

Baltimore, Jan. 29.

Currently the dark clouds lift and every spot in loop is nicely nominated for winnings. The one best bet and a sure town-topper is the Century where Wheeler and Woolsey are heading a strong stage and baiting 'em in from 20-mile radius.

The New is experiencing its brightest stanza in months with 'Carolina.' 'Adorable' brodied at this spot last summer and was yanked after five days. Astounding at the time and consequently it was with some trepidation management watched for coin-clinking activity when current Gaynor picture opened. Backed by biggest bally campaign the New has accorded a piece since 'Berkeley Square,' 'Carolina' went to the fore with the starter's gun and will come off with strong $5,500, which will mean hold-over.

Estimates for This Week

Century (Loew-UA) (3,200; 25-35-40-55-66)—'Sons of the Desert' (MG) and Wheeler and Woolsey topping stage fare. Laurel and Hardy exhibiting just moderate drafting potency; it's the Wheeler and Woolsey combo that's primarily punching the ticket, $17,500, sweet. Last week, 'Women in His Life' (MG) and Max Baer heading five acts, with b. o. chance dependent on Baer, surged badly last few days and came off with fair $15,200.

Hippodrome (Rappaport) (2,500; 25-35-40-55-66)—'Long Lost Father' (RKO) and four acts. Attendance first two days slenderest this indie vaudfilmer has experienced since summer. Depending on Barrymore name over flick. Stage show receiving detrimental word-of-mouth and indications are for $12,000 week, mild but profitable with light vaude layout. Last week, 'The Meanest Gal in Town' (RKO) and Bert Lahr on stage, snagged good $14,300.

Keith's (Schanberger) (2,500; 25-30-35-40-50)—'Beloved' (U). Opened supper show Wed. (24) to immediate box office results. Boles has built up self for heavy matinee patronage from women. Sound $5,000. Last week, 'Cross Country Cruise' (U) got off with oke $4,600.

New (Mechanic) (1,800; 25-30-35-40-50) — 'Carolina' (Fox). Janet Gaynor redeeming self at b.o. after last pic's fliv. Strong houses in attendance first three days. Lionel Barrymore on screen initial time in this Fox product outlet, a pleasant variation for clientele, and he's a consistent wicket impressionater in these parts. A cinch to snatch big $5,500. Last week 'Sleepers East' (Fox) suffered from set of bad press notices, but oke at $3,800.

Stanley (Loew-UA) (3,450; 25-35-40-55-66) — 'Hi, Nellie' (WB). Just fair opening days recorded, but picture evoked unqualified raves from critical gentry certain to effect build-up. Title held hindrance and house sought to substitute more comprehensible tag, but WB demurred. Muni doesn't pack any real following here, but picture acquiring rep that will bike take to sound $12,000. Last week 'Eskimo' (MG) never got started and limped out with mild $10,500.

DETROIT'S DOLDRUMS, 'CAROLINA' BEST, 25G

Detroit, Jan. 29.

With little to stir the appetites this burg is running behind on grosses this week. 'Carolina' with Janet Gaynor and Lionel Barrymore is stimulating a little at the Fox and that house looks to the best locally. Only other attraction of importance is Ann Harding in 'Gallant Lady' at the United Artists.

The Michigan with 'All of Me' and stage is comparatively mild, while the State with the State-Lake policy and 'The Big Shakedown' at a low scale has yet to hit its stride locally. Pictures have broken bad for this house and last week didn't help any with a second-run picture.

The Fisher, getting 'Dinner at Eight' after two weeks at the United Artists, is getting a fair break on attraction, and will do okay this week, following a series of very mild takes. The Downtown is back to double billing again with 'Aggie Appleby' and 'Olsen's Big Moment' after a week of 'Flying Down to Rio.'

Last week the Fox did the business of the town with 'I Am Suzanne' with 'Artists and Models' on the stage. While the weekdays fell off, the week-end brought in enough to give a profit on the whole, with a fair $24,000.

The Michigan with 'Student Prince' on screen was fair, but the unit cost too much to give the house anything on the black side of the ledger at a mild gross of $19,000. 'Dinner at Eight' at the United Artists was fair in its second week for $7,000.

The State lost a little from its previous week for a fair $6,000 with a State Lake stage show and a second-run of 'Dancing Lady,' which had had a two weeks' run at other first-run houses and was day and dated with the second-run nabes. The Fisher found Dorothy Wieck a mild draw in 'Miss Fane's Baby' for a very weak $3,500. The Downtown had a nice time of it with a second week of 'Flying Down to Rio' for a nice $5,500.

Estimates for This Week

Fox (Ind-RKO) (5,100; 15-25-35-40-55) 'Carolina' (Fox) and stage show. Nicely for $25,000. Last week 'I Am Suzanne' (Fox) and 'Artists and Models' unit on stage, fair $24,000.

ichigan (Par-D) (4,045; 15-25-35-40-55) 'All of Me' (Par) and stage show. Light for $15,000. Last week 'Student Prince' tab on stage and 'By Candlelight' (U), mild $19,000.

United Artists (Par) (2,018; 15-25-35-40-55), 'Gallant Lady' (UA). Fair for $8,000. Last week 'Dinner at 8' (MG), second week, fair $7,000.

State (Par) (3,000; 15-20-25-35-40) 'Big Shakedown' (WB) and State Lake policy. Mild $6,000, same as last week. 'Dancing Lady' (MG), second run.

Downtown (RKO-Ind) (2,665; 15-25-35-40) 'Aggie Appleby' (RKO) and 'Olsen's Big Moment' (Fox). Light, $4,000. Last week 'Flying Down to Rio' (RKO), good, $5,500.

Fisher (Par) (2,750; 15-25-35-40). 'Dinner at 8' (MG). Up to $5,000. Last week 'Miss Fane's Baby' (Par) mild $3,500.

'Gallant Lady' $5,000, 'Massacre' $4,500 as New Prices Prevail

Seattle, Jan. 29.

With Paramount and Roxy dropping admish prices radically last week and with additional at same time to show value, this week finds town settling down, and the price war still a topic, but not spreading —as yet.

Orpheum holding to 35 cents as it did before dropping vaude. Duals rule, and extra exploitation being used to help hold up. Sunday nights 'Pilsner beer radio program put on from stage, has some draw. This week Snohomish Indians, nonpro, are on the stage, some dozen of them, in native dances and songs. Teepees in front of theatre, at Times Square, give more atmosphere to this added novelty, with real injuns there. Big news this week is 'Dinner at Eight' holding for second week at Fifth avenue.

Estimates for This Week

Blue Mouse (Hamrick) (950; 25-35)—'Lady Killer' (WB) with Cagney heavily billed, indicated $2,500 is poor. Last week 'The Invisible Man' (U) dropped off some, but fair at $3,000.

Coliseum (FWC) (1,800; 15-25)—'Broadway Thru Keyhole' (UA) and 'Olsen's Big Moment' (Fox) first half; 'Prizefighter and the Lady' (MG) and 'My Weakness' (MG) last half, indicated $3,500, fair. Last week 'Blonde Bombshell' (MG) and 'Tillie and Gus' (Par) dual, first half, good at $2,000, four days; then 'Meet the Baron' (MG) and 'Mad Game' (Fox) three days, flop, $1,100, for week's total, $3,100. Dual splits stop this week, as product has been caught up with.

Fifth Avenue (vergreen) (2,400; 25-40)—'Dinner at Eight'' (MGM) second week, expected to garner okay $6,500. Last week, same film, big at $12,400.

Liberty (J-vH) (1,900; 15-25)—'Police Call' (Showman) and 'Horse Play' (U) with Slim Summerville, dual, doing nicely for $3,500. Last week 'You Made Me Love You' (Maj) and 'The Fighting Code' (Col) dual, good, $3,900.

Music Box (Hamrick) (900; 25-35—'Gallant Lady' (UA) set in for two weeks, anticipated this week gross will ride to $5,000. Last week

Stage Units Set Hub Pace

'Queen Christina' Quick Fold-Up at $1.65— 'Hi, Nellie,' Dual, $10,500

Boston, Jan.

Rialto's more heartened by mammoth biz Mary Pickford did for Met than by promise of current week's bills. It's a big thing to know public's got a purse with something in it, proven by the way they jammed in to see their film sweetheart. Outlook's quite fair all around town, with but two high spots, and those corners brightened only by stage offerings. New fil in general are just about so-so, worse.

Estimates For This Week

Majestic (Shuberts) (1,600; $1.65 top)—'Queen Christina' (MG). Suddenly announcing folding next Friday eve after but two weeks. Last week, slid through to $8,000, when it was expected to double that. Five grand for this week forecast, not a bit hot.

Keith's (RKO) (4,000; 25-35-50)—'Beloved' (U). Seeming set to do nice $12,000. Last week, 'I Am Suzanne' (Fox) came through to very nifty $14,000.

Boston (RKO) (4,000; 35-50-65)—'King For a Night' (U). But the big draw is 'The New Yorkers' on stage. For a second week the competish between this spot and Met is fierce. Mary Pickford copped the cream for the Publix house first round, and now it's nip and tuck, with each house getting brisk biz out of two expert footlight revues. Boston should go $24,500, big. Last week, 'As Husbands Go' (Fox) and Doris Kenyon heading vaude bill, finished for very neat $23,000.

Orpheum (Loew's) (3,000; 30-40-50)—'Fugitive Lovers' (MG) and vaude; in the swim to hit $14,500, excellent. Last week, 'Roman Scandals' (UA) and vaude, swung up to a corking $16,000.

State (Loew's) (3,000; 30-40-50)—'Eskimo' (MG). Getting critical raves, but not the b.o. socko. Doing better than fair, and likely to knock off $12,500. Last week, 'Gallant Lady' (UA) hit at $13,500, pleased all hands.

Met (M&P) (4,330; 30-40-50-65)—'Search for Beauty' (Par) with 'Crazy Quilt' on stage doing the pulling. Revue is a knockout for this spot. Handsomely headed toward a plenty hey-hey $34,000. Last week, Mary Pickford, aided naught by screen or accompanying revue, did the miracle for house, piling up a vast $56,000, just double the 'nut,' and giving Mullin and Pinanski plenty profit, and more than doubling Mary's $10,000 fixed sum, by her percentage of the over and above. But the star did something more—she had the whole town interested, and brought in folks who had lost the theatre habit. Her visit was a tonic for show biz. Credit to Frank Bruner too for expert handling.

Paramount (M&P) (1,800; 35-45-55)—'Hi, Nellie' (WB) and 'Orient Express', former the draw, and sittin' pretty for prospective $10,500. Last week, 'Convention City' (WB) and 'His Double Life' (Par release) climbed to velvety $9,800.

GOLDWYN'S 'SCANDALS' TOPS B'KLYN, $20,000

Brooklyn, Jan. 29.

Letdown in business at box offices. Local critics unsympathetic in pic reviews.

Best is 'Roman Scandals,' at the Loew's Metropolitan. Maybe $20,000.

Estimates for This Week

Paramount (Shea) (4,000; 25-35-50-65)—'Four Frightened People' (Par), and stage show with Jack Powell and Vera Van. Nothing exciting, a feeble $15,000. Last week, 'Miss Fane's Baby Is Stolen' (Par) $13,000, so-so.

Fox (FM) (4,000; 25-35-50)—'Cross Country Cruise' (Fox), and

(Continued on page 25)

'The House on 56th St.' (WB) second week, good, $2,500.

Orpheum (Oldknow) (2,700; 25-35)—'Massacre' (FN) and 'Eight Girls in a Boat' (Par) dual, exploitation nifty helping, expected $4,500, good. Last week 'His Double Life' (Par) and 'Big Shakedown' (FN) dual, started slowly, built a little, but only fair at $3,900.

Paramount (Evergreen) (3,106; 20-30)—'Sons of the Desert' (MG) with stage, vaude headliners, 4 Albee sisters, Buffano stage band and Isham organist, expected to touch $7,000. Last week 'Fugitive Lovers' (MG) and stage, big at $6,800. New low prices clicking.

Roxy (J-vh) (2,300; 15-25)—'Girl Without a Room' (Par) and 'King for a Night' (U) dual, anticipated around $3,900, okay. Last week 'Last Roundup' (Par) and 'Let's Fall in Love (Col) dual, okay $3,600.

N. S. WALES PROBES FILMS

Films Versus Plays

'Reunion' Play Hurt by Pic, but 'Chris Bean' the Other Way Around

London, . 20.

The old argument whether a film affects a play or vice versa is again under discussion. From recent experience in the West-End, it looks any odds they both hurt each other.

'Reunion in Vienna' opened at the Lyric recently, with the Lunts starring, and was given a marvellous press, warranting it playing to absolute But show, while doing , not capacity. Only reason attributed is the picture has just been generally leased.

'Christopher Bean,' on the other hand, with Marie Dressler, opened at the Empire, where Dressler is always sure of a fortnight, and lasted only a week. In this case, it can be accounted for by the fact that Gilbert Miller has been running 'Bean' as a play, starring Sir Cedric Hardwicke, for eight months.

20% TAX CUT MOLLIFIES AUSTRIAN EXHIBITORS

Vienna, 20.

Federal government has reduced the tax on picture theatres by 20%, thus mollifying exhibs who have been talking strike for some months. Exhibs claim this isn't enough and are going to continue their fight with the government.

Biggest trouble in Vienna, exhibs claim, is that double taxation, by the munipical and Federal governments, is too much to take. Also Viennese audiences are toughies to please. Only high-priced exhibitions can get anywhere, ordinary program fodder being given the go-by by Viennese picture customers. Means that theatres have to take it on the chin when showing program pictures or quickies and they can't get enough top entertainment to go around.

Considerable unemployment in Austria is no help, either, with the political situation another deterent to theatre patronage.

Hungary Stops Export Of 'Balaton,' Fejos Pic

Budapest, Jan. 20.

Much commented is the refusal of an export permit for 'Judgment of Lake Balaton,' Paul Fejos picture made here. Export of Hungarian pictures is subject to special permission in each case.

'Balaton' ran here with moderate success, opinion being that it is too much of an 'export article' to have much local appeal. Now export permit was refused on the grounds that it tends to show Hungarian art in unfavorable light and is bad propaganda for the country.

Australian Feelers

Hollywood, Jan. 29.

Feelers have been sent to several writers, directors and other studio employees here regarding whether they would go to Australia to work in films. Bids came from New York and were non-committal as to details.

Reports are that a film producing company will be formed in Sidney.

Kraska Takes Hub Artie

George Kraska has leased the Fine Arts theatre, Boston, from Loew's and will continue it as a foreign language film house. Loew's had been operating it that way for the past few years with Kraska in as manager.

Kinematrade, in New York, will act as Kraska's booking agent.

Excl. the Finnish

Government of Finland has thumbed Par's 'Take a Chance' and 'This Day and Age' on moral grounds.

Par's 'Temple Drake' was turned down last week by censors in Holland.

Filmed Stage Play And Talking Silent Differ, Says Pagnol

Paris, Jan. 20.

Paris picture crowd is now divided into Pagnolists and Antipagnolists, due to Marcel Pagnol having opened a controversy as to talkers, meaning filmed staged plays, and not silents with dialog injected. He claims that talkers have nothing to do with pictures as they used to be, that the old film people must go and make way for stage people, not only as actors but also as writers and directors.

To prove that, he directed a talker version of the Dumas comedy 'Genre de Monsieur Poirier' and an original, 'Jeoffroy', doing as good a job of both as could be expected of somebody without much technical experience.

Pagnol runs a magazine, 'Cahiers du Film', and in the opening number stated the controversy in such a way that nobody in the business could ignore it.

Pagnol wrote some of the most successful recent legit plays produced in France including 'Topaze', 'Marseilles' and 'Fanny', all of which he filmed, taking the legit version straight over without changing a line, in accordance with his theory.

METRO COMPROMISES

True, It's a Little Late, But Austria's Honor Is Saved!

Metro has acceded to the request of the Austrian government and has ordered a number of changes in 'Reunion in Vienna.' Title is being switched to 'Reunion' and about a reel of the continuity will be cut so that there will be no allusion in the film to Vienna or the Hapsburgs. Film was released in May, 1933, and has already been shown in about 90% of its possible territory.

Trouble started a long time after the film got going because no one objected to the picture until it reached South America. Austrian minister in Buenos Aires didn't like the 'insult to the Hapsburg dynasty' and registered a formal complaint. Austrian government then asked Metro to withdraw the film all around the world or all Metro product would be barred from Austria. Compromise was made on the cuts.

Dutch Censor Again

The Hague, Jan. 20.

Dutch censor has been tame for months but started the new year with two bans. Mary Pickford's 'Secrets' (UA), was not passed for youthful fans and the distributor has option of making several cuts with which pic would be passed, for children under 14, or leave film unclipped and admissible for adults only.

Metro Goldwyn film 'Reunion in Vienna' dealing with the Hapsburg House considered defaming not only former reigning princes in general but Austria in particular. Board banned film without options.

NATHAN'S N. Y. O.O.

John B. Nathan, Paramount g.m. in Central America, arrives in New York today (Tuesday) for a couple weeks' stay.

It's his annual h.o.o.o.

GOVT. INQUIRY OF PIC FIGHT

Distrib-Exhib Quarrel Now in Open — American Methods Decried by Anzac Exhibs, Despite Highest Film Tax in World—Britishers Pay Nothing for Entry—Loew Theatre Building a Factor

MAY BREAK UP COMBINE

IC GORRICK

Sydney, Jan.

The Premier of New South Wales has ordered a probe into the picture industry following the squabbles between American distribs and local exhibs. F. W. Marks, a local accountant, has been appointed by the government to carry out the extensive probe ordered.

The powers of the government so far are rather limited, but if evidence is withheld for any reason by either side, it is anticipated that the government will pass legislation to give Marks the powers of a Royal Commission.

At present, Marks will ask those with interests in either branch of the industry to come forward and give evidence as to the conditions in New South Wales so far as the picture business is concerned. All other State governments are watching with great interest the move made by New South Wales, and a nation-wide probe may result.

Trouble between distribs and exhibs started with the forming of General Theatres and the buying-pool originated by this combine.

Distribs have objected all along to G. T. buying pictures for the nabe exhibitors and argue that the exhibs should buy their own pictures in the open market.

Constant Conflict

The distribs and G. T. have been in constant conflict over percentage

(Continued on page 59)

GERMAN D.L.S. REORGANIZED

Berlin, Jan. 20.

The Deutsches Lichtspiel Syndikat A. G., which suspended payments in October 1932, when several large German film companies were forced to the wall, and which has since been operating for salvage purposes as the Deutsches Lichtspiel Syndikat G. m. b. H., has been reorganize under the guidance of government film officials and will henceforth carry out its original purpose of co-operative production and distribution by indie exhibs.

With the assistance of the government-created Film Credit Bank, hoping to fill the gap in local production, the company has been revived as the Neues Deutsches Lichtspiel Syndikat G. m. b. H., with a capital of $15,685.

The new organization will function under the direction of the National German Exhibitors' Association, and will have the active support of all government institutions interested in, and connected with, the German film industry.

Schedule calls for 25 films this season. Production will be financed through a credit of approximately $750,000, which will be placed at the company's disposal by the Reichs-Kreditgesellschaft, the basis for which will be formed by acceptances furnished by exhibitors belonging to the official Film Chamber.

Production will partly be made on a profit-sharing, or commonwealth basis with the employed artists. The Film Credit Bank will not participate for the present; it may, however, be availed of at a later date.

London Likes 'Little Women'; Buchanan Through as Director

London, Jan. 20.

Describing it as an 'informal little party,' Sol Newman, England's RKO chief, entertained 450 at supper at Grosvenor House, following the trade screening of the Hepburn 'Little Women.'

Picture got away to a rave trade press, and looks a natural for this side. Newman made no reference to the picture during the supper but film will start its Regal run when Arliss's 'Voltaire' fades out, helped by a heavy advance send-off from the viewers.

Through Megging

Jack Buchanan is definitely not going to do any more film direction. He believes appearing in and directing a film simultaneously is impossible.

Buchanan's next 'Sons of Guns,' which British & Dominon Films is doing in conjunction with United Artists. Lily Damita is to play her original role. Picture will be steered by an American director, be selected by Joseph M. Schenck, and is one of the two pictures to be made by B. & D. which bear a U. A. guarantee of American release.

Cast For 'Chu Chin Chow'

George Robey and Anna May Wong will be in the cast of 'Chu Chin Chow,' shortly to be filmed by Gaumont- ritish. Film will be in color.

Fire Delay

L. Huntington Film Productions, indie concern, had its 'Romance in Rhythm' all lined up for production Jan. 8. Cast engaged were David Burns, Carroll Gibons and his Savoy hotel band. Dave Hutcheson, Queenie Leonard, Phyllis Clare. But fire at the Stoll Studios, where picture was to be made, has delayed production. Management claim delay is only for one week.

Picture is to be made for quota purposes, with Metro-Goldwyn-Mayer releasing.

Censor at Work

The film censor has banned a scene in 'What Shall It Profit a Woman?' depicting a smash-and-grab raid. His objection is based on the fact that in his official report he forbids the showing of methods of crime liable to imitation. When the picture is shown to the public, the bandits will be seen arriving at the shop and then a close-up of their hands grabbing jewels from a broken window.

Never Again

Bobby Howes, one of England's musical comedy stars, has declared that never again will he act for films and the stage at the same time. He has just turned down a number of offers for West End shows until he has completed two films, for which he is under contract. He says you can't do the two at the same time and do yourself and the work proper justice.

Baxter Emerges

Beverly Baxter, late editor of the Daily Express, made his public appearance as a film man, when he spoke at a luncheon thrown by Gaumont-British, at which he presented himself as Director of Public Relations for the company.

osmer on 'Monster'

Milton Rosmer will direct 'Mystery of the Loch' for Wyndham Films. It is based on the Loch Ness monster theme.

Picture is not intended as a rival to 'King Kong' and although the 'monster' will appear in the film, the story is a drama about people.

Belfrage Through

To celebrate the departure of Cedric Belfrage from the film desk of the Sunday Express, the paper is giving him a farewell party.

He is being succeeded by Ernest Betts, the Evening Standard film critic who, in turn, will be replaced by John Betjeman.

Fan Mail

London, Jan. 20.

Now that Gracie Fields has become a film star, she is in receipt of considerable fan mail.

Asked what the average contents of such letters are, she said they consisted mainly of requests for an average touch of $5,000 to set up in business.

Kelly Tells Why It Pays UA to Bow in Its Picts in Paris

United Artists is definitely set on a policy of opening all its big British pictures in Paris for world premieres, as was done with 'Henry the Eighth' and 'Catherine the Great,' says Arthur Kelly.

'Several reasons for this,' he says, 'but there's only one worth mentioning. We have gotten more publicity build-up in both England and the United States on these openings than on any films we ever opened elsewhere in normal fashion. It always astounds the British that a film made in London gets a gala opening in Paris. It makes them proud of the film in advance. Also, for such openings, the British Embassy in Paris is glad to co-operate by being present, this making it a highly social affair, because other embassies then follow suit. It becomes a diplomatic function, with amazing word-of-mouth effect.'

HAIK GOES BANKRUPT, HAKIMS IN TROUBLE

Paris, Jan. 20.

More casualties now and in the immediate future in the Paris picture list.

Jacques Haik, who had for some time tried to readjust his affairs, has now been compelled to file a petition in bankruptcy for his theatre. He had for some time been associated with Francis Mangan in the Rex, after latter had left Paramount here.

The brothers Hakim have had troubles of a different nature. Their department heads walked out on them due to the brothers' difficult temper. Besides which, foreign producers who had given them pictures to release have rescinded the contracts with no reason given.

Indie Anzac Distribs

Al Aronson, former Metro chief in Central Europe, and Max Ehrenreich, former United Artists rep in Colombia, leave Feb. 7 for Australia to build up their own distributing company in that territory. They have signed for all Monogram product for the current and next two years as a beginning of product.

Taking six Mono pictures with them and figure on using up 40 pictures for that company during the first year, picking the 40 from current and last year's product. Expect to open five exchanges in the Anzac territory.

Name of their company not set yet as it will be officially organized in Sydney, with some Australian financial backing.

Hilton at Com'wealth

Victoria, B. C., Jan. 29.

Arthur Hilton, former Hollywood film editor, is production manager for Commonwealth whose first picture, 'The Black Robe' was directed by Fred Newmeyer, also a Hollywood importation.

Concern plans making six pictures a year for the international market.

AS HUSBANDS GO

Jesse Lasky production and Fox release. Features Warner Baxter, Helen Vinson, Warner Oland, Catherine Doucet. Directed by Hamilton MacFadden. Sonya Levien's adaptation of Rachel Crothers stage play with additional dialog by Sam Behrman; cameraman, Hal Mohr; sound, Eugene Grossman. At Radio City Music Hall, N. Y., week of Jan. 25. Running time, 65 mins.

Charles Lingard..........Warner Baxter
Lucille Lingard..........Helen Vinson
Hippolitus..........Warner Oland
Emmie Sykes..........Catherine Doucet
Peggy Sykes..........Eleanor Lynn
Jake Canon..........Frank O'Connor
Wilbur..........Jay Ward
Ronald..........G. P. Huntley, Jr.

Between the Hollywood preview and the Music Hall showing in New York 15 minutes were lifted bodily and clumsily out of the footage of this picture. Not known if the censor board may have added its own mayhem to the Coast cuts but that impression is obtained, and suggests how choppy and abrupt are the narrative jumps. It detracts notably from an otherwise smartly produced picture. Film is too smart, perhaps for the nabes and industrial towns but fine for the higher-priced admissions.

'As Husbands Go' is the male equivalent of 'When Ladies Meet.' Both pieces were Broadway plays from the same author, Rachel Crothers. In 'Husbands' a prospective infidelity is rendered impossible after the lover and husband meet and become friends. In 'Ladies' the wife and the co-respondent wound up with respect and liking for each other.

Setting of 'Husbands' first Paris, where the almost-surrender of the wife occurs, and later, Dubuque, Ia., upon her return to her home and hubby. It's a classy Dubuque as pictured. Deluxe interior decorating, Colonial furniture, settings, etc. And nearby is an idyllic trout stream in which hubby (Warner Baxter) and the English lover (G. P. Huntley, Jr.) spend the day in hip-boots. And the Dubuque Country Club dance might be Newport with the Prince of Wales in town.

Smart, sophisticated dialog, butlers, and a general country squire gentility highly flattering to Iowa, makes pleasant entertainment all the way. And civilized. A lack of action will bore children and annoy that not inconsiderable body of adult Americans who violently resent too much suavity of speech and manner.

There are several fine performances. Helen Vinson is beautiful, human, and plausible. Catherine Doucet, as a middle-aged widow flirting with an elderly European gigolo (Warner Oland), is likely to agitate much favorable comment and response from fans while Oland is a perfect choice for the role he fills. Daughter, played by Eleanor Lynn, is nicely read. There's a cute kid and, of course, Baxter's performance is reliable. G. P. Huntley, Jr., is an able actor, legit trained. *Land.*

4 Frightened People

Cecil B. DeMille production and Paramount release co-features. Claudette Colbert, Herbert Marshall, Mary Boland and William Gargan. Directed by DeMille. Screen play, Bartlett Cormack and Lenore Coffee from novel by E. Arnot-Robertson. Camera, Karl Struss. At the Paramount, N. Y., week Jan. 26. Running time, 75 mins.

Judith Jones..........Claudette Colbert
Arnold Ainger..........Herbert Marshall
Mrs. Marsdick..........Mary Boland
Stewart Corder..........William Gargan
Montague..........Leo Carrillo
Mrs. Ainger..........Nella Walker
Native Chief..........Tetsu Komai

'Four Frightened People' will please mildly once they're in, and the featured quartet are possessed of sufficient marquee draft to pull. Otherwise it's a rather loose affair. Title is unappealing and the adventures of the quartet who are lost in the Malayan jungle are episodic and disjointed, running the gamut from stark tragedy to unbelievable farce.

It becomes difficult to reconcile a murderous attack on the half-caste guide (Carrillo) by a pygmy tribe, with a situation such as Miss Boland carries off so handidly where she bulldozes the chieftain of another tribe into acceding to her theories of birth control.

The four frightened people are thrown together by exigency of circumstance—a bubonic plague outbreak on the Dutch coastal steamer which was carrying them from their respective ports of departure back to civilization. In self-preservation they shanghai a life-boat and meet a half-caste guide who thinks he can safely trek them through the jungle to the sea. Their adventures while lost in the jungle are not without their moments.

The bombastic newspaper correspondent (Gargan) talks like something out of Richard Harding Davis and never coincides with the present-day post-'Front Page' conceptions of newspaperdom. Marshall is a chemist interested in Dutch plantation rubber, licked by life and a wife, who finds romance with the begoggled geography teacher from Chicago (Colbert) who likewise asserts herself in the jungle. Miss Boland is the wife of a British official which accounts for her presence.

The DeMilleian bathtub penchant evidences itself even in the jungle when Miss Colbert, sans cheaters and very Eve (when a playful chimpanzee steals her clothes) emerges with plenty of s. a. for both men. Heretofore she was just another human fighting against time and circumstance to reach a common destination — the seaport—when they would again scatter and probably never meet again.

Among the best performances is Leo Carrillo's half-caste personation; a guide who takes 100% pride in his demi-Caucausian strain and who, knowing the native respect for a white man, feels himself immune to any tribal harm, until a tragic end is his fate at the hands of the pygmies. The featured quartet are highly competent, of course, and do much to sustain their end of it.

An introductory title heralds that the film was actually shot in South Pacific location. The native beauty stuff makes it evident that the expedition was not without just cause. Karl Struss' photography further embellishes. *Abel.*

THE GHOUL
(BRITISH MADE)

Gaumont-British production and release. From the story by Frank King and Leonard J. Hines. Screen version by Roland Pertwee and John Hastings Turner. Starring Boris Karloff. Directed by T. Hayes Hunter. American premiere at Rialto, N. Y., week Jan. 26. Running time, 73 minutes.

Professor Moriant..........Boris Karloff
Broughton..........Cedric Hardwicke
Laing..........Ernest Thesiger
Betty Harlow..........Dorothy Hyson
Ralph Moriant..........Anthony Bushell
Kaney..........Kathleen Harrison
Aga Ben Dragore..........Harold Huth
Mahmoud..........D. A. Clarke-Smith
Nigel Hartley..........Ralph Richardson

Boris Karloff should be a sufficient magnet to impel a fair b.o. account for this British-made picture in some localities. However, so imperfect as production as 'The Ghoul' cannot win universal favor. The picture, generally, will need support.

Characters, altogether too unrelated to the action or the dialog, constitute a major weakness in the plot. Cutting is bad also and the technical side of the making of the picture takes a sock when one performer's lines are suddenly cut off to fade into another sequence.

The plot pertains to the fanatic belief of a British Egyptologist that he will attain immortality through the power of a certain jewel that was once the possession of an Oriental idol, were the jewel buried with him on his death. Since the jewel is not buried with the Egyptologist upon death, the weird-faced man returns to earth to punish his betrayers.

Several menaces are employed to mystify the action but only two seem to be projected with any plausibility. These are the dead man's solicitor, excellently acted by Cedric Hardwicke, and a Hindu.

Film overlooks the romance angle, and that weakness is never overcome although after the film progressed for a considerable length, two young people are suddenly injected into action. These are Anthony Bushell and Dorothy Hyson.

For the most part the plot is stark and serious. The lack of a comedy element comparable with American standards is a certain flaw to reception of the picture. There is but one good chatter line that will bring a laugh. That's when one of the players talks about passing out and the come-back line is that he is reminded to take a drink first and then pass out. Kathleen Harrison is the comedienne. Her work doesn't fetch for American taste in wit and humor.

The backgrounds and settings are much too limited. Most of the action taking place in a mono-atmosphere that's either macabre or foggy, and always at nightfall, and within a too limited ground radius.

The picture winds with one or two unsolved angles. One which is not explained is the purpose of a phoney cleric in the plot. *Shan.*

Public Stenographer

Screen craft production. Presented by Showmen's Pictures, Inc. Independently distributed. Features Lola Lane, William Collier, Jr. Directed by Lew Collins. Story, Ellwood Ullman; adaption and continuity, Joe O'Donnell and Lew Collins. At Loew's New York, N. Y., as half double bill, two days, beginning Jan. 24.

Ann McNair..........Lola Lane
Jim Martin..........William Collier, Jr.
Lucille Weston..........Esther Muir
Fred White..........Jason Robards
Jerome Eagan..........Duncan Renaldo
Hendricks..........Bryant Washburn
County Hick..........Al St. John

The kind that makes double features necessary. Story of a hardboiled hotel stenog, who gives up unwittingly to the right lad, is no great shakes as entertainment. Probably was never intended to stand alone, anyway.

The action is limited to the hard-boiled girl having her flivver stalled on the highway, so the fresh young lad can ride up and try to gas her into a date.

Esther Muir, as a tougher pal to an already tough enough stenog, good for a couple of laughs from her blunt dialog.

No subtlety and little imagination in the film. Chatter is trite and the acting about what anybody wants to call it.

Lola Lane is the stenog, but it makes no difference. *Shan.*

Miniature Reviews

'As Husbands Go' (Fox). Drawing room comedy drama smartly produced and badly edited. Depends on dialog with minimum of action. For more discriminating clientele.

'Four Frightened People,' (Par). Colbert, Marshall, Boland and Gargan titular quartet in this fairish DeMille production. Title doubtful for the gate.

'The Ghoul' (G-B). Macabre story on the order of 'Frankenstein' but much inferior. Boris Karloff name may help to a fair b.o. climb in some spots. Lacks general U. S. appeal because of bad plot mechanics, mostly bad acting and colorless camera work.

'Beloved' (U). Features John Boles and Gloria Stuart. Four generation story of a musician's struggle. Enough sentimental appeal for femmes to indicate fair returns.

'Women in His Life' (M-G). Weak story of an attorney and his troubles, plus gangsters. Compares poorly with 'Counselor At Law' ig Mouthpiece', which is reminiscent.

BELOVED

Bennie F. Zeidman production and Universal release. Features John Boles and Gloria Stuart. Directed by Victor Schertzinger. Story, Paul Gangelin; screen play, Paul Gangelin and George O'Neil; music, Victor Schertzinger and Howard Jackson; photography, Merritt Gerstad; orchestra conductor, Sam Wineland. At Roxy, N. Y., week Jan. 26. Running time, 80 mins.

Carl Hausmann..........John Boles
Lucy Hausmann..........Gloria Stuart
Baron Von Hausmann..........Albert Conti
Baroness Von Hausmann..........Dorothy Peterson
Eric..........Morgan Farley
Patricia..........Ruth Hall
Rountree..........Anderson Lawler
Judge Belden..........Richard Carle
The Duchess..........Lucille Gleason
Marie..........Mae Busch
Mrs. Briggs..........Lucille La Verne
Wilcox..........James Flavin
Mrs. Watkins..........Bessie Barriscale
Talbot..........Montague Shaw
Laurette..........Neysa Nourse
Alice..........Peggy Terry

A number of things in favor of this film, but it is too hopelessly muddled in conception to reach the important money class. It ought to pick up neat grosses here and there, however, especially on femme trade.

Universal's thought on 'Beloved' probably was that it is a sort of musical corollary of 'Only Yesterday.' It is the same type of story, though going in for four generations. And it has the same featured player, John Boles, to further strengthen that thought. However, they've attempted to cram too much into too little time. Some of it drags and a good deal of it is too quickly passed over.

John Boles is followed through the film. Starts as a young boy of 10 in Vienna in 1840 and ends as an old man of past 90 in New York in 1933. That means a revolution and three wars, and of necessity many incidents important to the story have to be given a once-over lightly. Picture ran 90 minutes when previewed in Hollywood, and 10 minutes have been since clipped.

Script has its romantic values and is highly sentimental, hence its femme appeal. Boles, as a boy, is a precocious musician. Comes the revolution, his papa is killed and his mama takes him to the States and Charleston, S. C. Boy continues his composing and comes the Civil War.

He meets and marries Gloria Stuart, they both go to New York and starve while he's writing his big symphony. Gets a job as a professor in a saloon and stops writing while his baby is born. Teaches fiddling to bring up the kid, who turns out completely bad. Then the Spanish-American War, during which the son is killed. But he, in turn, has left a grandson. This boy turns out to be a musician, like grandpa. The World War, and off goes grandson, and back he comes a writer of jazz songs. Overnight he's tremendously successful and has himself a home bigger than Grand Central terminal.

Meanwhile, grandpa (Boles) is still trying to place his symphony. He's accused of stealing musical ideas from his grandson and gets into a quarrel with the kid. Latter arranges to have the symphony played by a big orchestra and it's really great. The old man is in a box listening to his music when he dies.

Boles is never convincing as an old man but shows flashes of good work. Miss Stuart gracefully handles the age transitions. Best performance is by Morgan Farley as the grandson-composer, a sprightly characterization which will bring him attention. Quite a few bit players who do well and the several child actors are much better than usual. Schertzinger, directing, seems particularly adept with kids.

Productionally the film is excellent. Only one tune runs through the film, though it's switched around in several ways. *Kauf.*

Catherine the Great
(BRITISH MADE)

Paris, Jan. 19.

London Film production, distributed by United Artists. Stars Douglas Fairbanks, Jr., and Elizabeth Bergner. Features Gerald du Maurier and Flora Robson. Produced by Alexander Korda, directed by Paul Czinner. Story and dialog, Lajos Biro, Arthur Wimperis and Melchior Lengyel. At the Miracles, Paris. Running time, 91 mins.

Grand Duke Peter..Douglas Fairbanks, Jr.
Catherine..........Elizabeth Bergner
Empress Elisabeth..........Flora Robson
Lecoqq..........Gerald du Maurier
Princess Anhalt Zerbst....Irene Vanbrugh
Katushienka..........Joan Gardner
Countess Olga..........Dorothy Hale
Countess Vorontzova..........Diana Napier
Gregory Orlov..........Griffith Jones
Bestujhev..........ibb McLaughlin
Ogarev..........Clifford Heatherley
Goudovitch..........Lawrence Hanray
Colonel Karnilov..........Allan Jeayes

'Catherine' rates no raves but it is a good piece of merchandise. United Artists keeps comparing it with 'Henr. VIII,' the other London film which it presented here, and it suffers by the comparison but it has lots of stuff in its own right.

The film is a serious job, well done. Humor is lacking. Neither are there any tremendous dramatics. However, there is an even flow of steady interest, rising to a quiet climax and it seldom drags.

The pull of this film, and it has b. o. value because the picture is good for all countries except, probably, Russia, is due more to the cast than anything else. Elizabeth Bergner is getting rave notices in London legit this year, and she has played in German films, but this is her first English language talker. She is a little, skinny thing, without orthodox sex appeal but has charm and a screen personality that will keep them coming back to see her. Her character portrayal in this film would be hard to equal. She opens as a scared little girl, brought to the Russian court by her mother to marry the Grand Duke Peter. She gets her man, largely by an accidental meeting with him while he is running away, and from then on you see her grow up, until in the last sequences she is the masterly Czarina. She has an attractive German accent which fits well here but may limit her future parts.

Fairbanks also does well. He plays the flighty vindictive rake who turns into a viciously cruel madman. Yet he preserves sympathy in the early scenes. Flora Robson, as the ugly but sexy old Empress, gives first rate support.

Production is competently done without being striking. It gives the impression of being more a costume picture than a recreation of the Russian Imperial court. Gypsy music from time to time, lots of 18th Century soldiers, courtiers, a troika here and there and an occasional moujik beard serve as scenery.

But everything considered, 'Catherine' boils down to Elizabeth Bergner. It's her picture. It is she who puts over the dinner at which Peter humilates her by putting his mistress in her place, the intrigue around the death of the old Empress, Catherine's own momentary conquest of her husband, her assumption of the direction of the Empire, her final plotting to get rid of Peter before he gets rid of her, etc. Miss Bergner's husband is Czinner who directed the picture. They seem a winning combination. *Stern.*

WOMEN IN HIS LIFE

Metro-Goldwyn-Mayer production and release. Features Otto Kruger, Una Merkel, Ben Lyon, Isabel Jewell and Roscoe Karns. Directed by George B. Seitz. Associate producer, Lucien Hubbard. Story, F. Hugh Herbert; photography, Ray June. At Capitol, N. Y., week Jan. 26. Running time, 74 mins.

Barringer..........Otto Kruger
Simmons..........Una Merkel
Roger..........Ben Lyon
Catherine..........Isabel Jewell
Lester..........Roscoe Karns
Doris..........Irene Hervey
Tony..........Henry Gordon
Mrs. Steele..........Irene Franklin
Molly..........Muriel Evans
Curly..........Raymond Hatton

It may be possible, on occasion, for a strong cast to make good entertainment of a fragile or banal story, but this is one instance where the cast, while of fair potency, is not quite up to the task. It would be a monumental achievement for any group of players to stir 'Women in His Life' to the proper froth.

Reminding of 'Counselor at Law,' 'Big Mouthpiece' and less worthy contributions to the attorney cycle, this is a picture that adds little aside from whatever impetus it may furnish Otto Kruger. Since his performance is so fine, it's unfortunate the story could not have possessed richer possibilities at the box office.

As a brilliant criminal lawyer Kruger is also shown as a drunk. Along with the liquor goes a predilection for women, both chargeable to his wife having run out on him. When Kruger takes a murder case and learns the victim is his former wife, he turns in an excellent dramatic job by going on a bat from which he nearly expires. He recovers in time to weave a net which pins the murder on a gangster with whom his former spouse had been intimate, gaining revenge and at the same time saving from the electric chair the man who had been convicted for the crime.

True to film tradition, word of the man's innocence reaches the prison a fraction of a minute before electrocution. Long before the action has tipped this as a virtual certainty.

There are three romance figures in the law office of the counsel. The boss himself goes for the girl (Isabel Jewell) who aids in tracking down the murderer. Ben Lyon and Irene Hervey are the others. But the romantic interest is never much more than skin deep, and the comedy is superficial. *Char.*

Talking Shorts

'THE INVENTORS'
Stoopnagle and Bud
Farcical Comedy
19 Mins.
Roxy, N. Y.
Educational-Coronet

One of the type of stories they seem to reserve for radio acts and other visiting firemen. Perhaps they hope the notables will carry it through.

Girls' school votes popularity to Stoopnagle and Bud over national figures, so they're invited to address the school. Meanwhile they are given collegiate degrees for a pot of nut inventions. At the school they make a Frankenstein which unfortunately works and rough-houses the place. When they come to the end of the second reel, it stops.

One amusing sequence in which the girls are told off to get the material for the monster, but that's brightly insane where the rest is mostly pathetic. But they laughed at the Roxy. *Chic.*

BERT LAHR
'Hizzoner'
Comedy
13 Mins.
Rivoli, N. Y.
Radio

First short for Bert Lahr in three years and a good one, with the comic as a cop, the character that made him in vaude years ago. He's so dumb they decide to run him for the mayoralty against the incumbent, a crooning mayor.

The angle of the politicians is to find someone dumber than the crooner. Lahr is elected after he mistakenly arrests the mayor in office for stealing his own car, bribery, impersonating an official and on other charges.

Hokey but effective in the hands of Lahr and the people around him, including James Melton for some song as the croonader mayor. Attempts to frame the dumb cop on the eve of election by planting a dream that was walking in his hotel suite, figures for some of the laughs.

Well made and paced throughout. Short is a Meyer Davis-Van Beuren production. Ray McCarey directed. *Char.*

ROSS-PETROLLE FIGHT
10 Rounds; 21 Mins.
Rialto, N. Y.
Garden Pictures Corp.

This is a round-by-round picture of the recent fight between Barney Ross, lightweight champion, and Billy Petrolle, known as the Fargo Express, held Jan. 24, at the N. Y. Coliseum, which bout was won by Ross. It's a good fill-in on any program where the laws permit the film to be shown.

Photography for indoor stuff of this kind is okay and clear enough. The picture looks to be man's chuck mostly and that's because Ross, although having had a meteoric rise to the lightweight championship, somehow has not yet fired the lay minds as universally as he might.

So far as the films indicate, Ross just about had his way throughout the 10 rounds, keeping Petrolle on the tag end of his gloves throughout, almost.

Undoubtedly this picture will be worth more later than now, if Ross continues swinging upward and hitting the button. Which calls for a reminder that the gong sounds were strangely missing at the beginning and conclusion of the rounds, although the crowds' yells could be heard. *Shan.*

'GOLD NUGGETS'
Comedy
16 Mins.
Paramount, N. Y.
Paramount

Phil L. Ryan production, directed by Del Lord, for Par release, of another in the Walter Catlett series.

This has to do with a ghost town, formerly a gold ore sector, known as Red Dog, which suddenly comes to life with news of another gold rush.

Catlett, as a die-hard prospector, and the sheriff are the two principal characters. They're on location and prosper with the news of the new gold rush. There are femme and stick-up men complications, all more or less synthetic comedy situations and business.

Good for only a few mild snickers. *Abel.*

Extra!
NEW YORK COVERS
200 FAN DANCERS
...with Glory!
"'Fashions of 1934' is the season's smartest entertainment . . . the last word . . . bringing Broadway a new idea in the combination of drama and musical divertissement."(1) - - "Sumptuous and vivid. A first cousin to 'Footlight Parade' and 'Gold Diggers'. Undoubtedly will be tremendously successful . . . has the makings of a movie natural . . . A comfort and joy to moviegoers."(2) - - "First of Hollywood's style pictures. From where we're sitting, it looks like the start of another cycle. Powell is grand."(3) - - "Will delight the hearts of women. Has snap from start to finish."(4)
(1)—N.Y. American (2)—World-Telegram
(3)—Evening Journal (4)—N. Y. Daily News
(5)—N.Y. Daily Mirror (6)—Morn. Telegraph
(See also next page)

WM. POWELL in

Bulletin!
FAME OF "FASHIONS OF 1934" COVERS NEW YORK
"'Fashions of 1934' swept into the Hollywood Theatre last night in a perfumed deluge of orchids and ermine. Audience was a shimmering show . . . The column might well be filled with names that stud the pages of style news, society, stage and screen, for a list of 'among those present' would go on and on into the next edition."(1) - - "Splendor surpassing any spectacles the musical films have produced." (5) - - "The House of Warner has outdone itself in 'Fashions of 1934'. Should set the pace for the spectacular in motion pictures. Most amusing of the current film shows on B'way."(6)
With Bette Davis, Veree Teasdale, Frank McHugh, Hugh Herbert, Hobart Cavanaugh. Directed by William Dieterle. Numbers directed and created by Busby Berkeley. A First National Picture.
"FASHIONS

Flash!
WARNER BROS. COVER THE CALENDAR WITH HITS!
January 13th—"Easy to Love" with Menjou* • January 20th—Barthelmess in "Massacre"°
January 20th—Paul Muni in "Hi, Nellie!"* • January 27th—"Bedside" with William, Muir°
February 3rd—Robinson in "Dark Hazard"° • February 10th—Kay Francis in "Mandalay"°
February 17th—"Fashions of 1934" with Powell, Davis, Teasdale, McHugh, Herbert°
February 24th—Blondell in "I've Got Your Number" with O'Brien, Farrell, Jenkins*
And for February Pre-Release Dates—"Wonder Bar" with 20 stars including Francis, Jolson°
And then—"As The Earth Turns", "Gambling Lady", "Heat Lightning", "Journal of A Crime"
*A Warner Bros. Picture
°A First National Picture
Vitagraph, Inc., Distributors
OF 1934"

MUSIC HALL

Production department of the super-collossal playdate on Sixth avenue offer two samples of its standard technique. First uses 60 girls, soloist Sunny Rice, and the full expanse of the giant stage for a lovely and applause-compelling ballet. Second is program-described as a musical comedietta inspired by the song, 'Orchids in the Moonlight,' from the RKO picture, 'Flying Down to Rio.' Its in five scenes and adds up at the finish as a rather matter-of-fact copy struck off from a faded picture house pattern.

There is no ttempt at comedy in the aforesaid musical comedietta. Scene A is in a flower shop. Beautifully- ictioned Robert Weede buys flowers for milady from the salesgirl, Miriam Lax. Pete Peaches and Duke, a typical number two hoofing trio are messengers delivering the flowers. In t.e big Music Hall their taps sounded like something hollow and far off, artificially brought out by electric amplification.

'In the Boudoir,' done in pink pastels, had the singing ensemble putting the final touches to their toilettes. Presently the male part of the choral brigade tripped down the ramps on both sides of the auditorium attired in full evening array. Ladies of the singing brigade are of assorted sizes, ranging from sub-debs to stylish stouts and not meant to circulate. They were seen to better advantage when mobilized in a fixed spot behind Erno Rapee's pit orchestra for a singing-orchestral medley of gypsy songs offered as a pop and pleasant overture.

Inevitably the girls materialized as the component parts of the cluster of orchids. Dancing girls formed as the petals of posies is something very near and dear to the hearts of film theatre production departments. Between Radio Music Hall, Roxy, Capitol and Paramount each week it's even money that the horticulturist will be glorified in feminine flesh and the costumer's imaginative art. Incidentally, so long as the variety houses remain steadfast in their propaganda for the florists there seems little need for the florists association to employ publicity counsels.

There was a Clark and McCullough flim dementia not down on the program and consuming about the same number of minutes as were sliced, not too expertly, out of the Fox film, 'As Husbands Go.' Dick Leibert's sliding console pops out of its mysterious cavern right stage and Leibert snaps through some showmanly manipulations of his work-bench.

Business fairly good Thursday night (25). *Land.*

PARAMOUNT, B'KLYN

This is the final week of Mort Shea's operation of the once pride and joy of Publix on the easterly side of the East river. Shea goes out quietly and unostentatiously, show in no particular way reflecting a try for a final blast.

What seems more important this week is advertising the coming week's bill, when Paramount resumes direct operation of the theatre. Mary Pickford will be on the stage with 'All of Me' (Par) the screen attraction day-and-dating with the New York Par.

Shea has had no picnic over here. He has been partly licked by screen attractions, most of them from Paramount, with the result the percentage arrangement he had with Publix hasn't been worth the trouble in terms of profits shared when there were profits.

The stage shows have been provided by Fanchon & Marco, with a name now and then helping somewhat. Eddie Cantor was in here recently. In future stage shows will be shaped for the Brooklyn Par specially now and then, as first week Friday (2), but ordinarily it is planned to move units from New York after playing there.

Swan song for F. & M. here currently is an hour's show that has some fairly good talent but drags badly, largely because the routines of most everyone on the bill are not held down for compactness. Talent includes Cookie Bowers, Ross and Stone, Vera Van, Jack Powell and the Four Franks, all of whom are permitted to do too much. Powell with his ever surefire drumstick turn and Bowers are the applause toppers.

Setting is that of a house with lawn fence in front and the Stan Meyers band at one side. Attractive. Whole unit is carried out without a change of scenery, which is okay, and the line of girls are on but twice, which may give an idea of how much the various acts individually do, starting off with the Four Franks, capable group of kid steppers with a John Barrymore-Greta Garbo love bit travestied to a nice crisp.

Bowers goes on second with his mimicry and imitations, getting a good bounty of laughs. He's followed by Benny Rogs and Maxine Stone, who also play on the risibilities with fair effectiveness but could tighen up the act a lot.

Intro for Powell slows up the works, as Ross and Meyers mix into his opening. The drummer is still doing that hoarse whisper talk stuff which means less than nothing at all. He should go right into his routine.

Miss Van comes from CBS, but besides singing several pops in a pleasing way, shakes the legs around in the finale in equally as pleasing a manner. Has the looks and stage presence many from the air lack.

Saturday matinee freight pretty heavy at an early hour. *Char.*

ROXY, N. Y.

Short show at the Roxy this week. Just three hours and 16 minutes as clocked Friday night. Theatre says the customers want a lot of show, so it's giving it to 'em. If okay with the theatre it must be okay all around.

Stage end runs just a minute over an hour and pretty good, though from a straight show standpoint it would have been better if clipped. Starts fast with the Five Balabanows backed by the line. Balabanows are two boys and three girls who play accordions, and well. Also they dance. Being Russian, the line is in Russian costumes and does a cute Russian routine.

Rube Wolfe, m. c., bows in and starts the bandmen on a medley of 1933 numbers. Too long. Finished nicely by Wolfe playing a piece on his cornet. There are those who like Wolfe and there are others who don't. On the coast they built him up to likeable proportions. Maybe they can repeat in New York.

Stanley Brothers do a splendid acrobatic dance routine, with the headliners, Three X Sisters, following. Sisters are okay, though on too long, an old Roxy fault. They sing a trio of numbers well and go through some good imitations. Audience loved every minute of it, that far, but they're brought back a few minutes later, with the line of girls for still another number that's too much.

Between the last number and the regular Sisters' act, to allow for stage shifting Wolfe sings a song and that is something he ought to forget about quick. Ross and Edwards follow with their xany act that's there every way, especially at the Roxy. Johnny Convey, in their act, is an unusual dancer who will get attention.

Girls come back in a skating number that they did two weeks ago. Was good then and as a repeat. None of the children tumbled and it made a nice splash finish. It was done at the Capitol by the Hale girls a few months ago a bit more effectively, but that doesn't matter. It's a different audience.

'Beloved' (U) the feature, two shorts, Fox News and a radio broadcast by Taystee Loaf bread. Latter took up 20 minutes, but it only happens three times a week. Good novelty idea, that broadcasting thing from the stage, except that the theatre ought to change the act. Jones and Hare have been there four months or so. *Kauf.*

STATE, N. Y.

Playing safe at the Loew house this week, with 'Eskimo' (Metro) at pop prices apparently puzzling the bookers as to its draw. Biz is topped by Donald Novis for the big noise and the Singer midgets for the echo. Both over, though neither a runaway at the show caught.

Novis did three and could have slipped in a fourth without any protests, but he nodded on 'Mother Machree' and called it evens there. Others were 'One Minute to One' for a damp opener and 'Everything I Have Is Yours' to follow. First one doesn't suit his voice and his voice doesn't suit the second. Trick head tone on Machree is his life saver. His voice lacks the lyric quality and his hit rests largely on his top notes and personality.

He got the middle spot with the midgets closing. Nicely staged act with the stage band opening and eight pint-size musicians tackling the '1812' overture and not asking help from the pitmen, either. Not badly played and they build a big tone. The Penguin number was one of the hits at the Three Little Pigs march across is a couple of months too late, though the idea is well carried out. Elephants are worked smartly, and the dance bits are well staged.

Harris Boys and Loretta Allen open with an adagio without dancing. Brief bit of contortion at the start but better than the audience seemed to realize, but they warmed up on the triple stuff. Hilton and Garon slipped in, though not advertised. Some new chatter, but still the act is shy the proper material, and some of it was not Broadway grade, though the Square standards of humor are not objectably high. If they could get a proper routine, they might go places.

Lamberti suffered a little from the general frost. He did a short turn where he can hold them longer. Apparently told to hold down, for he walked on what could have been an earned encore. With the midgets doing 31 minutes, the others were under wraps. The entire show takes only 56 minutes.

Business off Friday in spite of extra street exploitation and what's really a good show. *Chic.*

PARAMOUNT, N. Y.

Entire show runs two hours and a quarter, of which an hour comprises all the hors d'oeuvres from overture until the start of the feature. That hour isn't all stage show but is split up to take in the Rubinoff maestroing, a Walter Catlett comedy, newsreel, a Betty Boop, trailers, a ballet and the two major stage presentations.

It's rather an odd sequencing this week. The presentation is in three sections, the first of which is a briefie, 'The Fountain,' by the Danny Dare ballet.

The Dare girls, Hudson Wonders and the Four Radio Rubes are another unit by themselves against a bucolic background. And the major headliner, Miriam Hopkins, in 'Affairs of Anatole' (New Acts) is wisely presented by itself, interrupted by the Boop cartoonic and trailers.

While disjointed in the sense that it's an unorthodox Paramount type of presentation it makes for a change of pace and is commendable and recommendable as a means for other cinemas getting away from the general sameness of stage show patterns.

Rubinoff's production overture is 'Famous Radio Bands' which, as the title suggests, introduces impressions of w.k. ether maestros, starts with Whiteman and ends with Rubinoff and His Violin. It's a well planned and competently presented overture in the Rubinoff manner, enhanced no little by the fact that since he was last here as the regular pit maestro he returns now as a quasi-ether name with a Chase & Sanborn-Eddie Cantor rep.

Then the 'Fountain' ballet by the Dare girls followed by the newsreel.

'I Like Mountain Music' is captioned from the Four Radio Rubes who registered with their NBC hillbilly stuff. The big click of this particular portion of the show, however, were the clever Hudson Wonders who, as kidlets some four years ago, wowed 'em at the Folies Bergere, Paris. Now they've grown up and, in their early 'teens, they're even more effective with amazing acromania, contortive precision work and the like. They exited with a rousing salvo endorsement. The Radio Rubes also know how to peddle their spirituals and homely tempos, embellished by microphonic impressions of choo-choo trains and the like.

'Four Frightened People' (Par) needs the Miriam Hopkins in-person pull this week. Biz fair opening nite. *Abel.*

TRANSLUX, N. Y.

(ALSO FOX NEWS)

Mid-afternoon Saturday every seat was filled and over 100 were standing in the aisles. Before such a crowd an old Vitaphone short, and probably a still older print, went bad several times. Needless breaks of this kind are dangerous to a house which has the Broadway field to itself. Better to extend the budget for the shorts and guard against future competition which is coming any week now.

'You can love—up to a certain point,' said Dr. Lorenze in a Pathe health talk. To Paramount, in the next clip, the noted physician advocated sterilization. There were some in the audience who got their heartiest laugh by piecing the two utterances.

For some reason or other all the reels passed up Welfare Island. They had plenty of time for coverage, even if it were nothing more than post views of the location.

Paramount is becoming a past master at reconstructing various murders and abductions. It rehashed the St. Paul banker kidnapping as though the gang had a crew along when the waylaying occurred.

Right after Paramount contributed a preachment against liquor candy in Philadelphia Universal had residents of the same city enjoying government liquor at a buck per bottle. Pennsylvania came in for two other subjects, Mrs. Pinchot among N. Y. sweatshop picketeers and another woman sticking to her kitchen while the government was wrecking the remainder of her home.

Humming birds seem a penchant of late with some of the Pathe cameramen. They hunted out a doctor who staged a bit of osculation with such a pet.

Roosevelt birthday celebrations were opened by Pathe with the proverbial cake and followed with a library biography.

Paramount made similar use of its library for Byrd when, after showing the Admiral leaving New Zealand on his current expedition, it lifted a few ice scenes from the visit made four years ago.

Other Luxer subjects: N. Y. Market Commissioner warring on racketeers, Carnera in Washington, CWA in Florida, Miami life guards on surf boards, the Frank Buck Pathe serial, a new submarine, Universal worked in some of its favorite gags, among them a college date broker, camels in Australia and cleaners for goggles.

Luxer also had such subjects covered by Fox Movietone as Hull and Cuba, views of a French plane crash, CCC camp and skiing.

All the reels seem to be queer-face conscious. Fox and the Luxer managed to get their own specimens this week, both with elastic maps.

Other Fox subjects: British battleship grounded, Damrosch and old married couples, Lake Placid sledding, slot machine seizure. *Wally.*

ORPHEUM, L. A.

Los Angeles, Jan. .

Badly routined six act bill currently, with several names reminiscent of old-time vaude, but displaying little to commend them, other than an interlude after a couple of so-so first run pix. Flickers are 'The Chief' (MG) and 'Jimmy and Sally' (Fox).

It's just another example of the way vaude has been and is being slaughtered in these parts.

Opening has the Les Kellors, mixed athletes. Purely talking comedy sketch, featuring Harry Holman, is given next to shut position, with the widely exploited Donna Ray, fan dancer, shunted in trey spot, following a particularly clever canine turn. Closing has Jimmy Shafer and his duo of femme xylophonists, while Fay Courtney, one-time Courtney Sisters, came on fourth, a good enough spot, considering that she was in bad voice at the opening performance.

Les Kellors open in one with a few well-executed feats of balancing and then going to full stage offer a burlesk of vaude a la 1910 or 20 years ago, which was only mildly amusing to the spectators. Williams and Red Dust constitute a real novelty act. Red Dust is a Malamut canine who has developed the faculty of relaxing every muscle in his body, with the result that Williams is enabled to put him through some startling contortions. Billed as 'America's premier fan dancer', Donna Ray failed to reveal much else than a few fleeting glimpses of her thinly clad body, and one flash of near nudity at the windup. Dance consisted in a routine of manipulations by a brace of huge gaily colored fans, but there was little to excite the imagination.

Fay Courtney appeared handicapped by a cold or sore throat. Garbed in old-fashioned mammy attire Miss Courtney tried hard but lacked the fire which has marked some of her recent local appearances.

Holman, assisted by a pair of youngsters, offers a skit along the lines of 'Hard Boiled Hampton' but the effort registered only mildly. Holman has been seen hereabouts so frequently of late that his characterization is too well known to vaude customers.

Closing spot nicely held down by Jimmy Shafer and his two attractive femme partners. Trio opens on three xylophones. Shafer does a couple of singles, as does one of the girls, and they wind up with Shafer playing two instruments simultaneously and the two girls on the remaining board. Shafer has a nice personality and handles the hammers deftly. It's a class act and deserved a better spot.

Lower joor three-quarters filled at initialer. News made up balance of screen fare. *Edwa,*

PALACE, N. Y.

Billing for the current stanza accords headline honors to the CBS harmony merger, Eton Boys and Do Re Mi Girls, but at Friday night's runoff the top handout went to one of vaude's standbys, Buck and Bubbles. Not that the customers didn't do handsomely by the ether delegation. They pounded hard enough to bring it back for an encore and singled out the male foursome for a double okay, but it took the B. and B. duo to make the vote unanimous and bottle up the proceedings.

Applause going at the Friday evening performance was consistently generous right down the line and the probabilities are that it will repeat itself that way through the week. On tap is a snappy little five-act get-together. It balances nicely, moves briskly and it's packed with bright entertainment.

For the curtain parter there's the neat melange of tumbling, body twisting and three-high pyramiding by the DeLong Sisters. Frank Hunter of the Hunter and Percival combo gives ample cause for laughter in the next spot with his mangling of English and rope clowning.

Eton Boys and the Do Re Mi threesome have the midway niche. For straight mixing of notes the girls stack up capably enough but the major burden of making it a vaudeville act is shouldered by the boys. Latter's arrangements are both novel and diverting and they're fast filing off the rough edges when it comes to stage deportment.

Buck and Bubbles picked up where the CBS representation left off and sold themselves as usual to a solid farethewell. Chaney and Fox carried this spirit through the closing act, climaxing their exhibit of ballroom gymnastics with an exceptionally striking interpretation of the 'Bolero.'

'Flying Down to Rio' (Radio) the main screen item. Lower floor Friday night almost capacity. *Odee.*

CAPITOL, N. Y.

Loew-Metro's big Broadway show window, hard by 51st street up where Broadway begins to get darker and darker, is seemingly in a bad way from one cause or several. Problem palpably cries for correction, especially when the gross gets down into the 20's, as it was last week with 'Eskimo' (Metro) and a stage show that had no trumpets blowing on Broadway.

This week the possibilities are no less brilliant with a picture on the screen, 'Women in His Life' (Metro), that will need all the tricky, arousing advertising copy the boys behind the adjectives are giving it on the date. Together with the feature, which has no names for box office suction other than Otto Kruger, Una Merkel and Ben Lyon, the stage show has fallen far short of what it takes to either pull 'em in or impress 'em.

Their contribution is a prettily colored sequence of scenes that draws the billing of 'Birdland Fantasie.' No more than one guess is needed to insure that the Arnaut Bros. would be on the show. And the twittering, whistling boys top the lineup, besides. In addition to this act, which begins to look old because it's been around so long and so frequently, the house has as next of importance the adagio team of Adler and Bradford.

This combination has been around the picture houses for the past eight years, with a routine that's about the same as it was then. There's certainly nothing startling about it. Adler and Bradford open the show in what threatens to be a novel unit, the girl making a jump from a bird cage door on a drop as the introductory for an adagio double. It fell flat Friday night.

The line girls have a heavy assignment this week in making up a show of some kind or other. They are in feathery costumes and impart to the proceedings scenes that are colorfully inviting. At one point they form the background for a coloratura solo which suffers from poor diction but otherwise brings about birdlike flavor wanted. Johnny Bryant, whistler, billed, did not appear on the show caught.

A James A. FitzPatrick Travel-talk, 'British Guiana' (MG), that's interesting, and the customary Hearst-Metrotone news fill out.

During the spill period Friday night the house went dead. No music of any kind, organ or otherwise. There was also a bad wait between the orchestra overture and the opening of the unit the same night. *Char.*

ORPHEUM, N. Y.

Good old Orpheum has finally awakened. Five good acts here this week. Not a good show; that would be too much to expect, but all good acts. Unfortunately, the Yorkvilleites don't like Jimmy Cagney, so 'Lady Killer' will keep the house from going to a big gross.

It's not a list of acts that jell very well, and hard to routine properly. All wrong, as is, but how to switch is anybody's guess. Starts okay with the Wayne Family. Six Sioux Indians in a nice, fast novelty turn. Dancing that's too fast and perhaps that's too fast an opening.

Deucing is Henri Therien, who deserves a better niche. He's a tenor who's given a build-up via screen billing before entrance as having been with Roxy for years. It's too pretentious and his first number, a medley starting with 'Eli Eli' and ending with 'Mother Machree' is none too good. But his voice is okay and the customers went for him in a big way. Had a tough time getting off after four numbers.

Bozo Snyder in the trey starts a parade of three comedy acts. Snyder is from burlesque and knows comedy. He goes over nicely. Dumb routine is still in use, most of it clever. With him is Joe Forte for straight. Anna Louise, a looker, does a neat tap.

Marty May next to shut is a bit too smooth at moments. Jean Carrol, his girl partner, is getting better every day. It's a good act for any theatre.

Joe and Pete Michon close and, of course, have things all their own way. They cheated a bit for the second show Saturday, cutting their turn down to nine minutes, but those nine minutes were tip top, and there probably had been enough comedy up ahead anyway.

Entire stage show runs 78 minutes, including the Ted King overture. *Kauf.*

CENTURY BALTO.

Baltimore, Jan. 26.

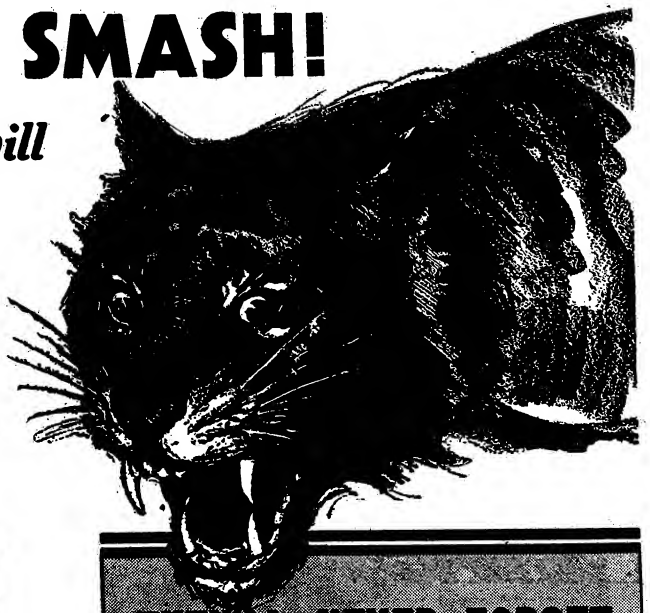
There's a solid-scoring 50 minutes of stage entertainment on tap here this week that's evoking grade A comment from the old-line vaude followers, who in turn are giving the show such word-o'-mouth plugging audiences are building into what will eventuate as a sweet box-office session for all concerned. All of which is fortunate, for with 'Sons of the Desert' (MG) the screen feature currently, it is patently up to

(Continued on page 24)

BARNUM & BAILEYHOO THIS BELL-RINGING SMASH!

Give it all you've got... it will get you all you can take!

Your showman's blood will tingle when you see this box-office clean-up... THE MOST THRILLING ANIMAL PICTURE EVER MADE a-glitter with every possible selling angle. Book it and boost it for an S.R.O. sensation!



DEVIL TIGER

THEY'LL NEVER FORGET THESE THRILLS:

SEE The lion... king of beasts... battle the tiger... monarch of the jungle... roaring, snarling, ferocious... vicious teeth rending living flesh in an unforgettable struggle for supremacy.

SEE Hundreds of mammoth Indian elephants in four-cornered stampede... crashing giant trees... trampling human life... crushing everything before them.

SEE The crocodile and the tiger in a frenzied fight for life... lashing, whirling, churning the jungle waters into a deadly scarlet foam.

SEE The hero-explorer trapped in the relentless, life-smothering coils of a 40-foot python... and his miraculous escape.

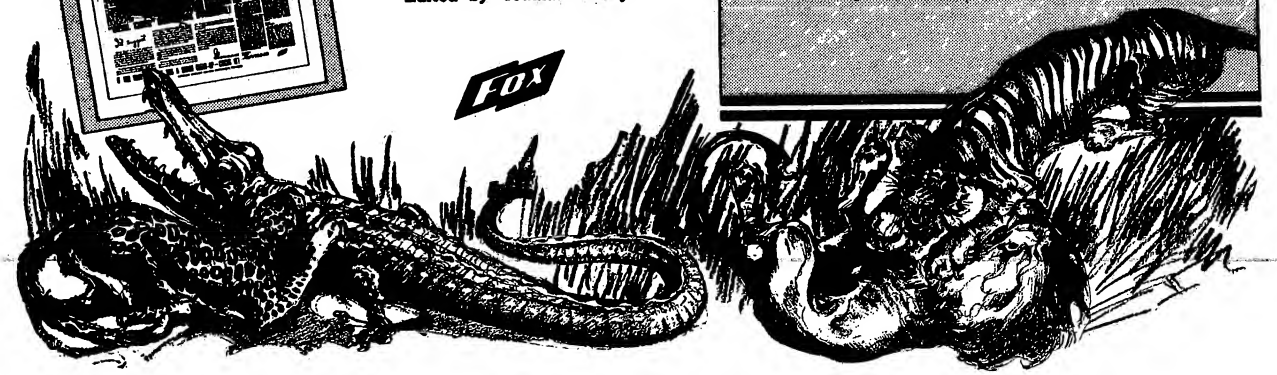
SEE The "Devil Tiger" himself... eyes like balls of fire... fangs as sharp as ice-picks... powerful, crafty, terror-inspiring... his black heart haunted by the Evil One himself... mad with the thirst for human blood.

SEE These and a *score of other* sensational thrills... each more amazing than the last... *actual* sounds and scenes that will burn themselves into your memory forever.

Directed by
CLYDE E. ELLIOTT
director of
"BRING 'EM BACK ALIVE"

Story by James O. Spearing
Edited by Truman Talley

FOX



Another hit from FOX

JANET
GAYNOR
LIONEL
BARRYMORE
in
"CAROLINA"

ROBERT YOUNG • HENRIETTA CROSMAN
RICHARD CROMWELL • MONA BARRIE
STEPIN FETCHIT

Directed by HENRY KING. From "The House of Connelly" by Paul Green

FOX

Your patrons always like
FOX MOVIETONE NEWS

has the whole trade talking!

"Carolina" crashes into top-money brackets

New star combination proves spectacular success . . . as pre-release engagements play to S. R. O. business. Thundering applause greets greatest performances of two great stars. The word is out: FOX has made another "State Fair."

Just Look

PHILADELPHIA
FOX Theatre
"Opened to biggest business since 'Paddy'. Audience reaction very good. All critics unanimous in praise."
AL BOYD

RICHMOND
STATE & CAPITOL Theatres (day&date)
"Opened to big business at both Capitol and State. Believe it to be best of Gaynor's pictures. Audience reaction great."
SAM BENDHEIM, Jr.

DETROIT
FOX Theatre
"What a picture and how the audience eats it up. Biggest business in many, many months. Standees in house and lobby."
D. M. IDZAL

CHARLOTTE
CAROLINA Theatre
"Widely enthusiastic audience packed theatre for opening. Throngs crowded street unable to get tickets. Laughter and applause throughout."

BALTIMORE
NEW Theatre
"More pictures like 'Carolina' and we could pay off the national debt. Greater than 'Paddy' and 'State Fair'. Expect phenomenal 3 week run."
M. A. MECHANIC

DAYTON
KEITH Theatre
"Tremendous opening. Grabbing all business in town against terrific opposition. Exceptional audience comment."

EXPLOITATION

By Epes W. Sargent

Lotteries Again

Last week it was reported from Denver that the post office there had notified the daily papers not to accept advertising for any lottery. The action was precipitated by opposition exhibitor objections to an auto giveaway. The order, however, applies to all forms of lottery. And any event in which an award is made by chance in return for a valuable consideration is held to be such.

One weak point in this matter is the failure of exhibitors to understand what that 'valuable consideration' may be. Many argue that if they charge the same admission as on other nights, no valuable consideration has been paid, since the entrant is paying for the show and paying no more than on other nights. Answer to that is that it is the premise that the patron on this particular night pays in order to participate in the award. But it is not even necessary to show that a monetary payment is involved. In one leading case where no payment for chances was involved, it was held that the time spent in attending the drawing was the consideration regardless of the fact that no admission whatever was charged.

But the main point to remember is this. The law against the use of the mails to advertise a lottery is much more stringent than that against the lottery itself. If you advertise a lottery by mail either through the newspapers or your own distributed matter, you are violating the law. And the postmaster may, and indeed is expected, to examine all bulk mailings for this offense. It's a good time to be very careful.

Paraded Providence

Jack Drucker, who's making a noise for the 'New Yorkers' unit pulled a parade in Providence when the bunch played the Albee theatre, putting it over on the Ringling-Barnum outfit. It's against the law to parade in Providence, and the circus has been denied that privilege, but Drucker, with the help of the Albee management, pulled it out, and obtained a permit for a 15-car parade with a sound truck, and police escort.

To give it point, the Mayor consented to receive the players on the steps of city hall and the parade was from the theatre to the municipal headquarters and back to the theatre by another route. Drucker presented the company principals and the 28 chorines, to His Honor, who wished them a profitable stay, and all the while the camera was grinding, and further attracting the crowd. Made George M. Cohan's home town so show conscious the Albee was packed, and got off to a top start.

Special for Kids

Fort Wayne.

Palace theatre recently re-opened under W. C. Quimby management is featuring a heavy barrage of double-film programs with frequent first-runs. First city-wide stunt instituted in rebuilding into popular house is a series of films for children of pre-school age to start early in February.

The Kiwanis club in conjunction with M. Marcus, manager is sponsoring the series in co-operation with merchants, the parent-teacher groups and other juvenile and character-building organizations.

Under-privileged children's committee of the Kiwanis club is in direct charge of arrangements. Every precaution will be taken to insure health and safety during performances. A physician and a nurse will be present every Saturday and Boy Scouts will serve as attendants. No child who coughs or sneezes will be permitted to remain. The programs are to include news-reel, cartoons and comedies solely. Once in a while a special feature will be added.

Getting the Dirt

Minneapolis.

Manager Emil Franke of the Orpheum had 375 traveling men's wives as his guests at the opening afternoon showings of 'Convention City,' and the resultant word-of-mouth publicity aided business. Five hundred names of traveling men were culled from the city directory and invitation cards were mailed to the better halves.

The invitations read: 'Leave the dishes in the cradle and the baby in the sink, but be sure to accept this invitation to the traveling salesmen's wives' convention, Friday, Jan. 26, at the Orpheum. We want you to see what goes on when the lid comes off at a traveling man's convention. This invitation admits yourself and one to see the funniest piece of monkey business ever put on the film—'Convention City.'

Three hundred and seventy-five of the 500 cards were turned in last Friday afternoon.

Passed Along

Advertising managers of newspapers on the Hearst string of papers have been instructed to follow New York and get up a cooperative page of advertising when 'Fashions of 1934' comes locally. Ad men also have been instructed to contact theatres with a view to getting fashion displays for advertisers in theatre lobbies.

Co-op pages have been out in recent years, but with the return of better business it may be possible to use 'Fashions' as an opening wedge for other similar displays.

Got Names, Too

St. Paul.

Cliff Rust, local RKO manager, pulled a nifty for his house when he placed a 110-page, newspaper-size book in the house lobby, asking patrons to sign their names and addresses for personal greetings to the President on his birthday, Feb. 1.

With two days to go, there were close to 5,500 signatures in the register. Book is to be airmailed to the White House to arrive in time for the birthday party.

Stunt proved a publicity-getting natural, with pix making both local rags. Rust also feels it's a honey as a source of McCoy names and addresses for future 'invitation' preshowings, when he might need to swell his box-office on an otherwise so-so programmer.

Ushering Lent

Exhibitors are quick to pick up chances, but no one seems yet to have used the pre-lenten carnival along the lines of the New Year's Eve party. Abroad a final flare of jollity is the usual order, and it can be worked here for a frolic with good results if it is sold intensively.

Idea is to put on a show the Tuesday evening before Ash Wednesday, but timed so that the show is over before midnight. Usual outfit of paper hats, serpentines and the rest, with some sort of a flesh show and dancing in the lobby if the size permits.

Might be objected that it stresses the fact Lent is a non-amusement period, but that's not apt to hurt with a majority of the average audience, and it can bring in a few extra dollars to help tide over the possibly slow period.

Three-Truck Train

Minneapolis.

Manager Harold Kaplan and MG Exploiteer Morris Abrahams put on a big and effective campaign for 'Eskimo' at the Minnesota theatre. One of the best and most striking ballyhoos ever seen here was a 91-foot truck train which traveled up and down through the loop. Three of the largest trucks available were hooked up and pulled by a tractor. Banners covering the train stated that it was transporting 'special equipment for the showing of Eskimo'.

A dog, called 'Eskimo', was given away as a prize at a dog derby staged by the Tribune, local daily, resulting in newspaper cuts and publicity for the picture. Heralds went out in 10,000 Liberty magazines. Through tie-ups with coffee, tea and electrical refrigerator companies more than a thousand window displays were obtained.

Home Town Stuff

Seattle.

Great campaign promoted by Vic Gauntlett, Evergreen publicity head, for new Paramount theatre policy. Billboards and newspaper space upped couple hundred percent; vaude and pop price cut ballyhooed, and results proved by takings jumping skyward at this spot, which had been quite dead for some months.

Gauntlett now readying exploitation to break Feb. 2 for 'Eskimo' (MG), which opens Feb. 6 at Fifth Avenue. Home-town angle being played up, as W. C. Van Dyke expedition started from Seattle, where $40,000 was paid for the old Alaskan ship, 'Nanuck.' Ship was icebound for two years with the Van Dyne party; all this being played up to attract attention.

Tea for 'Dinner'

Berlin, Jan. 20.

Don't envy the phone operator at the Marmorhaus, Metro's publicity guy in Berlin, Mr. Lefebre, sent ten thousand West-end ladies flowers from Berlin's first shop; the hand-written card attached read: 'Don't forget, Friday dinner at 8! Call up 4206.' They called. In some cases the husbands, inquisitive to find out who dared send flowers. Invitations to the gala-performance, Friday at eight, are actually for supper; served by the girls of the Matray Ballet. Berlin will sure get a kick out of it, unaccustomed to exploitation on that scale.

Shamed Into It

Panama.

Cecelia theatre here got in wrong with the kids when it advertised ticket prizes for the solution of a puzzle in a local paper and then refused to make good when the response was larger than anticipated.

Nelson Rounsrell, of the Panama American, came out with an announcement to the effect that if the theatre would not make good, the newspaper would, since it had given publicity to the offer.

That made the theatre come across, but the kids are still feeling a bit sore.

Stooge Cop

San Francisco.

John del Valle takes a bow for his tieup on showing of 'Police Car No. 17' and 'Master of Men' (both Col) at the Fox last week. Del Valle got a Studebaker '34 model from the local dealer, got a Philco auto radio installed and sent the car around town broadcasting phoney police calls sent out by a stooge concealed in the back seat.

'Calling Police Car, No. 17', the calls said, 'go to the Fox theatre and see 'Masters of Men'. A double plug for thepix, effectively put over.

Some Press Book

Metro takes some sort of record with the largest and heaviest press book ever produced. It's for 'Eskimo' with th book 15x24 pages and an exploitation supplement 24x30. Managers with small offices will have to take it down cellar or wait until the house is empty and read it in the mezzanine.

Put out for 'Eskimo' and largely to cover the most comprehensive list of trade hook-ups since 'Mickey'. Some capital ideas shown and the book should be really helpful to those who are able to handle it. Not just a case of padding. It's all good stuff.

Real Redmen

Seattle.

Bringing 10 Indians from the Snohomish tribe into town for 'Massacre' (FN) at the Orpheum this week, and pitching three big teepees, in real Indian style, in Times Square in front of the theatre, is a real attention-getter. The Injuns also do native steps and chants on the stage, with novelty about the only merit, but it is enough to add atmosphere and color and help collect at the box office.

BEHIND *the* KEYS

Little Falls, N. Y.

Owners of the Rialto, who protested the $90,000 assessed valuation placed on the building, have won a reduction. They asked that the amount be cut in half, but got much less.

Tacoma.

Ralph Windsor, well-known newspaper man who has been in California plugging theatre publicity now in charge of Moore's Rialto advertising.

Albany.

Robert Rosenthal, manager of Warners' Strand, has been elected president of the Junior Chamber of Commerce.

Harry Lazarus has reopened the Palace, Troy, with a 10 and 15-cent film policy.

Northfield, Vt.

Frederick Schryver has resigned as manager of the Savoy and to Syracuse. Succeeded by John MacMann.

Embassy, 900 seater, Dobbs Ferry, taken over by Harring & Blumenthal, who operate about 20 houses in New York suburbs.

Denver.

Walter B. Shuttee resigned as manager of the Denver, and will be city manager at Pueblo, Colo., for Paramount, succeeding Jerry Zigmond who is being moved to Lincoln, Neb., as city manager for the same company.

Birmingham.

Contracts with booth operators settled for another year by Wilby houses here. The three ops at the Alabama will get back the cut they took during the banking holiday, giving them $65 each, and a small raise for the other houses was agreed upon.

N. H. Waters' two nabes return to union within a week after operating non-union for nearly a year.

Los Angeles.

George Milner of the Columbia exchange staff has replaced Carl Bryant as head booker, resigned. Gordon Hoye comes in as booker to fill vacancy left by Milner's promotion. Hoye formerly was divisional booker for RKO.

Elkins, W. Va.

Sol Goldberg has purchased the Grand theatre building and, entirely rebuilt, house will be the Roosevelt.

Troy, N. Y.

Application for a stay of mortgage foreclosure on the Palace and Rivoli, owned by Gaspare Battaglia, now in bankruptcy, has been denied by Federal Court Judge Frank Cooper.

Battaglia obtained a mortgage for $40,000 from a local bank on the two picture houses and on property in Fourth street. The amount now due owned is said to total about $50,000, including unpaid taxes and interest due.

Charlotte, N. C.

State theatre, Asheville, N. C., will be opened the first week in February with Chester R. Glenn as manager. The house will feature second-run pictures at popular prices. C. L. and W. Theatres, Inc., operators in Virginia, North Carolina and Tennessee have the theatre under long lease.

Charter Oak, Ia.

Bramson has forsaken the newspaper business and leased the State theatre at Elk Point, S. D., and will operate.

Minneapolis.

Clyde Strock, manager of the Granada, Publix, neighborhood house, has resigned to become manager of the Metropolitan, Boston, Publix personnel head here.

Los Angeles.

Dick Moss gets the house manager assignment at the United Artists, Long Beach, replacing Wayne Dallard, who remains as manager at the West Coast, as well as F-WC city manager.

New York.

Lou Preston, managing director of the Skouras Academy of Music resigned and left on a sea trip for his health.

Fort Worth.

Pierre Levy, one of Fort Worth's earliest motion picture theatre owners, is back in the show business, having just been made city manager here for the Interstate Circuit, Inc.

San Antonio.

Recent shifts in house managers here finds the following: Aztec, Weldon Parsons; State, Maurice Gleaves, and Texas, Irwin Waite.

Only dark theatre in the Alamo City is the Sam Houston community suburban house.

Ray B. Willie, new director for local Publix-Interstate Circuit theatres, now operated by Paul Hoblitzelle.

Portland, Ore.

Homer Gill left the Paramount and Evergreen for connection with FWC. That takes him to San Diego, Cal.

Portland, Ore.

Gerald Gallagher here from S. F. to take over the big Paramount for FWC. Harold Dawson now assistant manager at the house.

Fort Wayne.

Norris Smitley elected president of Motion Picture Operators' Union No. 486. Others named for ensuing year are Charles Smith, secretary; Edward Winans, business manager.

Los Angeles.

Mme. Eva LaRue, pioneer Southern California exhib, has taken over the Carlsbad, Carlsbad, Calif., and on Feb. 3 reopens the house which has been dark for several years.

San Francisco.

Fox-West Coast again shifted policy of its St. Francis, which continues double bills at 30c top, but at full instead of split week. House gets first choice of all pix after Warfield, Paramount and Orpheum.

Phil Zenovitch out as manager of Menlo Park, Menlo Park.

Arvid Erickson, manager of Fox St. Francis, off duty for several weeks with pneumonia and flu.

Paul Aglietti, quitting the liquor business, has taken the Roxie, Frisco, from Rex Lanc.

Independent Theatre Owners of Northern California met this week to discuss double bills, admission charges, prize awards—and the code, of course.

Rhymes

Contests to draw attention a picture release do not necessarily have to fit the picture exactly, and matched rhymes can be worked for contest purposes and make good in their own right. The idea is to match lines from two different poems, making reasonable sense and rhyming the two excerpts. An example is taken from Cassabianca and Barbara Frietchie and runs: 'The boy stood on the burning deck whence all but he had fled'. 'Who touches a hair of yon grey head dies like a dog, march on!' he said.' Better if the stunt can be held to match the title, but this is a good gag where the title proves lacking in suggestion.

Chief end of a contest is to make people talk. If the gag can make them laugh a little, so much the better, but word of mouth discussion is essential to land results, and if they talk about the contest, they'll keep the title in mind. Good ideas also help to break into the newspaper pages, even when the paper is not directly concerned in the contest itself.

Awkward Squad

An awkward squad is a good stu for a picture not too serious whic does not seem to offer its own suggestions. Simple to work, inexpensive, and generally of good publicity value.

Idea is to get two more boys th there are letters in the title. These are supplied with nondescript uniforms, which may be hired from a costumer, if there is one handy, or may be old play suits or merely a provision of paper soldier caps or party hats.

Each boy is supplied with a cloth or oilcloth front and back sign, each with one letter. One of the extra boys carries lettering for the theatre and playdate. The other acts as captain. He marches the kids down the street in disorder and lines them up at street corners, the letters being too jumbled to mean anything. He shifts them around, with the boys awkwardly responding to his commands, until he has collected a crowd, then the order 'As you were,' and the boys step into place to spell out the title being advertised.

To permit the same sign to be read from the rear, these back signs are in reverse. If the title were 'Duck Soup,' for example, the last boy in line would have a P in front but a D on his back. Much depends on the comedy ability of the captain, but a bright boy can tie up traffic.

Effective

If you have a paper in your town which prints from cast plates, and consequently stereotypes, you can get an unusual lobby display by having a matrix made of a full page display ad. This may either be a page to be used in the paper or one specially set up, though the latter will involve some cost for the typesetting.

The page is stereotyped precisely as though it were intended for the casting box, but instead is thoroughly dried and given a coat of bronze paint. When this is hard fill in the spaces with a dark green paint, about the color of the patina on a bronze tablet. With a soft cloth wipe off all this paint from the surface. The result will be a good semblance of a bronze tablet with the lettering sunken instead of in relief. With the edge concealed it makes a sightly special announcement or the idea can be used for name plates for frames or wherever else a bronze strip will not be out of place.

There is a trick in getting the green just right, so it might not be a bad idea to experiment on old matrices before tackling the real job.

Set the Table

'Dinner at Eight' given plenty of publicity here through a hookup with furniture, department, jewelry stores, florists and music dealers, the Grand reaping plenty of publicity, news and window advertising. Firms co-operated in a dining room layout in store windows, with all appointments, down to the finest details, correct in every respect, domestic science and other experts assisting to make the set-up modern in every detail. In some towns dinner-dance and theatre tickets were featured by hotels and other spots for an all-evening party.

Doing Plenty

State, N. Y. busy this week with the elephants in the Singer Midget act scuffling around the square between shows. In addition there are men in white cotton flannel suits

(Continued on page 62)

WAIT FOR THE BIG SHOW!

COMING SOON!

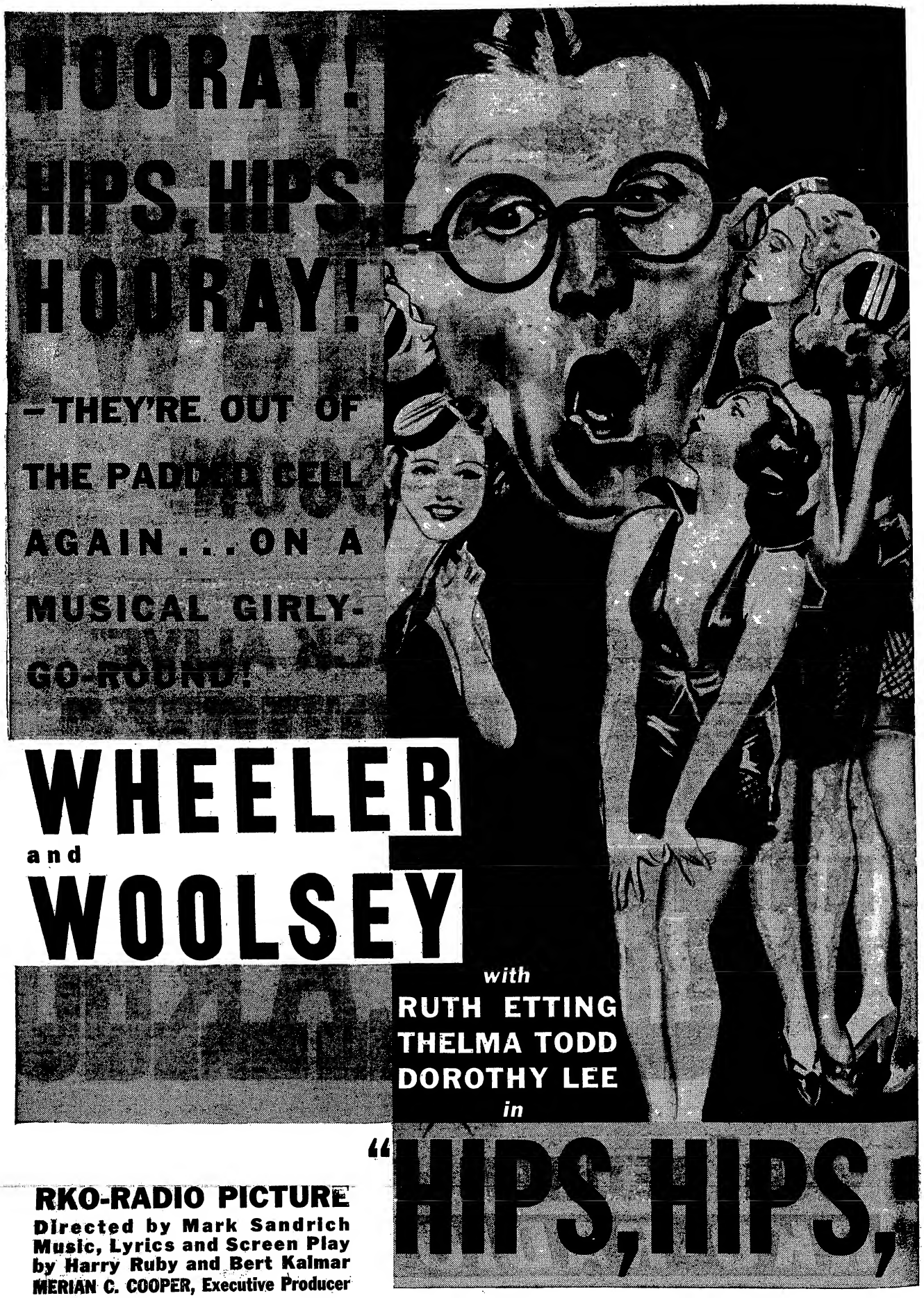
"BRING 'EM BACK ALIVE"

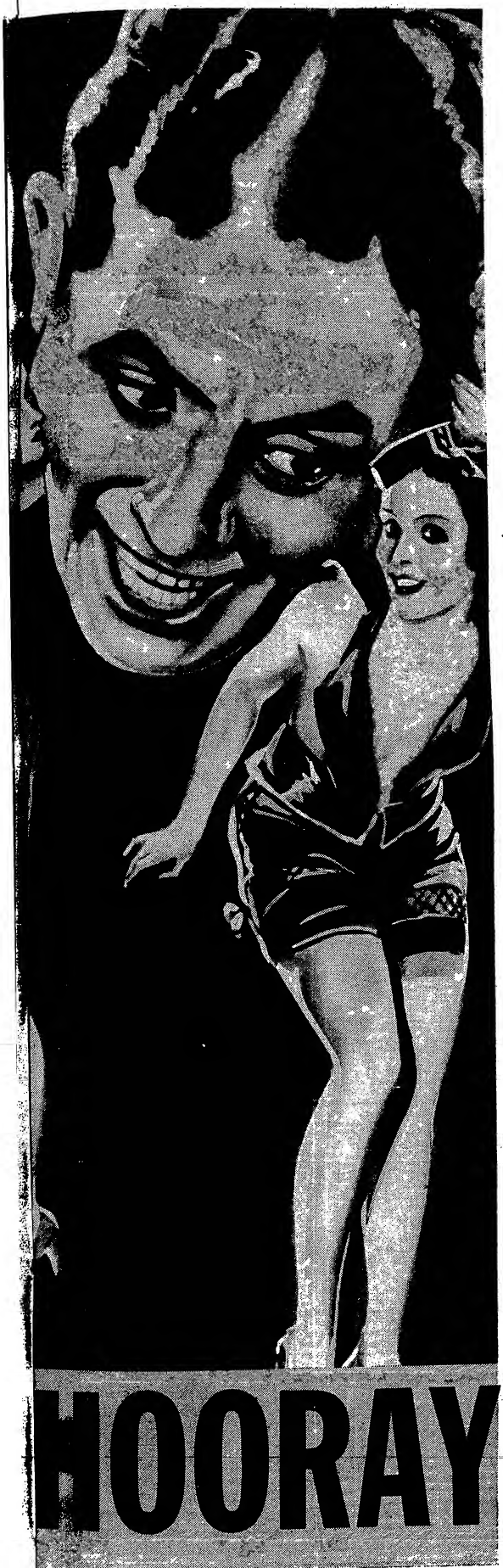
"FRANK BUCK'S"

"WILD CARGO"

VAN BEUREN PRODUCTION

RKO-RADIO PICTURE


HOORAY!
HIPS, HIPS,
HOORAY!
—THEY'RE OUT OF
THE PADDED CELL
AGAIN...ON A
MUSICAL GIRLY-
GO-ROUND!
WHEELER
and
WOOLSEY
with
RUTH ETTING
THELMA TODD
DOROTHY LEE
in
"HIPS, HIPS,
RKO-RADIO PICTURE
Directed by Mark Sandrich
Music, Lyrics and Screen Play
by Harry Ruby and Bert Kalmar
MERIAN C. COOPER, Executive Producer



SOON

HEPBURN

"SPITFIRE"

CENTURY, BALTO

(Continued from page 16)

the stage show to excrt all the drafting.

Rostrum layout, headed by Wheeler and Woolsey, is sheer simon-pure vaudeville. Not a microphone in use and that's rare in a five-act line-up in this town. Incidentally, with all the unit and tabinindedness of today's stage show patronage, there's never been a condensed or group show hereabouts that clicked with more consistency and fervor than this quintet of turns. The marquee-illuminators, Wheeler and Woolsey, undoubtedly drawing largely by virtue of their picture rep, but the hardy vets of the stage are also delivering in vaudeville fashion and swatting over their turn to sockerino proportions.

W. and W. have Dorothy Lee along. The headliners, on in penultimate, in 'one,' catch up the mob at entrance and sweep all before them. As a starter, they employ a session of gags which, though bewhiskered, connect. Woolsey rassles with that giant perfecto and Wheeler pleased the old-timers by resurrecting the apple-gnawing foolery. Miss Lee, brought on after initial 10 minutes strongly receptioned. Joins the boys at this juncture and foils nicely for them. Trio sits on apron, feet hanging down over the pit, a new and epic audience-proximity to this town, but lends effective intimacy with the mob in the pews. Work up an old routine having to do with picture-scenario rehearsal with script, in which both boys play turnabout in confusing the lines.

Just fair stuff, but adequate to convulse the mob. A song by Miss Lee supplied the boys with an opportunity for some pantomimic mugging and trio then offed with hoke s. and d. The getaway afforded Miss Lee a chance to introduce some of her highly developed hip-grinding. Mob wouldn't be sated till threesome stepped through four bends and pair of curtain spiels by Woolsey.

Other acts accorded scarcely less tumultous reception. Opener, Three Catchelots, suave turnverein act packing some workmanly pyramiding and hand-balancing. In the deuce Hal Young, oke tenor looking very summery in linen suit and white brogans. Entrances with very virile rendition of 'Stouthearted Men' from operetta, 'New Moon,' strengthens impression by following with that ever lush 'Lover Come Back' from same piece. Then pipes pair of pop tunes and earned couple bows.

Edgar Bergen next with his ventriloquist turn. Through this burg frequently, but novel enough to bulk of mob as evidenced by healthy palm-pounding act snagged at close. Wind-up, Lee Murray and Sinclair Twins, flash that rates up among best turns of type glimmed here of recent vintage. Unbilled chap, accompanying at piano throughout, steps forward once and toots clarinet to limp-kneed hoofery. Sinclair Twins reel off brace of bits, squirm routine and later an acro s. and d. Unbilled girl, statuesque and surprisingly fast, whirls off a spinning top; then Murray caps proceedings with limberlegging up ahead and the closing number, a splendid drunk-on-stairs dance that mob pounded for.

Program further comprised Metro clips, a Ted Healy short tagged 'Plane Nuts' (MG) and overture, a medley of pops, by pit orchestra under George Wild. Lower floor capacity, shelf one-third filled, first show opening day.

SHERIDAN SET AT FOX

Hollywood, Jan. 29.

Finishing 'April In Paris' for Fox, Oscar Sheridan is writing another original for that studio.

COOKIE BOWERS

"Going to Town Again"

is Week (Jan. 26)

PARAMOUNT BROOKLYN

Management

HARRY A. YOUNG

, 1560 Broadway

NEW YORK

PARAMOUNT, BROOKLYN

This Week (Jan. 26)

MAXINE STONE

BENNY ROSS

The original characterization of "The Lazy and Bored Women" as enacted and created by Maxine Stone and Benny Ross, is fully protected by copyright, and all infringements will be prosecuted.

Signed. *Louis Handin,*
Attorney.
Paramount Theatre Bldg., New York.

THE ESPEYS

Last Week, January 19, ROXY, New York, Variety Sai :

The Espeys, two girls and a man, do a roughed up adagio in faster tempo than that. Jan. 23, *Chic.*

The Simultaneous Handling of Two Girls by One Man

Mgr., James H. Espey, 4508—40th St., Sunnyside, L. I.

Phone STillwell 4-8194

Just Closed at Hollywood Restaurant, N. Y.

PARAMOUNT, L. A.

Los Angeles, Jan. 25.

Three sure-fire, punch acts, with an unbilled turn from the stage band, provide a wallop for this week's Fanchon & Marco show, and give the pay customers a run for their money, in the face of a more or less drab screen feature.

Harry Rose is held over for a second week and bolstering up his comedy are Fritz and Jean Huber, under the freak billing of Gin and Jazz. Third name act is the Picchiani Troupe in their rapid-fire teeter board maneuvers, and the unprogrammed wallop is Milton Franklin, one of Max Bradfield's tuneters, who has everybody sitting up and taking plenty of notice by his versatility with innumerable band instruments.

Staging is particularly effective, especially the latter portion of the turn, a moonlight tropical setting, with the line girls called upon to execute some snappy gyrations and background formations.

Rose works all the way through, m. c.'ing as well as offering a new line of chatter and vocalizing. The Huber pair are doing their time-worn inebriation act, but it was jake for the opening mat customers who ate it up.

Franklin, rather unassuming, displays marked ability with his manipulation of various band instruments, and successfully plays a piano-accordion, saxophone, clarinet, piano, violin, banjo, Arkansas saw, and for comedy a number with a toy balloon and also a toy violin. His trick of blowing soap bubbles from a dish of water by means of his cornet drew heavy applause.

Picchiani troupe of seven have lost none of their old-time dexterity, and wound up with a four-high mount from teeter board and a triple somersault from board to suspended chair by Gene Picchiani that wowed.

Screen feature Par's 'Four Frightened People.' Also on sheet 'George Washington, Our First President' (Bev. Hills), 'Golden Nuggets' (Par); Betty Boop cartoon and news. Lower floor a little better than half filled at first stanza. *Edwa.*

STATE, DETROIT

Detroit, Jan. 29.

Third week of the new 'State-Lake policy' introduces a new master of ceremonies, Eddie Loughton. Talent not as good as the week previous, but the entire setup seems a little more marked for success. Talent includes Eddie Lambert in a new act, 'Slim' Timblin, Nash and Fately, Kay Davidson, Ames and Arno, Aussie and Czech and the Carla Torney line. All are used in the vaude prelude, with the exception of Loughton, Lambert and Davidson.

With Lambert the outstanding applause getter on the bill, the presentation part of the show did the real registering. Lambert in his new act has a girl and does in all 21 minutes, all socko. First doing his regular act, he tops this with a girl who sings after a fashion, but all for laughs.

Loughton introduces a band number that helps the proceedings along very nicely. For some reason band numbers on the stage have been very much in the discard for the past couple of years locally. This one is of the comedy variety and more than justifies its time. It also gives Loughton a chance to sell himself. Being a good-looking boy he contributes plenty with straight-ing which is of a very high order. Also tells a couple of gags that fit.

Current picture, 'The Big Shakedown' (WB), with biz mild. *Lee.*

FOX, B'KLYN

For his current stage extravaganza Producer Alex Oumansky has gone native at least for the opening and closing scenes. Besides augmenting his standing mixed chorus with a few Russian warblers, Oumansky has imported a hock specialist to contribute a whirlwind exhibit for the finale. Between these two layers of Russian color the show runs strictly American with Bernice Claire the only touch of class and finish to the entire proceedings. Performance as a whole stirred up a moderate reaction at the Saturday matinee. Screen held 'Cross Country Cruise' (Fox) and attendance was solid on the main floor.

Freddie Berrens seems to be ingratiating himself strongly with the Fox regulars. His entry brought a nice ovation and they didn't even mind the crudely confected idea of a salute he and the band greeted them with at the parting of the curtains. Berrens' orchestral bit this week swings from a suavely-arranged waltz into a hot rasher of Harlemesque syncopation, and the effort collected in a big way.

Routining had Bernice Claire spotted down in next to closing. Chances are she would have rated a far heftier response than she garnered at the finish had she confined her repertoire to excerpts from musical comedy, operetta and the standard, and left the pop thing to others. Fox is one house where they cotton up enthusiastically to the better stuff. The prima donna opened with 'Desert Song,' drew a solid rally with it, and then stepped down to give them a special lyricism of 'Are You Making Any Money?' Thing was totally out of character and the drop in applause volume showed it.

For comedy the show depends mostly on Solly Gould and his stooges. As long as the latter stayed down among the audience and exchanged their crossfire of domestic bickering the customers gave way to a mirth tickling sensation. Up on the stage the only one of the foursome that drew any attention was the gray-haired lady who proved that age had left the limbs as flexible as ever. Gould himself made little of his gutteral and the blonde gave meagre cause for approval either as a warbler or stepper. In a previous spot on the bill The Duponts had their inning at juggling and collected.

Oumansky this week goes in for bad taste. One of the mixed choral items is a pilgrim lament. The chorus is togged in monk gowns and cowls and set before a scrim representing the nave of a cathedral. While the chorus is chanting the semi-sacred composition the producer has the house line, dressed in flimsies and showing lots all around, take possession of the foreground with a pattern of steps that is intended to be aesthetic. *Odec.*

Paramount, Seattle

Seattle, Jan. 24.

Publix opened the Paramount March, 1928, and ever since then showmen have been wondering. It's been a headache to find what it takes. Maybe the present policy will be the solution.

Price is cut to 30c. top, with mats and 1,500 balcony seats at 20 cents all the time.

The new plan dusted off the seats, clear to the roof, opening week. Show as a whole pleased patrons, and if same standard is maintained, there's a chance for the house. Nut is hacked down to the kernel wherever possible, far different than in the boom days.

The acts have no 'name,' although there is sound entertainment all the way. Comedy and dancing predominate, with a juggler and a quartet that sings completing the variety. There may be a new angle in the method of presentation; it may be the answer as to how to dish out vaude in somewhat of a new way.

This show is put on in front of the band, with Jules Buffano doing a little m'cing. Not too much. It's a good idea, too. The band gives the acts a lively background. The setting is not garish, but nicely toned for color and effect. Acts are speeded up, the whole six using but 35 minutes; the hour of stage and music show is cut this way: opening band act, 10 minutes; vaude, 35; closing band, five minutes, with the organist getting eight minutes. Thus, the music is featured above the acts, with the band getting the big breaks. The band dishes out modernish music, with all of the members able to warble a little, while a couple of the boys can solo.

Florence Mayo, closing act, gets top billing and laughs; even if they don't like horses this one will wring a laugh. The two boys who make up the horse work hard. Three Stepsons are three colored dancers. No. 2 spot finds Val Setz showing some art in juggling. He appears a little ragged in a spot or two, but his stuff is good; tossing clubs to his eyes, mouth and forehead is the highlight of his act. The Vitaphone Four sing to results. Rita and Rubins Trio have a dance routine, including wooden soldier effect, adagio poses that rate, and a nice enough mixture of steps for most any bill. George and Jack Dormonde, one on a wheel, provide a lot of laughs, with an act meant just for fun.

If the Paramount can get weekly vaude measuring up to opener, the present policy looks to turn in a winner. Of course, there is always the problem of diversification.

True, this type of entertainment is only hybrid vaude, lacking special scenery and cramping some of the acts for space, with the band taking up lots of room. It is presentation vaude, with the band featured. This week's stuff went over big and was liked. That's what counts.

Don Isham, organist with a following on the air, as well as known for his theatre work, is at the keys. Figuring something new with the organ is a difficult job, probably, unless real novelty is devised, it is best to stick to straight organ music; Isham is doing medley of pop songs, with words on screen, but audience not joining in. His doggerel creations are clever, too, but it is harking back to four or five years ago when this sort of organlog was at least newer than it is now.

On screen, Paramount newsreel and 'Fugitive Lovers' (MG). Show runs two hours 26 minutes, including 60 minutes stage. *Trepp.*

GOULD TUNES 'HONEYMOON'

Hollywood, Jan. 29.

Dave Gould is now on the Fox lot.

He is staging musical numbers for 'Three On a Honeymoon.'

HIPP, BALTIMORE

Baltimore, Jan. 26.

'Long Lost Father' (RKO) is expected to exert the draft and, as customary, stage fare is light. But this week it's downright anemic and such a report winding through the make-or-break route of word-o'-mouth looks to frustrate any chance of b.o. build-up.

Headliner, Lulu McConnell. Prominently billed as a CBS name now. Doing a four-people, 20-minute sketch that attempts to drain humor out of a flighty matron who, accompanied by husband, visits neighbors, another couple, and drives everyone nuts with endless chatter. Act might aptly be tagged a McConnell monolog, with supporting trio supplying only exclamatory remarks and quiescent mugging.

Harry Savoy has 15 minutes i 'one' with girl stooge. She sings, but that's forgiven. He, n.s.h. down the fairway on his chatter, evinces brightest moments when side-mouthing sotto voce quips to pit ork. Dispelled to extent slender audience's lethargy induced by pair of preceding acts, but send he snatched at finish was unrequired.

Opening, dance flash, Capps Family, two men, two femmes. Exciting acro tapology below standard expected by Hipp patrons. Closer, Capt. Ramon Proske paces five Bengal tigers through dull routine in cage. Uses no gun nor whip, but cats apparently aged and disinterested beyond indifferent yawns. Not a groan nor whimper from 'em and Proske's stunts are devoid of dash and thrill.

Felice Iula's pit ork drew unr pressed plaudits with overture.

Sidney's 'Fleurette'

Hollywood, Jan. 29.

Sylvia Sidney has been penciled in for Paramount's '52 Weeks for Fleurette,' backstage yarn. This is the first picture the studio has assigned her not under the supervision of B. P. Schulberg since he took a unit.

Studio is trying to get Gary Cooper to co-star if his outside pictures are completed in time.

METRO LOANS, BORROWS

Hollywood, Jan. 29.

Metro has loaned Isabel Jewell to Universal for 'If I Were Rich.'

Same time company borrowed Spencer Tracy from Fox for the lead in 'The Show-off' which starts in the works today.

DRAKE, FRAWLEY ON 'MARE'

Hollywood, Jan. 29.

Frances Drake and William Frawley have been spotted in Paramount's 'Shoe the Wild Ware.'

First east assignments on Gene Fowler yarn.

ROXY

NEW YORK

INDEFINITELY

RUBE WOLF

Vaudeville's Classiest Comedy

Offering

Carlton Emmy

Last Week (Jan. 19)

ROXY, NEW YORK

Variety, Jan. 23

"Nice bunch of pups. Smart tricks. . ." *Chic.*

Direction

Johnny Hyde & Nat Kalcheim

William Morris Agency

BEN BLUE

WARNER BROS. COMEDIES

Dir. JOE RIVKIN

LEO MORRISON, Agency

Rosy Knows Too Much

(Continued from page 7)

him to base his judgment regarding these complaints. If they come to him and tell him interesting things in a frank, straightforward manner he sees to it that they come again to pour out more. But if what they tell him is a lot of palaver and he finds it out, these people are not considered worth while and will not come into the sanctum on the fifth floor of the Bev-Wilshire again.

All this confirmatory material which he gathers, with other that comes along, will be digested by him in time and then will be embodied in his reports and findings to Administrator Hugh Johnson. Just how long before these findings are made known, Rosenblatt is reluctant to say, but he hopes it will be within a few weeks after he shakes sunny California's boundary on the east.

A Good Listener

But for the press to get any information out of him as to what is or has been going on each day the Divisional Administrator is a sphinx. If some one tells him that such and a such a person stated that he had told him so and so, Rosenblatt cuts loose with a well-known expression about prevarication and quickly switches to another subject which generally is next day's group conferences announcement, with the boys generally going away with little enlightenment as to what actually happened that their readers should know. The daily boys do not like the attitude and agree with Rosenblatt as to the answer he put to a question in the negative when inquiry was made as to what value or good to the newspapers or the newspapermen were the press conferences so far as news is concerned. So the boys dig on the outside, but find that everyone who has talked to the Big Bad Wolf might drop an inkling of what they had told him, but never tell what he had said to them.

So on the surface Rosenblatt has got Hollywood whipsawed coming and going so far as being told everything and telling anybody gothing.

Social Weekend

Rosenblatt and his assistant, Morris Lejendre, went social very heavily over the week-end and smashed their Washington resolution to be strictly business while in Hollywood.

Rosenblatt's first intention was to go to La Quinta and be with Louis B. Mayer and Winnie Sheehan over the week-end. When the newspapers, Saturday morning, however, printed that the Deputy Administrator was set for a social week-end, he stayed busy until the noon hour and intended to double-cross the news lads by going to neither the desert resort nor the Hearst ranch, where he had also been invited.

Rosenblatt returns to Washington Thursday (1).

Rosenblatt's Friday night (26) session with a committee of the Screen Actors Guild called for formal attire. The confabbing followed a dinner at Ann Harding's hilltop home, which was heavily guarded to keep away newspapermen.

As at most of the probing sessions, the Administrator did most of the listening, with the actors' peeves presented to him by a committee consisting of Miss Harding, Robert Montgomery, Mary Astor, Ralph Morgan, Kenneth Thomson and Lawrence Bielenson, attorney for the Guild.

Actors told Rosenblatt that in their opinion agents should be regulated; the 30-day clause allowing only for that period previously to a contract expiration in which to bargain for other berths should not go into the code; producers are wrong in their stand that hours cannot be limited on production work, and that actors should have maximum hours as well as other film employees.

He got his first touch of warlike Hollywood within a couple of hours after his arrival at the Beverly Wilshire at a confab with producers. Reporters had been told that Rosenblatt was going to rest his first night, but the stormy session that took place continued belli osely until almost 2 a.m.

Knives were thrown into the meeting when Adolph Zukor accused Metro and Louis B. Mayer in particular, of being responsible for the hi h cost of production, inasmuch as Metro will pay any price without regard for a maximum of players, writers or material the company desires. Zukor's claim that such a roofless financial system had raised standards all around and was proving a burden to all other companies.

Mayer retorted heatedly that Metro had no desire to push its competitors out of the running in this regard, but that it had desires only to acquire personalities and material that would assure box office success.

Rosenblatt stated on his arrival and continuously reiterated that his chief concern is toward the elimination of talent raiding, which he lays as the chief cause of dissatisfaction and the reason for high production costs.

When he summoned Darryl Zanuck for a session at his hotel, the secnd night of his arrival, it was noised about that the 20th Century head was in for a drubbing as Rosenblatt had openely stated that charges had been made that Zanuck had been the chief violator.

Both Rosenblatt and Zanuck denied that the meeting was anything but a peaceful affair in which the 20th Century exec told of the setup of his company and of the talent contracts held by it. They denied that specific cases of raiding were discussed.

Warners to Reopen L. A. Western With 'Wonder'

Los Angeles, Jan. 29.

Warners is planning to reopen the Western theatre around March 1 with Al Jolson in 'Wonder Bar.' House has been dark for nearly a year. Western is expected to operate at $1.65, with two shows daily, but may drop to $1.10 to compete with Grauman's Chinese, operating at the lower scale.

With the Western added, Warners may find it necessary to go to the outside market for additional product for all its houses.

Likely that day-and-date showing of pictures in the Hollywood and Downtown will be eliminated shortly, and that the best of the Universal and Columbia product will be taken, as well as other available outside pictures, which will be booked in additional to the Warner and First National releases now supplying the programs.

As a retrenchment measure the art and publicity departments of the local theatres are to be abandoned shortly, with the work of these departments absorbed by the Burbank studio. Another economy move will deprive the local house managers of their secretaries, cutting off four salaries.

Friedman, Scenarist, George McCall, Agent

Hollywood, Jan. 29.

Harry Friedman on VARIETY Hollywood staff for past three years, left last Saturday (27) to join the Hal Roach organization. He will join the scenario staff.

At the same time George McCall, five years with the paper, left to enter the agency business.

Smooth Up 'Dressing'

Hollywood, Jan. .

Harry Hervey and Harry Ruskin have been added to the writing list on 'We're Not Dressing' at Paramount. Picture has been in production for two weeks.

Other writers on the story are Peter Arno, Jack Mi - and Francis Martin.

Studio Placements

Hollywood, Jan. 2. .

Wini Shaw, 'Three On a Honeymoon,' Fox.

Frank Albertson,

Col. Short.

Constance Cummings, Lukas, Russ Columbo, 'Glamour,' Universal. William Wyler directs .

Howard Hawks, meggin , 'arole Lombard and John Barrymore, 'Twentieth Century,' Col.

Alf Goulding directs two Lou Holtz shorts, Col.

Ralph Cedar,

Bright,' Par.

Ed Lowry,

Claudia

Star.

Judith Allen borrowed from Paramount for 'Merr Wido s,' Sig Ne feld.

Eric Mayne, 'David Harum,'

James Flood dire ting, Al R

(Continued on page 63)

Par Slows 'Double Door'; Wants Mary Morris Lead

Hollywood, Jan. 29.

Paramount is holding up production on 'Double Door', figuring to obtain Mary Morris for a lead spot. Actress would take part. She played in the stage version of the piece.

Play is now in Philadelphia, and Paramount is awaiting word on probable length of run in the Quaker City, to figure on availability of Miss Morris for the pic. Charles Vidor will direct.

Incorporations

New York

Albany, N. Y.

Belian Productions, Inc., Manhattan; vaudeville, plays, musicals, etc.; capital stock, 100 shares, no par value; Bela Lugosi and Lillial Lugosi, 2835 Westshire drive, Los Angeles, Cal., and John Biro, 40 Exchange place, New York.

Vikbay Enterprises, Inc.; pictures, vaudeville, etc.; capital stock, 100 shares, no par value; Harry G. Guttman, Alfred Weisstein and Irving W. Weinblatt, all of 1450 Broadway, New York.

Apco Theatres Corp.; pictures, vaudeville, etc.; capital stock, $1,000; Helen Bennett, Jean Stambler and Elsie Gabay, all of 25 West 43d street, New York.

Extraordinary Films, Inc.; pictures, capital stock, 200 shares, no par value; Harold J. and Max Singer, of 1619 Broadway, New York, and Anne Kahn, 650 Eastern Parkway, Brooklyn.

Kuan Corp.; pictures, vaudeville, etc.; capital stock, 200 shares, no par value; Diana Braun, 223 Riverside drive; Adele K. Dobson, 412 Cathedral parkway, and Eliz. A. Reilly, 311 West 19th street, all of New York.

Buffalo Journal-Herald Corp., Buffalo; printing and publishing; capital stock, $25,000; John C. Murphy, Eliz. F. Murphy and Leon F. Murphy, all of 187 Kenmore avenue, Kenmore, N. Y.

Isham Jones Music Corp.; musical compositions, etc.; capital stock, $20,000; Isham Jones and Marguerite Jones, 30 West 54th street, and Arnold Frank, 260 West 72d street, all of New York.

Edco Electronic Devices, Inc., Manhattan; motion picture apparatus, etc.; capital stock, $10,000; William J. Morrissey and Walter J. Fredenburgh, both of 7105 10th avenue, New York, and Jacob Woerman, 8068 80th street, Glendale, L. I.

Hotel Alimony, Inc.; pictures, vaudeville, etc.; capital stock, 200 shares, no par valu ; Louis Barach, Morris Lublitz and Philip Wellman, all of 11 West 42d street, New York.

Finger Lakes Broadcasting Corp., Auburn; general broadcasting business; capital stock, $30,000; Maurice Karp and Marjorie T. Pritchard, both of Metcalf building, Auburn, and Frederick L. Keesce, 141 Genesee street, Auburn.

Neversink Amusement Corp., Port Jervis; theatres, movies, plays, etc.; capital stock, $6,000; Frank and Theresa Somarelli, 155 Ball street, and Anne M. Bannan, 35 Ferguson avenue, all of Port Jervis.

Sunnyside Bath Club, Inc.; realty, operate bathing pools, etc.; capital stock, 100 shares, no par value; Samuel A. Potter, Juliette F. Potter and Bernard F. Potter, all of 41 East 42d street, New York.

Sidney Siegel, Inc.; musical instruments of all kinds; capital stock, $10,000; Jos. Banner, 350 Broadway, New York; Miriam Siegel, 1303 Fifth avenue, New York, and Lillian Rosenberg, 23 Lewis avenue, Brooklyn.

Jayhawker, Inc.; pictures, plays, musicals, etc.; capital stock, 900 shares, no par value; John H. Hammond, Jr., 178 Sullivan street; Irving A. Jacoby, 50 West 96th street, and Joe Losey, 115 East 30th street, all of New York.

Mahrook Amusement Corp.; pictures, vaudeville, etc.; capital stock, $1,000; Creta L. Stratman, 209 West 70th street; Gertrude M. Conroy, 658 West 188th street, and Homer Lee, 135 Central Park West, all of New York.

Nelson-Reomer-Associates, Inc., Manhattan; pictures, vaudeville, etc.; capital stock, $10,000; Ozzie Nelson, Park Central hotel, New York; M. Milton Roemer, Myrtle avenue, Flushing, L. I., and Jos. J. Jacobs, 170-11 33d avenue, Flushing, L. I.

Okaybud Corp., Manhattan; pictures, vaudeville, etc.; capital stock, $5,000; Solomon M. Cheser, 2132 Blackrock avenue, Bronx; Nicholas C. Heyman, 1950 East 15th street, Brooklyn, and Dorothy Jacobson, 906 Eastern Parkway, Brooklyn.

Martwell-Rose Corp., Manhattan; general radio and wireless television business; capital stock, 250 shares—100 pfd., $100; 150 common, no par value; Lawrence C. Steinharter, 55 East 10th street, New York; Robert B. Rose, 270 West 91st street, New York, and Martin Zatulove, 533 35th street, Woodcliff, N. J.

J. Burgi Contner Enterprises, Inc.; pictures, vaudeville, etc.; capital stock, 100 shares, no par value; J. Burgi Contner, 723 Seventh avenue; Nelson B. Wolfe and Mildred Koczon, both of 342 Madison avenue, New York.

Wyler Productions, Inc.; pictures; capital stock, 1,000 shares, no par value; Mildred Bracc, 601 Cathedral parkway, New York; Benjamin Levy, 232 Chauncey street, Brooklyn, and Saul L. Wendroff, 1550 Broadway, New York.

Oceanside Skating Arena, Inc., Hempstead; roller skating rinks; capital stock, 200 shares, no par value; Jas. J. Janetatos, 100 Yale street, Hempstead; Jerome L. Loewenberg and Francis J. Parks, both of Sea Cliff.

Darlington-Howard Studio Guild, Inc.; employment agency for actors, etc.; capital stock, $1,000; Morton Carlyle, 1450 Broadway; Gloria Howard, 148 East 50th street, and Ada Stone, 11 West 88th street, all of New York.

Preslo ecording Corp.; recording instruments of all kinds; capital stock, 50 ares, no par value; Ida Cook, Jacob Graifer and Solomon Greenberg, all of 101 Joralemon street, Brooklyn.

Sevenste Productions; theatricals, etc.; capital stock, 100 shares, no par value; Gerson H. Warner and Fred J. Leonard, both of 236 West 41th street, and Jos. Feist, 1410 Broadway, all of New Yo

CHANGE OF NAME

From **Filmcraft Exchanges, Inc.,** to **Majestic Exchanges, Inc.;** filed by Herbert T. Silverberg, 902-4 Walbridge building, Buffalo.

From **Isham Jones, Inc.,** to **K. & E. Co., Inc.;** filed by Gilbert & Gilbert, 10 East 40th street, New York.

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BROOKLYN

(Continued from page 10)

stage show headed by Bernice Claire and Berrens orch. Okay, $13,000. Last week, 'I Was a Spy' (Fox), $16,000, good.

Albee (RKO) (3,500; 25-35-50)—'I Am Suzanne' (Fox), and vaude with Gertrude Niesen and Reggie Childs' orch. Vaude okay. Around $15,000, fair. Last week, 'Flying Down to Rio' (RKO), $17,000.

Loew's Metropolitan (Loew) (2,400; 25-35-50)—'Roman Scandals' (UA) and vaude. Block and Sully and Buster West head bill. Pic okay but probably only $20,000. Last week 'Eskimo' (MG), $21,000, all right.

Strand (WB) (2,000; 25-35-50)—'Massacre' (WB). Barthelmess flicker will do mild $9,500. Last week 'Easy to Love' (WB), $6,500, poor.

'Dinner' Not $1 in B'ham, but 40c Wham

Birmingham, Jan. 28.

Inner at Eight' was cancelled out of Birmingham for a roadshow at a buck a throw, but opened Saturday at Alabama at popular prices. One of biggest weeks is ogled.

Estimates for This Week

Alabama (Wilby) (2,800; 30-35-40)—'Dinner at Eight' (MG). Big as Durante's nose, $11,000 easily. Last week 'Sitting Pretty' (Par), $7,800.

Ritz (Wilby) (1,600; 25-30)—'Broadway Thru a Keyhole' (UA). To Birmingham, Walter Winchell is just a guy that talks over the radio. $1,600. Last week 'Hoopla' (Fox) $2,100.

Strand (Wilby) (800; 25)—'Ace of Aces' (RKO). A Dix is ||oke any day, $1,500. Last week 'Meet the Baron' (MG) $1,800, good.

Empire (BTAC) (1,100; 25)—'Son of a Sailor' (FN). Another favorite of the folks, Joe Brown, $2,000. Last week 'Arizona to Broadway' (Fox), $1,400.

'INVISIBLE MAN' SEES $17,000

Kansas City, Jan. 29.

A break from their regular opening days was made this week by the Newman and Uptown. At the former 'Miss Fane's Baby Is Stolen' opened Thursday replacing 'All of Me,' which was set for eight days.

Estimates for This Week

instreet (RKO) (3,200; 25-40-60)—'Invisible Man' (U). 'Fifty Million Frenchmen' is the stage attraction and was given the bulk of the billing. Opened strong and is holding the pace over the week end. Looks like $17,000, good. Last week, 'Convention City' (FN) and Morton Downey's revue. The radio crooner has a following here; around $20,000.

Midland (Loew) (4,000; 25)—'Eskimo' (MG). This one has caused a lot of discussion among those who think they know in advance what a picture will do here. It opened strong Saturday and if that is an indication the week will show close to $13,000. Last week, 'Fugitive Lovers' (MG) got $10,000.

Newman (Par) (1,800; 25-40)—'Miss Fane's Baby Is Stolen' (Par). Got away Thursday to a fair start and perked up a little after Manager Baker came out with personal letter explaining how good it is. Title has some of the shoppers shying away, but it looks good for $7,000. Last week 'All of Me' (Par) set for eight days, quit after seven, with $6,000, fair.

Uptown (Fox) (2,040; 25-40)—'I Am a Spy' (Fox). House changed from Saturday to Thursday opening for this one and enjoyed nice business over the week end. Expected to get $3,000. Last week 'Goodbye Again' (FN), out after five days, $1,700, light.

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CALENDAR OF CURRENT RELEASES

Harold Auten

ces: 1540 B'way, N.

Irages de Paris (French). Adventures of a girl who wants to be a star in Paris. Jacquelin Francell, Roger Theville. Dir. Fedor Ozep. 82 mins. Rel. Dec. 23. Rev. Jan. 9.

On Demande Compagnon (French). Musical romance. Annabella. Dir. Joe May. 85 mins. Rel. June 1. Rev. June 5.

Poil de Carotte (Red Head) (French). A story of adolescence. Robert Lynen. Dir. Julien Duvivier. 96 mins. Rel. Sept. 1. Rev. Dec. 20 and May 30.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

Dance, Girl, Dance. Musical drama. Alan Dinehart, Evelyn Knapp, Ada May. Dir. Frank Strayer. 69 mins. Rel. Sept. 1. Rev. Oct. 31.

In the Money. A prize fighter and his affairs with women. Lois Wilson, Skeets Gallagher, Warren Hymer. Dir. Frank Strayer. 66 mins. Rel. Nov. 7. Rev. Jan. 9.

Man of Sentiment. How an old man holds a family together. Marian Marsh, Owen Moore, Wm. Bakewell, Christian Rub. Dir Rich. Thorpe. 67 mins Rel. Sept. 15. Rev. Nov. 14.

urder on the Campus. Mystery with a college background. Grey, Charles Starrett and J. Farrel McDonald.

Rainbow Over Broadway. Musical romance. Grace Hayes, Joan Marsh, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Dec. 23. Rev. Dec. 27.

First Division

Offices: 1560 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Avenger, The. A district attorney seeks revenge on the gang which framed him to twenty years in prison. Ralph Forbes, Adrienne Ames, Claude Gillingwater. Dir. Edward Marin. 76 mins. Sept. 15.

roken Dreams. A father's devotion to his young son. Randolph Scott, Martha Sleeper, Beryl Mercer, Buster Phelps. Dir. Robert Vignola. 68 mins. Rel. Dec. 1.

By Appointment Only. A physician couldn't make up his mind which of two women he loved the most. Lew Cody, Sally O'Neill, Marceline Day. Dir. Frank Strayer. 66 mins. Rel. Nov. 1.

Dance, Girl, Dance. Musical of backstage life. A small-time vaudevilian becomes a night club star. Evelyn Knapp, Gloria Shea, Alan Dinehart, Eddie Nugent, Ada May, Mae Busch. Dir. Frank Strayer. 69 mins Rel. Nov. 15

Devil's Mate. A condemned man, on the verge of execution, is mysteriously murdered. Peggy Shannon Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Sept. 1.

Eat 'Em U Jungle super thriller. 56 mins. Rel. Feb.

Fugitive, The. Secret service agents on the trail of a half-million dollar mail robbery. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 58 mins. Rel. Sept. 15.

French production of a de Maupassant story. Dubbed in English. A village paragon who lost his virtue. 55 mins. Rel. Dec. 26. Rev. Jan. 9.

He Couldn't Take It. Inside story of a process server who makes good with his summonses and gets his man. Ray Walker, Virginia Cherrill, George E. Stone. Dir. Wm. Nigh. 64 mins. Rel. Jan. 1.

Have Lived. A Broadway stage star is faced with blackmailers on the eve of marriage to wealth and love. Anita Page, Allen Vincent, Alan Dinehart. Dir. R. Thorpe. 69 mins. Rel. Oct. 1.

In the Money. A goofy family, suddenly broke, pin their hopes on a Shakespearean-minded prize fighting chump. Skeets Gallagher, Lois Wilson, Warren Hymer, Sally Starr. Dir. Frank Strayer. 67 mins. Rel. Jan. 15.

Man of Sentiment. Playboy son marries a poor girl against his wealthy family's wishes. Marian Marsh, William Bakewell, Owen Moore. Dir Richard Thorpe 68 mins. Rel. Nov. 1.

Notorious But Nice. Driven from the man she loves, a girl finds solace in a loveless marriage with the king of the underworld. Marian Marsh, Betty Compson, Donald Dillaway, Rochelle Hudson. Dir. Richard Thorpe 74 mins. Rel. Oct. 15.

One Year Later. A young couple start their honeymoon on a train, and the following year finds them on the train under different circumstances. Mary Brian, Donald Dillaway, Russell Hopton, Will and Gladys Ahern, Jackie Searl. Dir. E. Mason Hopper. 65 mins. Rel. Aug. 26. Rev. Nov. 21.

Phantom Broadcast. A radio crooner attains phoney fame when his accompanist secretly does his singing for him. Ralph Forbes, Vivienne Osborne, Pauline Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

Rainbow Over Broadway. Musical romance of an ex-musical comedy star of twenty years before who makes a sensational, overnight comeback in a Broadway night club. Joan Marsh, Grace Hayes, Frank Albertson, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Jan. 15.

Sensation Hunters. A college girl finds herself stranded in Panama. Arline Judge, Marion Burns, Preston Foster. Dir. Charles Vidor. Rel. Sept. 15

Sixteen Fathoms Deep. Sponge diver thriller. Sally O'Neill, Creighton Chaney. Dir. Armand Schaefer. 60 mins. Rel. Nov. 17.

Skyways. Adventures of a hot-tempered aviation pilot who gets into one scrape after another. Ray Walker, Kathryn Crawford. Lucien Littlefield. Dir. Lew Collins. 72 mins. Rel. Sept. 15.

Sphinx, The. A deaf mute and his twin brother are implicated in a series of crimes wherein four stock brokers are murdered in the same manner. Lionel Atwill, Sheila Terry, Paul Hurst. Dir. Phil Rosen. 62 mins. Rel. July 3.

Sweetheart of Sigma Chi. College musical comedy romance. Based on the famous campus fraternity song. Buster Crabbe, Mary Carlisle, Sally Starr, Florence Lake, Ted Fio Rito and band. Dir. Edwin L. Marin. 73 mins. Rel. Dec. 15.

Throne of the Gods. Travel in the Hi ins. Rev. Dec. 27.

Studi Burbank, Calif.

First National

Offices: 321 W. 44th St., New York, N. Y

Bedside. Comedy-drama of a women's doctor. Warren William, Jean Muir, Allen Jenkins. Dir. Robert Florey. 65 mins. Rel. Jan. 27.

ig Shakedown, The. Dramatic expose of the cut-rate drug racket. Bette Davis, Charles Farrell, Ricardo Cortez. Dir. John Francis Dillon. 64 mins. Rel. Jan. 6.

Bureau of Missing Persons. Comedy-drama based on the activities of this little known department. Bette Davis, Lewis Stone, Pat O'Brien, Allen Jenkins, Hugh Herbert. Dir Roy del Ruth. 74 mins. Rel. Sept. 16 Rev Sept. 18

vention City. The hilarious lowdown on big business conventions. Adolphe Menjou, Dick Powell, Mary Astor, Guy Kibbee. Dir. Archie Mayo. 69 mins. Rel. Dec. 30. Rev. Dec. 27.

Fashions of 1934. Story of a style stealer set against a lavish background. Wm. Powell, Bette Davis, Verree Teasdale. Dir. Wm. Dieterle. 80 mins. Rel. Feb. 17. Rev. Jan. 23.

Female. A drama of a woman who does her own hunting. Ruth Chatterton, George Brent, Ruth Donnelly, Laura Hope Crews. Dir. Michael Curtiz. 62 mins. Rel. Nov. 11. Rev. Nov. 7.

Goodbye Again. From the play. Comedy of a famous author who meets up with an old flame who is married. Warren Williams, Joan Blondell, Genevieve Tobin, Hugh Herbert. Dir. Michael Curtiz. 66 mins. Rel Sept 9 Rev. Sept. 5.

Havana Widows. Two girls in Havana searching for suckers. Joan Blondell, Glenda Farrell, Guy Kibbee, Ruth Donnelly, Frank McHugh and Allen Jenkins. Dir. Ray Enright. 64 mins. Rel. Nov. 18. Rev. Nov. 28.

Heroes for Sale. Post war activities of American vets. Rich. Barthel ess Loretta Young. Rel. June 17. Rev. July 25.

I Loved a Woman. Based on novel by David Karsner. Story of the affairs of an industrial leader and an operatic star. Edward G. Robinson, Kay Francis, Genevieve Tobin. Dir. Alfred E. Green. 90 mins. Rel Sept. 23. Rev. Sept. 26.

Massacre. Drama of the modern Indian and his conflicts with the white men Richard Barthelmess, Ann Dvorak. Dir. Allen Crosland. 70 mins. Re Jan. 13. Rev Jan. 23.

She Had to Say Yes. Comedy-drama of a 'customer' girl. Loretta Young, Lyle Talbot, Regis Toomey, Winnie Lightner. Dir. Busby Berkeley and George Amy. 64 mins. Rel. July 15.

Son of a Sailor. Comedy of a sailor who gets into a funny situation because of his habit of telling romantic stories about himself. Joe E. Brown, Jean Muir, Frank McHugh, Johnny Mack Brown and Thelma Todd. Dir. Lloyd Bacon. 70 mins. Rel. Dec. 23. Rev. Dec. 5.

Wild Boys of the Road. Drama of the orphans of the depression. Frankie Darro, Dorothy Coonan, Rochelle Hudson, Ann Hovey. Dir. William A. Wellman. 66 mins. Rel. Sept. 30. Rev. Sept. 26.

World Changes, The. An epic drama of a family through four generations. Paul Muni, Aline MacMahon, Mary Astor, Donald Cook, Margaret Lindsay, Jean Muir, Patricia Ellis. Dir. Mervyn LeRoy. mins. Nov. 25. Rev. Oct. 31.

Studio: Fox Hills, Hollywood, Cal.

Fox

ces: 444 West 56th St. New York, N

Berkeley Square. From the stage play of the same title. Turn back the years type of play, Leslie Howard, Heather Angel. Dir. Frank Lloyd. 87 mins. (roadshow time). Rel. Nov. 3. Rev. Sept. 19.

Carolina. From Paul Green's stage play of last season. Janet Gaynor, Lionel Barrymore, Robt. Young, Henrietta Crosman. ir. Henry King. 82 mins. Rel. Feb. 2.

Charlie Chan's Greatest Case. Another adventure of the Chinese sleuth. Warner Oland, Heather Angel. Dir. Hamilton MacFadden. Rel. Sept. 15. Rev. Oct. 10.

Coming Out Party. Original done by the Lasky unit. Frances Dee, Raymond, Alison Skipworth. Dir. John Blystone. Rel. Mar. 2.

Devil's in Love, The. Harry Hervey novel. Foreign legion yarn. Victor Jory, Loretta Young, Vivienne Osborn. Dir. Wm. Dieterle. 70 mins. Rel. July 21. Rev. Aug 1.

Devil Tiger. Wild animal yarn made in Asia. Marion Burns, Kane mond, Harry Woods and natives. Dir. Clyde E. Elliott. 60 mins. Feb. 16.

Doctor Bull. From the novel, The Last Adam. Will Rogers, Louise Dresser. Dir. John Ford. 76 mins. Rel. Sept. 22. Rev. Oct. 10.

F. P. 1. (British made.) Futuristic plane landing field in mid-ocean. Conrad Veidt, Leslie Fenton, Jill Esmond. Dir. Karl Hartl. 75 mins. Rel. July 28. Rev. Sept. 19.

Good Companions, The. (British made.) From the Priestly novel of an English concert troupe. Jessie Matthews. Dir. Victor Saville. Rel. Sept. 8. Rev. Oct. 17.

Heir to the Hoorah. From an old stage hit by the late Paul Armstrong. George O'Brien, Mary Brian. Dir. Geo. Marshall. 72 mins. Rel. Feb. 9.

Hold That Girl. Original story. James Dunn, Claire Trevor. Dir. Hamilton MacFadden. 65 mins. Rel. Feb. 16.

Hoopla. Talker version of The Barker, stage play made as a silent. Clara Bow, Preston Foster, Rich. Cromwell. Dir. Frank Lloyd. 85 mins. Rel. Nov. 30. Rev. Dec. 5.

I Am Suzanne. Novelty story with puppet sequences. Harvey, Gene Raymond, Piccoli Marionettes, Yale Puppeteers. V. Lee. 99 mins. Rel. Dec. 23. Rev. Jan. 23.

I Believed in You. Original story. Rosemary Ames, , John Boles. Dir. Irving Cummings. Rel. Feb. 23.

I Was a Spy. (British) Based on the story by Marthe MacKenna. Herbert Marshall, Madaleine Carroll, Conrad Veidt. Dir. Victor Saville. 83 mins. Rel. Dec. 15. Rev. Jan. 16.

Jimmy and Sally. James Dunn, Rev. Dec. 19.

Last Trail, The. Zane Gray story. Geo. O'Brien, l rendel. Cl ire Trevor. Dir. James Tinling. 60 mins. Rel. Aug. 25. ev. Jan. 23.

Life in the Raw. Zane Grey story. Cowboy saves girl's brother from bandit gang. Geo. O'Brien, Claire Trevor, Greta Nissen. Dir. Louis King. 62 mins. Rel. July 7. Rev. Nov. 7.

Mad Game, The. Spencer Tracy, Claire Trevor. Dir. Irving Cummings. 73 mins. Rel. Oct. 27. Rev. Nov. 14.

Man Who Dared, The. Imaginative biography based on life of Anton Cermak. Preston Foster, Zita Johann. Dir. Hamilton McFadden. 77 mins. Rel. July 14. Rev. Sept. 12

Mr. Skitch. From the story 'Green Dice.' Will Rogers, Zasu Pitts, Rochelle Hudson, Harry Green, Eugene Pallette. Dir. Jas. Cruze. Rel. Dec. 29. Rev. Dec. 27.

My Lips Betray. Lillian Harvey's second U. S. release, but the first made. From the play by John Balderson. Lillian Harvey, John Boles, El Brendel. Dir. John Blystone. 70 mins. Rel. Nov. 10. Rev. Nov. 7.

My Weakness. Musical. Lilian Harvey, Lew Ayres. Dir. David Butler. mins. Rel. Sept. 29. Rev. Sept. 26.

Olsen's Night Out. El Brendel's first feature. Barbara Weeks, Walter Catlett. Dir. Mal. St. Clair. 70 mins. Rel. Nov. 17. Rev. Jan. 9.

Paddy the Next Best Thing. From the stage play. Janet Gaynor, Warner Baxter. Dir. Harry Lachman. 85 mins. Rel. Sept. 8. Rev. Aug. 22.

Pilgrimage. Mother love from a new angle. From the I. A. R. Wiley story. Henrietta Crossman, Heather Angel, Norman Foster, Marian Nixon. Dir. John Ford. 95 mins. Rel. Aug. 18. Rev. July 18.

Power and the Glory, The. Jesse Lasky's 'narratage' story. A man's career in flashbacks. Spencer Tracy, Colleen Moore. Dir. Wm. K. Howard. 87 mins. Rel. Oct. 6.

Shanghai Madness. Magazine story by F. H. Brennan. River pirates on a Chinese stream. Spencer Tracy, Fay Wray. Dir. John Blystone. 63 mins. Rel. Aug. 4. Rev. Sept. 26.

Sleepers East. From the novel by Fredk. Nebel. Wynne Gibson, Preston Foster. Dir. Kenneth MacKenna. 69 mins. Rel. Jan. 26.

Smoky. From the novel by Will James. Victor Jory, Irene Bentley, Francis Ford. Dir. Eugene Forde. 66 mins. Rel. Dec. 8. Rev. Jan. 2.

Walls of Gold. From Kathleen Norris' novel. Sally Eilers, Norman Foster. Dir. Kenneth MacKenna. Rel. Oct. 13.

Worst Woman in Paris, The. Lasky production for Fox. Title is explanatory. Benita Hume, Adolphe Menjou, Helen Chandler. Dir. Monta Bell. 75 mins. Rel. Oct. 20. Rev. Nov. 28.

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Kiss of Araby. Original. Sahara story of rBritish army and Riff, with love interest. Maria Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. April 21.

Love Past Thirty. A woman's struggle against the lure of youth for the man she loved! Aileen Pringle, Theodor von Eltz, Gertrude Messinger, Phyllis Barry. Dir. Vin Moore. 73 mins. Rel. Jan. 27.

Marriage on Approval. Novel. The conflict between the old generation and the new in the realm of love and matrimony. Barbara Kent, Donald Dillaway. Dir. Howard Higgin. Rel. Nov. 20.

War of the Range. Tom Tyler western. Dir. J. P. McGowan. ins. Rel. Sept. 22. Rev. Dec. 12.

When a Man Rides Alone. (Monarch.) Tom Tyler does a modern Robin Hood with a gold mine. Dir. J. P. McGowan. 55 mins. Rev. Dec. 27.

Gaumont-British

Office: 226 West 42nd St., New York.

(BRITISH MADE)

Channsl Crossing. Drama. Matheson Lang, Constance Cummings. Dir. Milton Rossmer. 68 mins. Rev. Oct. 31.

Falling for You. Comedy drama. Jack Hulbert, Courtneidge. Jack Hulbert. 71 mins. Rev. Aug. 4.

It's a Boy. Comedy drama. Edward Everett Horton, Leslie Henson, Albert Drayton, Heather Thatcher. Dir. Tim Whelan. 66 mins. Rev. June 27.

Orders is Orders. Comedy of American making film in British army. James Gleason, Charlotte Greenwood. Dir. Walter Forde. 70 mins. Rev. Aug. 18.

Majestic

Offices: ldg., Radio City, New York City

Charming Deceiver, The. (ritish made.) Romantic drama of Cinderella type. Constance Cummings and Frank Lawton. Dir. Monty Banks. Rel. Dec. 8.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. C. Aubrey Smith, Dorothy Mackaill, Paul Cavanagh. Dir. E. Mason Hopper. 72 mins. Rel. Oct. 1.

Divorce Bed, The. Divorce racket exposed. Edward Arnold, illan. Dir. Hobart Henley. Rel. Jan. 15.

Morning After, The. A merry mix-up of international spy systems. Lyon and Sally Eilers. Dir. Allan Dwan. Rel. Jan. 1.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Hyams. Dir. Howard Christy. 74 mins. Rel. Aug. 1.

Sin of Nora Moran, The. Woman is framed to shield the higher-ups. Zita Johann, Alan Dinehart, Paul Cavanagh, John Milian. Dir. Phil Goldstone. Rel. Dec. 12. Rev. Dec. 19.

You Made Me Love You. (British made). Farce comedy of the taming of a spitfire wife. Thelma Todd and Stanley Lupino. Dir. Monty Banks. Rel. Nov. 24.

Studios: Culver City, Calif.

Metro

: 1540 Broadway, New York, N. Y.

Another Language. Story of the in-laws from Rose Franken's stage hit. Helen Hayes, Robt. Montgomery, Louise Closser Hale. Dir. Edw. H. Gri th. 70 mins. Rel. July 28. Rev. Aug. 8.

Beauty for Sal Faith Baldwin's Beauty. Otto Kruger, Madge Evans,

(Continued on page 31)

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exacting 'Variety' will appreciate the co-operation of all managers who may note discrepanci

Mpls. Exhib Wins Point In Suit by Photophone

Minneapolis, Jan. .

There is a warranty guaranteeing proper functioning in the standard contract for sound equipment and the question of whether such warranty has been breached should be submitted to the jury in an action in which a theatre manager sets up violation of the warranty as a defense for not carrying out his purchase contract, according to a ruling by Judge H. D. Dickinson in district court here.

In making the ruling, Judge Dickinson reversed himself in the case of RCA Photophone against George Carish, owner of the Mohawk theatre, St. Paul. He ordered a new trial in place of the $1,600 originally awarded Photophone.

Photophone sued Carisch for $8,000 allegedly due on his theatre's sound equipment which the exhibitor had turned back. S. P. Halpern, Carisch's attorney, filed a counterclaim for $2,500, claiming that the equipment's failure to function properly constituted a warranty breach. At the trial Judge Dickinson directed a $1,600 verdict in the plaintiff's favor. This was adjudged to be rentals due on the equipment for the time that it was used in the defendant's theatre. Halpern's arguments for a new trial prevailed.

Chi Film Relief in New Drive for Funds

Chicago, Jan. 29.

Chicago Film Relief Committee who has been giving financial assistance to unemployed film salesmen, theatre managers, et al., is making plans for another affair to be staged early in March to raise more funds for another year.

Committee has so far taken care of approximately 35 applicants, of which number at least 33 are reemployed.

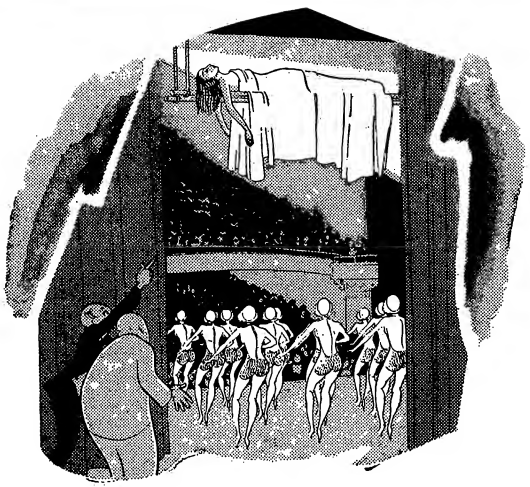
Merritt's 8 Months

London, Canada, Jan. 29.

H. C. Merritt, Windsor theatre owner, was convicted by Justice Patrick Kerwin and sentenced to eight months in the Ontario Reformatory on a charge of criminal negligence following a highway accident which resulted in the death of Kay Armstrong of Los Angeles last August. Miss Armstrong was a passenger in Merritt's car. Merritt was formally charged with manslaughter and a jury returned a verdict of guilty of criminal negligence. In a subsequent appeal, Merritt was allowed a second trial on the criminal negligence charge. He was again sentenced to eight months.

Shortly after the trial yesterday (24) it was announced that another appeal has been launched and that Merritt is to be released on bail of $15,000.

The PLAY'S THE THING!



"MURDER AT THE VANITIES"

Around a typical Earl Carroll "Vanities," with its lovely girls . . . haunting music . . . and riotous sketches, is wound the scarlet thread of an exciting murder mystery . . . a combination which accounts for its eighteen weeks of SRO business on Broadway. As a Paramount picture, it will have "the most beautiful girls in the world."

"DOUBLE DOOR"

New York . . . the brownstone house of a wealthy family . . . ruled by a sinister and iron-willed woman . . . a secret room, sealed to the world by its double doors . . . a room where one can enter and disappear forever . . . "DOUBLE DOOR." One of the most intense and thrilling melodramas of recent years. Sought by other companies, this prize was won by Paramount, as usual.

as PARAMOUNT PICTURES they

"SAILOR, BEWARE"

When "SAILOR, BEWARE" jogged New York's funny-bone some fourteen weeks ago, the critics gave loud cheers, and among them were these: "Uproariously funny rich and racy —*Evening Post.* A new season knock-out... —*World-Telegram.* "Sprightliest of the new year's entertainment... —*Herald-Tribune.*

"PURSUIT OF HAPPINESS"

When a boy courted a girl on a winter night in those good old days, they "bundled," that is, they went to bed together fully clothed, with a center board between. The complications attendant on such a delightful custom were so many that "PURSUIT OF HAPPINESS," which was written about "bundling", is one of the most delightful comedies in New York, and after fourteen weeks' business on Broadway, is still selling out.

"SHE LOVES ME NOT"

Considered the funniest play in years, as these excerpts from hard-boiled reviewers indicate: "It is, so help me, just about the funniest farce I have ever seen... —*New York American.* "The most gloriously cock-eyed farce comedy the season is apt to reveal..."—*Post.* "A wild farce... a riotous tale... they shouted in glee at the 46th Street Theatre last night..."—*News.* "A pip...a humdinger...a knock-out..."—*Mirror.*

SO PARAMOUNT BUYS BROADWAY'S BIGGEST HITS!

Paramount Pictures

will be the best shows in town!

Dog Teams used in many cities! Showmanship gets packed houses for M-G-M's "ESKIMO"

WANTED! 5000 DOG TEAMS!

Photos from everywhere tell the most amazing exploitation story in 10 years! They're all in the press book with full details!

"Eskimo" is the showman's delight!

Roll up your sleeves and watch the dough roll in!

Not since "Trader Horn" have showmen got such promotion results!

Get the Giant Campaign Book. It's a pleasure to promote!

M-G-M's "ESKIMO"

CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Merkel, Alice Brady. Dir. Rich. Boleslavsky. 85 mins. Rev. Sept. 19. Rel. Sept. 1.

ombshell. Jean Harlow as a harassed picture star with Lee Tracy her publicity man. Franchot Tone, Frank Morgan, Ted Healy, Una Merkel. Dir. Victor Fleming. 98 mins. Rel. Oct. 13.

roadway to Hollywood. Three generations in a stage family. Alice Brady, Frank Morgan, Madge Evans, Russell Hardie, Eddie Quillan. Dir. Willard Mack. 83 mins. Rev. Sept. 5. Rel. Sept. 15.

Cat and the Fiddle, The. From the successful musical play by Jerome Kern and Otto Harbach. Ramon Novarro, Jeanette MacDonald, Frank Morgan, Charles Butterworth, Jean Hersholt, Vivienne Segal. Dir. William K. Howard. Rel. Feb. 9.

Chief The. Ed Wynn as a simpleton of the gay 'nineties. Dorothy Mackaill, William (Stage) Boyd, Effie Ellsler, C. Henry Gordon. Dir. Charles Riesner. 68 mins. Rel. Nov. 3. Rev. Dec. 5.

Dancing Lady. James Warner Bellah's Saturday Evening Post story. Joan Crawford, Clark Gable, Franchot Tone, Fred Astaire, Winnie Lightner, Ted Healy, Dir. Robt. Z. Leonard. 90 mins. Rel. Nov. 24. Rev. Dec. 5.

Day of Reckoning. Based on Morris Lavine's story, 'Hall of Justice.' Richard Dix, Madge Evans, Una Merkel, Conway Tearle. Dir. Charles Brabin. 70 mins. Rel. Oct. 27. Rev. Nov. 7.

Inner at Eight. From the stage play. All star cast headed by Marie Dressler and John Barrymore. Dir. Geo. Cukor. Roadshow length 110 mins. Rel. Jan. 13. Rev. Aug. 29.

Eskimo. Love and hate in the Icelands. Native cast. Dir. W. S. Van Dyke. Roadshow length, 120 mins. Rel. Jan. 13. Rev. Nov. 21.

itive Lovers. Robert Montgomery and Madge Evans as the lovers in a story most of whose action takes place on a transcontinental bus. Nat Pendleton, C. Henry Gordon, Ruth Selwyn. Dir. H. Boleslavsky. 84 ins. Rel. Jan. 5. Rev. Jan. 16.

Going, Hollywood. Marion Davies to the studio. Marion Davies, Bing Crosby. Rel. Dec. 22. Rev. Dec. 26.

Her Sweetheart Christopher Bean. The Broadway play by Rene Fauchois and Sidney Howard. Marie Dressler, Lionel Barrymore, Helen Mack. Dir. Sam Wood. 90 mins. Rel. Nov. 17. Rev. Nov. 28.

It Happened One Day. Based on the novel by Marjorie Bartholomew Paradis. Lionel Barrymore, Fay Bainter, Mae Clarke, Mary Carlisle. Dir. W. K. Howard. Rel. Feb. 2.

Laughing Boy. Ramon Novarro in the title role. Based on the Pulitzer Prize winning novel by Oliver La Farge. Lupe Velez. Dir. W. S. Van Dyke. Rel. Feb. 9. (Tent.)

Meet the Baron. Jack Pearl brings his radio characterization to the screen Jimmy Durante, Zasu Pitts, Edna May Oliver, Ted Healy and his stooges. Dir. Walter Lang. 70 mins. Rel. Oct. 20. Rev. Oct. 31.

Men in White. Picturization of the successful Broadway stage play of hospital life. Clark Gable, Myrna Loy, Jean Hersholt. Dir. R. Boleslavsky. Rel. Feb. 16.

Mystery of the Dead Police. Based on the Crime Club novel by Philip MacDonald. Robert Montgomery, Elizabeth Allan, Lewis Stone. Dir. Edgar Selwyn. Rel. arch 2.

Night Flight. Air story of a South American flight from the novel by Saint-Exupery. John Barrymore, Helen Hayes, Clark Gable, Lionel Barrymore, Robt. Montgomery, Myrna Loy. Dir. David O. Selznick. 89 mins Rel. Oct. 6. Rev. Oct. 10.

Id Hannibal. May Robson as a Wall Street manipulator. Lewis Stone, Jean Parker. Dir. C. Riesner. Rel. Jan. 26.

Penthouse. Arthur Somers Roche Cosmopolitan serial. Warner Baxter, Myrna Loy, Mae Clark. Dir. W. S. Van Dyke. Rel. Sept. 8. Rev. Sept. 12.

Prizefighter and the Lady, The. Max Baer, heavyweight contender, and Myrna Loy in the title roles. Primo Carnera, Jack Dempsey, Walter Huston. Dir. W. S. Van Dyke. 90 mins. Rel. Nov. 10. Rev. Nov. 14.

Queen Christina. Greta Garbo as the seventeenth century queen who was brought up as a boy. Lewis Stone, Ian Keith, Elizabeth Young. Dir. Rouben Mamoulian. 90 mins. Not yet released. Rev. Jan. 2.

Should Ladies Behave. From the stage play, The Vinegar Tree.' Lionel Barrymore, Alice Brady. Dir. Harry Beaumont. 89 mins. Rel. Dec. 1. Rev. Dec. 19.

Solitaire Man. Crook story with plenty of punch. Herbert Marshall, May Robson, Elizabeth Allan, Ralph Forbes. Dir. Jack Conway. 62 mins. Rel. Sept. 22. Rev. Sept. 26.

Sons of the Desert (Hal Roach). Laurel and Hardy attend a fraternal convention. Dir. Wm. A. Seiter. 66 mins. Rel. Dec. 29. Rev. Jan. 9.

Stage Mother. From Bradford Ropes' novel of stage life. Alice Brady, Maureen O'Sullivan, Franchot Tone, Phillips Holmes. Dir. Chas. R. Brabin. 85 mins. Rel. Sept. 29. Rev. Oct. 3.

Stranger's Return, The. Phil Stong's story of the middle western farm life. Lionel Barrymore, Miriam Hopkins, Stuart Erwin, Franchot Tone. Dir. King Vidor. 88 mins. Rel. July 21. Rev. Aug. 1.

Storm at Daybreak. Triangular story in a Serbian setting. Kay Francis, Nils Asther, Walter Huston, Phillips Holmes. Dir. Richard Boleslavsky. 78 mins. Rel. July 14. Rev. July 25

Tugboat Annie. From the Saturday Eve. Post series. Marie Dressler, Wallace Beery. Dir. Mervyn LeRoy. 83 mins. Rel. Aug. 4. Rev. Aug. 15.

Turn Back the Clock. Story of a man who relives his past. Lee Tracy, Mae Clerk, Peggy Shannon. Dir. Edgar Selwyn. 80 mins. Rel. Aug. 25. Rev. Aug. 29.

Viva Villa. Wallace Beery as the famous Mexican bandit chief. Fay Wray, Stuart Erwin. Dir. Jack Conway. Rel. Feb. 23.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23. Rev. June 27.

6048 Sunset Blvd., Hollywood, Cal. **Monogram** **Office: R. K. O. Building, Rockefeller Center, N.Y.C.**

Avenger, The. Vengeance in prison. Ralph Forbes, Adrienne Ames. Dir. Ed. Marin. 72 mins. Rel. Aug. 25. Rev. Oct. 10.

Beggars in Ermine. Lionel Atwell, Betty Furness. Dir. Phil Rosen.

Black Beauty, Horse story. Alex Kirkland, Esther Ralston. Dir. Phil Rosen. 70 mins. Rel. Aug. 10. Rev. Aug. 29.

roken Dreams. From Olga Printzlau's story, 'Two Little Arms.' Martha Sleeper, Randolph Scott, Buster Phelps, Beryl Mercer. Dir. Robert Vignola. 68 mins. Rel. Nov. 15. Rev. Nov. 28.

Devil's Mate, The. Convicted murderer who dies in the electric chair ahead of the block. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins Rel. Aug. 15. Rev. Sept. 26.

Fighting Texan. Oil country story. Rex Bell, Luana Walters. Dir. Armand Schaefer. 55 mins. Rel. Aug. 5. Rev. Aug. 1.

itive, The. A $500,000 mail robbery. Western. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 54 mins. Rel. Aug. 10. Rev. Sept. 26.

Gallant Fool, The. One ring circus in the cattle country. Bob Steele, Arletta Duncan. Dir. R. N. Bradbury. 56 mins. Rel. July 29.

Galloping Romeo. Western story. Bob Steele. Dir. R. N. Bradbury. 54 mins. Rel. Sept. 1. Rev. Oct. 31.

He Couldn't Take It. Story by Dore Schary. Inside story of process serving racket. Ray Walker, Virginia Cherrill, George E. Stone, Dorothy Granger, Paul Porcasi. Dir. William Nigh. Rev. Dec. 11.

Mystery Liner. Noah Beery, Astrid Alwyn. Dir. William Nigh. Rel. Dec. 19. Rev. Nov. 28.

Phantom Broadcast, The. Radio crooner who sings by proxy. Ralph Forbes, Vivienne Osborne. Dir. Phil Rosen. 72 mins. Rel. July 8. Rev. Aug. 1.

Rainbow Ranch. Adventures of the welterweight champ of the Pacific fleet. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 59 mins. Rel. Aug. 25.

Rangers Code. Texas cattle ranger story. Bobe Steele. Dir. R. N. Bradbury. 55 mins. Rel. Sept. 15. Rev. Sept. 26.

Return of Casey Jones, The. Railroad story. Chas. Starrett, Ruth Hall. Dir. J. P. McCarthy. 67 mins. Rel. July 25.

iders of Destiny. Western scrap about water rights, with some big flood stuff. John Wayne. Dir. R. N. Bradbury. 59 mins. Rel. Oct. 10. Rev. Dec. 12.

Sagebrush Trail, The. The Lone Star western. John Wayne, Nancy Shubert. Dir. Armand Schaefer. 53 mins. Rel. Dec. 15. Rev. Jan. 9.

Sensation Hunters. Society high life. Arline Judge, Preston Foster. Dir. Chas. Vidor. 75 mins. Rel. Sept. 20. Rev. Jan. 9.

ixteen Fathoms Deep. Sponge diver's romance. Sally O'Neill, Creighton Chaney, Russell Simpson, Maurice Black. Dir. Armand Schaefer. 59 mins. Rel. Jan. 1. Rev. Jan. 23.

Skyway. Aviation pilot's ship-to-shore line. Ray Wal Kathryn Crawford. Dir. Lew Collins. 67 mins. Rel. Aug. 22.

Sweetheart of Sigma Chi. College musical. Mary Carlisle, Buster Crabbe Dir. Ed. Marin. 80 mins. Rel. Oct. 1. Rev. Nov. 14.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 55 mins. Rev. June 6.

West of the Divide. Lone Star western. John Wayne, Virginia Brown Faire. Dir. R. N. Bradbury.

Woman's Man. Hollywood inside story. John Halliday, Wallace Ford, Marguerite de la Motte. Dir. Edward Luddy.

Studios: 5851 Marathon St., Hollywood, Calif. **Paramount** **Offices: 1501 Broadway, New York, N. Y.**

Alice in Wonderland. The Carroll story visualized. Charlotte Henry and most of the Par. stars. Dir. Norman McLeod. 76 mins. Rel. Dec. 22. Rev. Dec. 27.

All of Me. From the stage play, 'Chrysali Fredric March, Miriam Hopkins. Geo. Raft. Dir. Jas. Flood. Rel. Jan. 26.

Big Executive. Story of big business from Alice Duer Miller's story. Ricardo Cortez, Rich. Bennett, Elizabeth Young, Sharon Lynn. Dir. Earl C. Kenton. 70 mins. Rel. Aug. 18. Rev. Oct. 3.

Cradle Song. Dorothea Wieck's first Hollywood production. Mother love of nun for a foundling in a Spanish convent. Evelyn Venable, Sir Guy Standing, Louise Dresser. Dir. Mitchell Leisen. 78 mins. Rel. Nov. 10. Rev. Nov. 21.

Design for Living. Adapted from Noel Coward's play. Fredric March, Gary Cooper, Miriam Hopkins, Ed. E. Horton. Dir. Ernst Lubitsch. 90 mins. Release not set. Rev. Nov. 28.

Disgraced. Story of betrayed love. Helen Twelvetrees, Bruce Cabot. Dir. Earle C. Kenton. 5740. Rel. July 7. Rev. July 8.

Duck Soup. Marx Brothers' nonsensicality. Raquel Torres, Margaret Dumont. Dir. Leo McCarey. 69 mins. Rel. Nov. 27. Rev. Nov. 28.

Eight Girls in a Boat. Love in a girl's school. Douglas Montgomery, Kay Johnson. Dir. Rich. Wallace. 85 mins. Rel. Jan. 5. Rev. Jan. 16.

Four Frightened People. Mixed quartet in the jungle. laudette Colbert, Herbert Marshall, Mary Boland, Wm. Gargan. Dir. Cecil de Mille. Rel. Jan. 16.

Girl Without a Room. Americans in Paris. Chas. Farrell, Chas. Ruggles, Marguerite Churchill, Gregory Ratoff, Walter Wolff. Dir. Ralph Murphy. 72 mins. Rel. Dec. 8. Rev. Dec. 12.

Golden Harvest. Story of the middle-western farms and Chicago wheat pit. Richard Arlen, Chester Morris, Genevieve Tobin. Dir. Ralph Murphy. 71 mins Rel. Oct. 22. Rev. Nov. 7.

Hell and High Water. Waterfront story with a U. Navy backgrounding. Rich. Arlen, Judith Allen, Chas. Grapewin, Guy Standing. Dir Grover Jones and Wm. Slavens McNutt. Rel. 27. Rev. Dec. 19.

Her Bodyguard. A musical comedy star and her hired sleuth. Wynne Gibson, Edmund Lowe, Johnny Hines, Marjorie White. Dir. Wm. Beaudine. Rel. July 21. Rev. Aug. 8.

His Double Life. (Dowling.) Light comedy. Lillian Gish, Roland Young. Dir Arthur Hopkins. 63 mins. Rel. Jan. 12. Rev. Dec. 19.

I'm No Angel. Mae West original. Mae West in tights as a lion tamer. Cary Grant, Edw. Arnold, Ralf Harolde. Dir. Wesley Ruggles. 87 mins Rel. Oct. 13. Rev. Oct. 17.

Last Roundup, The. Western with a Zane Grey title and a new story. Randolph Scott, Monte Blue, Barbara Adams, Fred Kohler. Dir. Henry Hathaway. Rel. Jan. 26.

Mama Loves Papa. Trials of a henpecked. Chas. Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett. Dir. Norman McLeod. Rel. July 14. Rev. July 25.

Man of the Forest. Western. Harry Carey, Randolph Scott, Verna dillis. Dir. Henry Hathaway. Rel. July 14. Rev. Oct. 31.

Midnight Club, The. London jewel thieves. Geo. Raft, Clive Brook, Guy Standing, Alison Skipworth. Dir. Geo. Somnes and Alex Hall. Rel. July 28. Rev. Aug. 1.

Miss Fane's Baby Is Stolen. Farcical play. Dorothea Wieck, Alice Brady. Dir. Alex. Hall. 67 mins. Rel. Jan. 12. Rev. Jan. 23.

One Sunday Afternoon. From the stage play. Loves in a small town. Gary Cooper, Fay Wray, Neil Hamilton, Frances Fuller. Dir. Louis D Lighton. 68 mins. Rel. Sept. 1. Rev. Sept. 5.

Sitting Pretty. Backstage story smartened up. Jack Oakie, Jack Haley, Ginger Rogers, Thelma Todd, Gregory Ratoff. Dir. Harry Joe Brown. 80 mins. Rel. Nov. 24. Rev. Dec. 5.

Song of Songs. From Sudermann's story and Sheldon's play. Marlene Dietrich, Brian Aherne, Lionel Atwill. Dir. Rouben Mamoulian. 70 mins. Rev. July 25.

Take a Chance. Roland & Brice production of the stage musical. Jas. Dunn, Cliff Edwards, June Knight, Lillian Roth. Dir. Lawrence Schwab. 80 mins. Rel. Oct. 27. Rev. Nov. 28.

This Day and Age. Revolt of the children against politics and gangsters. Chas. Bickford, Judith Allen. Dir. Cecil de Mille. 82 mins. Rel. Aug. 25. Rev. Aug. 29.

Three Cornered Moon. From the stage play. Domestic problems of a mildly insane family. Claudette Colbert, Richa. Arlen, Mary Boland. Dir. Elliott Nugent. 70 mins. Rel. Aug. 4. Rev. Aug. 15.

Thundering Herd, The. Upper class western with the usual ingredients. Randolph Scott, Judith Allen, Buster Crabbe, Noah Beery, Ray Hatton. Dir. Henry Hathaway. 67 mins. Rel. Nov. 24.

Tillie and Gus. Keeper of a Chinese resort and her brother, an Alaskan bad man come back home to claim their inheritance, a battered ferry boat. W. C. Fields and Allison Skipworth handle the comedy with plenty of opportunity. Dir. Francis Martin. 57 mins. Rel. Oct. 13. Rev. Nov. 14.

Too Much Harmony. Usual backstage story. Bing Crosby, Jack Oakie, Skeets Gallagher, Harry Green, Ned Sparks, Judith Allen. Dir. Eddie Sutherland. 70 mins. Rel. Sept. 15. Rev. Sept. 26.

Torch Singer, The. Unwed mother doubles as a cabaret hotcha and a radio mother talker. Claudette Colbert, Ricardo Cortez, David Manners, Lyda Roberti. Dir. Alex Hall and Geo. Sommers. 70 mins. Rel. Sept. 8. Rev. Oct. 10.

Way to Love, The. Chevalier, incognito, finds romance with a French carnival troupe. Ann Dvorak, Ed. Everett Horton, Minna Gombell. Dir. Norman Taurog. 88 mins. Rel. Oct. 20. Rev. Nov. 14.

White Woman. Tropical story with a brutal white king of an island colony. Chas. Laughton, Carole Lombard, Chas. Bickford. Dir. Stuart Walker. 66 mins. Rel. Nov. 3. Rev. Nov. 21.

Principal **Office: 1270 Sixth Ave., New York, N. Y.**

Jaws of Justice. (Principal.) Kazan, the dog, in a melodrama of the Northwest Mounted Police, with Richard Terry and Ruth Sullivan. 54 mins. Rel. Dec. 15.

Tarzan the Fearless. (Principal.) Feature and eight subsequent two-part chapters. Buster Crabbe, Jacqueline Wells. Dir. Robt. Hill. 60 mins. for feature. Rel. July 19. Rev. Aug. 15.

Thunder Over Mexico. (Principal). Eisenstein's Mexican made picture over which there has been so much controversy. All native cast. 60 mins. Rel. Nov. 15. Rev. Sept. 26.

Studios: **R.K.O. Radio** **Office: R.K.O. Bldg., Radio City, N.Y.C.**

Ace of Aces. A pacifist goes to war and becomes a great aviator with a lust for killing. Richard Dix, Elizabeth Allan, Ralph Bellamy. 78 mins. Dir. J. Walter Ruben. Rel. Oct. 20. Rev. Nov. 14.

After Tonight. A beautiful Russian spy falls in love with an Austrian spy but they place duty to their countries above love. Constance Bennett, Gilbert Roland. Dir. George Archainbaud. 72 mins. Rel. Nov. 10. Rev. Nov. 7.

Aggie Appleby, Maker of Men. A woman reforms two of the men in her life, making a gentleman of the cowboy and a rowdy of the gentleman. Wynne Gibson, Charles Farrell, William Gargan, Zasu Pitts. Dir. Mark Sandrich. 73 mins. Rel. Nov. 3. Rev. Oct. 24.

Ann Vickers. From the Sinclair Lewis novel. Irene Dunn, Walter Huston, Conrad Nagel. Dir. John Cromwell. 75 mins. Rel. Oct. 13. Rev. Oct. 3.

Bed of Roses. A girl of the streets reforms because of her love for a Mississippi boat man. Constance Bennett, Joel McCrea, Pert Kelton, John Halliday. Dir. Gregory LaCava. 67 mins. Rel. July 14. Rev. July 4.

Before Dawn. Taken from Edgar Wallace's last mystery novel. Stuart Erwin, Dorothy Wilson, Warner Oland. Dir. Irving Pichel. 61 mins. Rel. Aug. 4. Rev. Oct. 24.

Blind Adventure. Adventures in London during one foggy night. Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy. Dir. Ernest B. Schoedsack. 63 mins. Released Aug. 18. Rev. Nov. 7.

Chance at Heaven. The rich city girl who dazzles the country boy and marries him only to send him back to his small town sweetheart. Joel McCrea, Ginger Rogers, Marion Nixon. Dir. William Seiter. 72 mins. Released Oct. 27. Rev. Dec. 27.

Deluge, The. Odd story of the world after a second deluge. Peggy Shannon, Lois Wilson, Sidney Blackmer, Matt Moore. Dir. Felix E. Feist. Rel Sept. 15. Rev. Oct. 10.

Double Harness. A girl who got her man. Ann Harding, William Powell. Dir. John Cromwell. 70 mins. Rev. July 25.

Flaming Gold. Adventures in the oil fields of Tampico. Ill Boyd, Mae Clark Pat O'Brien. Directed by Ralph Dice. 53 mins. Released Sept. 29.

Flying Devils. Triangle in a flying circus. Arline Judge, Bruce Cabot. Dir Russel Hrdwell. 60 mins. Rel. Aug. 14. Rev. Aug. 29.

Flying Down to Rio. Musical extravaganza which takes place in the air above Rio de Janeiro. Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire, Raoul Roulien. Dir. Thornton Freeland. 89 mins. Rel. Dec. 29. Rev. Dec. 27.

NO DECISION YET ON SAM KAPLAN'S APPEAL

Following argument on Sam Kaplan's appeal reinstatement as president of New York operators on the ground the I.A.T.S.E. had no power to oust him and other officials, assuming control of the funds and affairs of the local, decision is momentarily expected.

From the respondent's (IATSE) decision-like arguments, was inadvertently interpreted last week as a decision of the court which is yet to be heard from. Defense claims Kaplan and associates are not entitled to relief in equity without first exhausting remedies within the I.A.T.S.E. as provided by by-laws and constitution.

City Fathers Pigeon L. A. Nudist Ordinance

Hollywood, Jan.

Producers and exhibs of colony pix needn't worry about any official thumbing from city authorities of such ims merely because they reveal the antics and idermis of the altogethers.

Proposed new ordinance, submitted by W.C.T.U., and allied club women, which would ban pictures of nudist colonies, irrespective of any possible element of obscenity, has gone into the snore box of the Welfare Committee of the Council, there to slumber indefinitely.

WB Back Into S. F.?

San Francisco, Jan. 29.

The dope is that Warners will be back in Frisco as theatre operators before 1935. It's based upon several facts, among them that Frank Blount, real estate chief of WB, has been popping in and out of town plenty during last month or two. Lou Halper, theatre head, also has been in and out, as have been other execs.

Chief reason for any possible change lies in the current picture deal with Fox-West Coast, which expires in little more than six months. WB reported very unhappy about its films, some of which have been tucked on the bottom half of double bills.

WB bowed out of Frisco as theatre operators last year when its Embassy was turned over to F-WC and all films sold to the same outfit.

Ask Special Receiver For Wheeling's Capitol

Wheeling, Jan. 29.

The appointment of a special receiver for the Capitol, Wheeling's largest showhouse, is asked in an equity action instituted in the Ohio county circuit court. The foreclosure of an indenture so that the property might be sold by a special commissioner is also petitioned.

The action is brought by the Cleveland Trust Co., Rudolf A. Malm, trustee. The defendants are Capitol Theatre Co., Capital Enterprises, Inc., Albert W. Laas, Wright Hugus, trustees.

The plaintiffs claim that the defendants are in default of bonds amounting to $480,000 and interest of 6½% since July 1, 1933. The amount of the bonds and all expenses are asked in the action. The claim is made that the company is insolvent and that there is a danger of a loss to prior creditors unless the receiver is appointed.

CHOTINERS VS. F-WC OFF

Los Angeles, Jan. 29.

U. S. Dist. Court has dismissed the complaint of H. W. and M. C. Chotiner of Chotiner Theatres against Fox West Coast Theatres and five film exchanges, pending for a long time on basic charges of conspiracy to hamper Ravenna and Parisian houses in the matter of picture clearance.

Plaintiffs had accused FWC with delaying their suburban first runs in competing houses that the Chotiner Theatres got the pictures so late that it threatened the reputation and business of the latter an investment of $100,00

Fox West Coast agree , soon after suit was filed, to advance the clearance dates to avoid the controversy, and suit was never pressed. Dismissal by Judge Paul J. McCormick was a formality.

"20TH CENTURY H

"The two Consta
this picture won

JOSEPH M. SC

CONSTANCE

IN DARRYL F ZANU

Moulin

with
FRANCHOT TONE
TULLIO CARMINATI

Directed by SID

"The last word in musicals."
JACK GRANT, Motion Picture Magazine

"Entirely entertaining picture!"
GENE CHRISMAN Fawcett Publications

"Loaded with glamour!"
RALPH WILK Film Daily

"The best picture Constance Bennett has made in over a year."
DAN THOMAS, Newspaper Enterprise Association

"Another smash hit for 20th Century!"
MAYME OBERPEAKE, Hollywood Correspondent, Boston Globe

"Will fill a house that has been dark ten years and is haunted!"
Hollywood Reporter

"The musical numbers and the musical score are the best I have ever seen."
— JAMES FIDLER Screenland Magazine

"An
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Modern

20TH CENTURY PICTURE

ITS A NEW HIGH"

JOHN MITCHELL
New Movie Magazine

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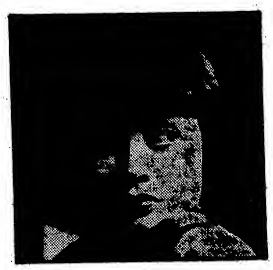
ROBERT WAGNER
Editor Script



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RUSS COLUMBO
(Crooning "The Song of Surrender")
THE BEAUTIFUL MOULIN ROUGE GIRLS
in the dazzling "Boulevard of Broken Dreams" scene

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onstance
ett has
done."
LTER RAMSEY
reen Magazine

"Spicy movie served by a lovely and very naughty Constance Bennett!"
JIMMY STARR
Los Angeles Herald-Express

"Men behind the guns at 20th Century have a bead on the box-office. 'Moulin Rouge' another direct hit"—WARREN STOKES
Associated Publications

"A new and different Constance Bennett and a perfect Franchot Tone."
JERRY ASHER,
Movie Mirror

Released thru
UNITED
ARTISTS

CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Headline Shooter. Adventures of a newsreel cameraman. William Gargan, Frances Dee, Ralph Bellamy, Jack La Rue. Dir. Otto Brower. 61 mins. Re. July 28. Rev. Oct. 24.

Goodbye Love. A butler and his master both become involved with gold diggers. Charlie Ruggles, Verree Teasdale, Mayo Methot, Sidney Blackmer, Phyllis Barry. Dir. by H. Bruce Humberstone. 66 mins. Rel. Nov. 10.

Ipe, Hips, Hooray. Musical girl show. Bert Wheeler, Robert Woolsey, Ruth Etting, Dorothy Lee, Thelma Todd, George Meeker, Phyllis Barry. Dir. Mark Sandrich. Rel. Jan. 19.

If I Were Free. A modern romance of two people, disappointed in marriage, who meet and try to find happiness together in their way. Irene Dunne, Clive Brook, Nils Asther, Henry Stephenson. Ir. Elliott Nugent. 66 mins. Rel. Dec. 1. Rev. Jan. 9.

Little Women. Talker version of the Louisa Alcott story. Katherine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna Mae Oliver. Dir. Geo. Cukor. 117 mins. Rel. Nov. 24. Rev. Nov. 21.

Loet Patrol, The. A detachment of British soldiers lost on the Mesopotamian desert are attacked by unseen Arabs with dramatic results. Boris Karloff, Victor McLaglen, Wallace Ford, Reginald Denny, Alan Hale. Dir. John Ford. Rel. Jan. 12.

Man of Two Worlds. An Eskimo, his illusions shattered by a glimpse of London civilization, returns to his own people and is brought back to reality by his infant son. Francis Lederer, Elissa Landi, Henry Stephenson, Walter Byron, Jeff Dunn, J. Farrell MacDonald, Sarah Padden. Dir. J. Walter Ruben. 92 mins. Rel. Jan. 26. Rev. Jan. 16.

Idshipman Jack. Annapolis story. Bruce Cabot, Frank Albertson, Arthur Lake, Betty Furness. Dir. Christy Cabanne. 70 mins. Rel. Sept. 29. Rev. Nov. 21.

Morning Glory. Backstage story of a country girl's rise and fall. Katherine Hepburn, Doug. Fairbanks, Jr., Adolphe Menjou, Mary Duncan. Dir. Lowell Sherman. 70 mins. Rel. Aug. 18. Rev. Aug. 22.

No Marriage Ties. From an unproduced play. Satire on advertising agencies. Richard Dix, Elizabeth Allen. Dir. J. Walter Ruben. 75 mins. Rel. Aug. 11. Rev. Aug. 8.

One Man's Journey. Country doctor achieves fame. Lionel Barrymore, May Robson, Joel McCrea. Dir. John Robertson. 72 mins. Rel. Sept. 8. Rev. Sept. 5.

Rafter Romance. A story of Greenwich Village. Ginger Rogers, Norman Foster, Geo. Sidney, Laura Hope Crews, Robt. Benchley. Dir. Wm. Seiter. 75 mins. Rel. Sept. 1. Rev. Jan. 16.

Right to Romance, The. A famous woman beauty specialist decides to go on a spree and becomes involved in a series of exciting adventures. Ann Harding, Nils Asther, Sari Maritza, Irving Pichel. Dir. Alfred Santell. 67 mins. Rel. Nov. 17. Rev. Dec. 19.

Tomorrow at Seven. Novel murder mystery. Chester Morris, Vivienne Osborne, Frank McHugh. Dir. Ray Enright. 62 mins. Rel. June 2. Rev. July 4.

Son of Kong. Further adventures of Carl Denham, the director who brought King Kong to civilization, this time with the Son of Kong. Robert Armstrong, Helen Mack, Frank Reicher, John Marston. Directed by Ernest B. Schoedsack. 69 mins. Rel. Dec. 22. Rev. Jan. 2.

Wild Birds. An orphan girl and a young boy who escaped from a reformatory fall in love and try to escape the inhuman farmer who keeps them enslaved on his farm. Jean Parker, Zasu Pitts, Tom Brown, Arthur Byron, Nydia Westman, Beulah Bondi, Willard Robertson, Emerson Treacy. Dir. Elliott Nugent. Rel. Jan. 5, 1934.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Advice to the Lovelorn. Romance and adventures of reporter who edits the agony column and eventually exposes the drug racket. Dir. Alfred Werker. Rel. Dec. 1. Rev. Dec. 19.

Itter Sweet. (British made). Noel Coward's operetta. Romance of wealthy English beauty who elopes to Vienna with her music teacher. Anna Neagle, Fernand Graavey. Dir. Herbert Wilcox. 93 mins. Sept. 22. Rev. Aug 29.

Blood Money. The bail bond racket with a love angle. Geo. Bancroft, Frances Dee. Dir. Rowland Brown. 66 mins. Rel. Nov. 17. Rev. Nov. 21.

Bowery, The. Story of the rivalry between Chuck Connors and Steve Brodie, famous Brooklyn Bridge jumper. Wallace Beery, George Raft, Jackie Cooper, Fay Wray, Rand Welch. Rel. Sept. 29. Rev. Oct. 10.

Broadway Through a Keyhole. Walter Winchell's story of Broadway. Constance Cummings, Russ Columbo, Paul Kelly. Dir. Lowell Sherman. 90 mins. Rel. Oct. 13. Rev. Nov. 7.

Emperor Jones. Eugene O'Neill's famous drama of a Pullman porter who becomes ruler of a West Indian island. Paul Robeson, Dudley Digges. Dir. Dudley Murphy. 80 mins. Rel. Sept. 15. Rev. Sept. 26.

Gallant Lady. An unwed mother who pays the price of silence in order to be near her child. Dir. Gregory La Cava. Ann Harding, Clive Brook, Otto Kruger, Tullio Carminati. 82 mins. Rel. Jan. 5. Rev. Jan. 23.

Henry VIII (British made). Henry and his six wives. Chas. Laughton. Dir. Alex. Korda. 93 mins. Rel. Oct. 16. Rev. Oct. 17.

Masquerader, The. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissi Landi. Dir. Richard Wallace. 75 mins. Rel. Sept. 1. Rev. Sept. 5.

Moulin Rouge. A talented wife proves her ability by a clever impersonation ruse. Dir. Sidney Lanfield. Constance Bennett, Franchot Tone, Tullio Carminati. 70 mins. Rel. Jan. 19.

Palooka. The son of a prizefighter follows in his father's footsteps. Dir. Benjamin Stoloff. Jimmie Durante, Stuart Erwin, Lupe Velez. Rel. Jan. 26.

Roman Scandals. A town simpleton transported in a dream back to the grandeur that was Rome. Dir. Frank Tuttle. Eddie Cantor, Ruth Etting, Gloria Stuart. 91 mins. Rel. Dec. 29.

Samarang. Love amid the pearl divere in Malaysia. Native cast. Dir. Ward Wing. 60 mins. Rel. June 23. Rev. July 4.

Universal

City, Calif. Offices: 730 Fifth Ave., New York, N. Y.

Beloved. Musical. John Boles, Ioria Stuart. Dir. V. Schertzinger. Rel. Jan. 29.

Bombay Mail. Edmund Lowe Production. Dir. Ed. Marin. Rel. Jan. 1. Rev. Jan. 9.

By Candlelight. Sophisticated comedy-drama. Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston. Dir. James Whale. 70 mins. Rel. Dec. 18. Rev. Jan. 9.

Counsellor at Law. Drama. John Barrymore, Bebe Daniels. Wm. Wyler. Rel. Dec. 25. Rev. Dec. 12.

Cross County Cruise. Comedy-drama. Lew Ayres, June Knight, Alice White. Dir. Eddie Buzzell. 78 mins. Rel. Jan. 15. Rev. Jan. 23.

Don't Bet on Love. Comedy-drama. Lew Ayres, Ginger Rogers. Dir. Murray Roth. 62 mins. Rel. July 13. Rev. Aug. 1.

Iddlin' Buckaroo. Western. Ken Maynard. Dir. Ken Maynard. Rel. July 20.

Gun Justice. Western. Ken Maynard. Rel. Dec.

Her First Mate. Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Rev. Sept. 5.

Horse Play. Comedy. Summerville-Devine. Dir. Ed Sedgwick. Rel. Nov. 27.

I Like It That Way. Musical. Rodger Pryor, Gloria Stuart. Dir. Harry Lachman. Rel. Feb. 12.

Invisible Man. Mystery-drama. Claude Rains, Gloria Stuart, Henry Travers, Una O'Connor. Dir. James Whale. 70 mins. Rel. Nov. 13. Rev. Nov. 21.

Ing for a Night. Comedy-drama. Chester Morris, Alice White, Helen Twelvetrees. Dir. Kurt Neumann. 78 mins. Rel. Oct. 30. Rev. Dec. 12.

Ing of Jazz, The. Reissue, with Paul Whiteman, John Boles. Ir. John Murray Anderson. 9 reels. Rel. June 1.

Ladies Must Love. Musical. Broadway story. June Knight, Niel Hamilton, Sally O'Neil. Dir. E. A. du Pont. 60 mins. Rel. Sept. 25. Rev. Dec. 5.

, Honor and Oh, Baby. Comedy. Slim Summerville, Zasu Pitts, Lucille Gleason, Verce Teasdale, Donald Meek. Dir. Eddie Buzzell. 63 mins. Rel. Oct. 16. Rev. Oct. 31.

Madame Spy. Drama. Fay Wray, Nils Asther. Karl Freund. Rel. Jan. 8.

Midnight. Drama. Sidney Fox, Henry Hull, O. P. Heggie. Dir. Chester Erskine. Rel. Jan. 22.

Moonlight and Pretzels. Musical. Mary Brian, Roger Pryor, Leo Carrillo. Dir. Karl Freund. Rel. July 27. Rev. Aug. 29.

Myrt and Marge. Musical. Myrtle Vail, Donna Domerli, Jr., Ted Healy, Grace Hayes, J. Farrell MacDonald. Dir. 66 mins. Rel. Dec. 11. Rev. Jan. 23.

Only Yesterday. Dramatic love story. John Boles, Margaret Sullavan, Reginald Denny, Billie Burke. Dir. John Stahl. 105 mins. Rel. Nov. 6. Rev. Nov. 14.

Saturday's Millions. Football story. Robt. Young, Leila Hyams, Johnny Mack Brown. Dir. Edw. Sedgwick. 75 mins. Rel. Oct. 9. Rev. Oct. 17.

Secret of the Blue Room. Mystery drama. Lionel Atwill, Paul Lukas, Gloria Stuart. Dir. Kurt Neumann. 61 mins. Rel. July 20. Rev. Sept. 19.

S.O.S. Iceberg. An Arctic expedition is stranded in Greenland. Rod LaRocque, Gilbert Rowland, Leni Reifenstahl Dir. Tay Garnett. 117 mins. (roadshow). Rev. Sept. 26.

Strawberry Roan, The. Story of a wild horse and his conquest. Ken Maynard, Ruth Hall. Dir. Alan James. Rel. Oct. 26. Rev. Dec. 12.

Trail Drive. Ken Maynard western story of a cattle drive. Dir. Alan James. 59 mins. Rel. Sept. 4. Rev. Jan. 9.

Warner Brothers

&tudios: Burbank, Calif. : 321 W. 44th St, New York, N. Y.

Captured! Behind the scenes in a German prison. Leslie Howard, Douglas Fairbanks, Jr., Paul Lukas, Margaret Lindsay. Dir. Roy del Ruth. 72 mins. Rel. Aug. 19. Rev. Aug. 22.

College Coach. A football story with a new twist. Dick Powell, Ann Dvorak, Pat O'Brien and Lyle Talbot. Dir. William A. Wellman. 77 mins. Rel. Nov. 4. Rev. Nov. 14.

Disraeli. Political drama of England. George Arliss, Joan Bennett. Alfred Green. 88 mins. Re-rel. Dec. 16.

Easy to Love. A frothy farce. Adolphe Menjou, Genevieve Tobin, Mary Astor, Guy Kibbee, Edward Everett Horton. Dir. William Keighley. 61 mins. Rel. Jan. 20. Rev. Jan. 16.

Ever in My Heart. War theme story, but without conflict angle. German-American husband and an American wife. Barbara Stanwyck, Otto Kruger, Ralph Bellamy. Dir. Archie Mayo. 70 mins. Rel. Oct. 28. Rev. Oct. 17.

Finger Man. A petty gangster finally breaks away from his gang. James Cagney, Mae Clark and Leslie Fenton. Dir. Roy Del Ruth. Rel. Dec. 9.

Footlight Parade. Gala musical with backstage locale. James Cagney, Joan Blondell, Ruby Keeler, Dick Powell. Dir. Lloyd Bacon. 120 mins. Dances by Busby Berkeley. Rel. Oct. 2. Rev. Oct. 10.

From Headquarters. A crime drama with a murder committed right in headquarters. George Brent, Margaret Lindsay and Eugene Pallette, Dir William Dieterle. 63 mins. Rel. Dec. 2. Rev. Nov. 21.

Havana Widows. Comedy of two burlesque queens on the make in Havana. Joan Blondell, Glenda Farrell. Dir. Ray Enright. 62 mins. Rel. Nov. 18.

Hi, Nellie. Comedy-drama of a newspaper 'love' columnist. Paul Muni, Glenda Farrell, Kathryn Sergava. Dir. Mervyn Le Roy. Rel. Jan. 20.

House On 56th Street. Drama of a gambling lady. Kay Francis, Ricardo Cortez, Gene Raymond, Margaret Lindsay and Frank McHugh. Dir Robert Florey. 68 mins. Rel. Dec. 23. Rev. Dec. 5.

Kennel Murder Case. A drama depicting the unusual solution of an unusual murder. William Powell, Mary Astor, Helen Vinson, Ralph Morgan and Eugene Pallette. Dir. Michael Curtiz 75 mins. Rel. Oct. 28. Rev. Oct. 31.

Lady Killer. Jimmy Cagney bats 'em around again. Jas. Cagney, Mae Clark, Leslie Fenton. Dir. Roy Del Ruth. 67 mins. Rel. Dec. 5. Rev. Jan. 2.

Mary Stevens, M.D. Story of a woman doctor. Kay Francis, Lyle Talbot, Glenda Farrell. Dir. Lloyd Bacon. 71 mins. Rel. July 22. Rev. Aug. 8.

Narrow Corner, The. From the story by W. Somerset Maugham. South Sea locale. Doug Fairbanks, Jr., Patricia Ellis, Ralph Bellamy, Dudley Digges. Dir. Alfred E. Green. 67 mins. Rel. July 8. Rev. July 18.

Son of a Sailor. Comedy of a frivolous sailor. Joe E. Brown. Dir. Lloyd Bacon. Rel. Dec. 23.

The Man from Monterey. Western drama. John Wayne, Ruth Dir. Mack V. Wright. 57 mins. Rel. July 22. Rev. Aug. 22.

Voltaire. Life of France's celebrated wit and philosopher. George Arliss, Doris Kenyon, Margaret Lindsay. Dir. John Adolfi. 72 mins. Rel Aug. 5. Rev. Aug. 22.

Miscellaneous Releases

Before Morning. (Greenblatt.) From a stage play. Police official cleverly traps a murderess. Leo Carillo, Lora Baxter. Dir. Arthur Hoerl. 56 mins. Rev. Nov. 21.

Big Chance, The. (Eagle.) Prizefighter-socialite story. John Darrow, Merna Kennedy. Ir. Al. Herman. 63 mins. Rev. Sept. 5.

Big Drive, The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 19. Rev. Dec. 27.

Carnival Lady. (Goldsmith-Hollywood.) Carnival background for a triple love story. Boots Mallory, Vincent Allen. Dir. Howard Higgin. 67 mins. Rev. Dec. 5.

Criminal at Large. (Helber.) Edgar Wallace mystery story, British made. British cast. 74 mins. Rev. Dec. 27.

Dawn to Dawn. (Duworld.) Rural story in a foreign setting. Foreign made. 35 mins. Rev. Jan. 9.

Faithful Heart, The. (Heiber.) British made. Romantic story of a faithful love. British cast. 65 mins. Rev. Aug. 22.

Film Parade, The. (State rights.) Old clips and new material assembled by J. Stuart Blackton. 8 mins. Rev. Dec. 27.

Gigolettes of Paris. (Equitable.) Gold digger story in Parisian locale. Madge Bellamy, Natalie Moorhead. Dir. Alphonse Martel. 59 mins. Rev. Oct. 17.

Hell's Holiday. (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

Her Forgotten Past. (Mayfair.) Society girl marries her chauffeur then weds a lawyer believing her first husband dead. Monte Blue, Barbara Kent. Dir. Wesley Ford. 55 mins. Rev. Nov. 7.

Her Splendid Folly (Progressive). Studio girl impersonatee a star in Hollywood. Lillian Bond, Beryl Mercer, Theo. von Eltz. Dir. Ralph Black. 60 mins. Rev. Nov. 14.

Important Witness, The. (Tower.) Story with a gangster touch, but mostly done in a long distance bus. Noel Francis, Donald Dillaway. Dir. Sam Newfeld. 63 mins, Rev. Sept. 26.

Laughing at Life. (Mascot.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro, Ruth Hall. Dir. Ford Beebe. 71 mins. Rev. July 18.

Marriage on Approval. (Monarch.) In which a girl gets married in the first reel and finds it out in the last. Barbara Kent, Donald Dillaway. Dir. Howard Higgin. Rev. Jan. 9.

Mr. Broadway. (Broadway-Hollywood.) A day in the life of a B'way columnist with Ed. Sullivan taking the camera around. Big cast names in for a moment to chitse the columnist. Dir. Johnnie Walker. 59 mins. Rel. Sept. Rev. Sept. 19.

Neighbors Wives. (Syndicate.) Domestic murder problem. Dorothy Mackaill, Tom Moore. Dir. Francis Natteford. 56 mins. Rev. Oct. 17.

Police Call. (Showmen.) Ring story with an adventure angle. Nick Stuart, Merna Kennedy. Dir. Phil Whiteman. 63 mins. Rel. Aug. Rev. Aug. 29.

Secret Sinners. (Mayfair.) Chorus girls and a song writer. Sue Carroll, Nick Stuart. Dir. Wesley Ford. 58 mins. Rel. Oct. 20. Rev. Dec. 27.

Ship of Wanted Men. (Showmen.) Crew of refugees fight over a girl rescued in mid-ocean. Leon Waycoff, Gertrude Astor. Dir. Lew. Collins. 66 mins. Rev. Nov. 21.

Sleepless Nights (Remington). British made story on farcical lines. Polly Walker, Stanley Lupino. Dir. Thos. Bentley. 63 mins. Rel. July 21. Rev. July 25.

White Face. (Helber.) British made crime story from an Edgar Wallace book. All-British cast. 65 mins. Rev. Dec. 5.

Foreign Language Films

(Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Bettelstudent, Der. (General.) (Ger.) Operetta. Dir. Viktor Janson. 80 mins. Rel. Oct. 15.

Der Brave Suender (Ger) (European). Fast comedy. Max Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Dir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarreet (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

Eine Liebesnacht (German) (Capital). Farce. Harry Liedke. Dir. Joe May 82 mine. Rel. May 1. Rev. May 23.

Eine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. Rev. Feb. 28.

En Glad Gutt (Norwegian) (Scandinavian). From Bjornson's novel. Dir. John Brunius. 80 mins. Rel. Nov. 15.

Enemies of Progress (Russ) (Amkino). Last of the Czarist generals. Ir. Beresnyeff. 85 mins. Rel. Jan. 15. Rev. Jan. 16.

Frau Lehman's Tochter (Ger) (General). Melodrama. Hansi Niese. Ir. Karl Heinz Wolff. 82 mins. Rel. Oct. 15.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Fraulein—Falsch Verbunden (Ger) (Capital). Musical comedy. Trude Berliner. Dir. E. W. Emo. 70 mins. Rel. Jan. 15.

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Par Fees' Fight

(Continued from page 4)

tions orally or direct any questioning.

Thomas H. Dugan, appearing for the Central Hanover Bank & Trust Co., pointed out that, while he had made many objections before the referee, attorneys for the Par bank group had stated that the size tho allowance asked for justified careful and complete minutes of that hearing, according to Dugan, merely indicated that the only objections to the came from three minority bondholder attorneys. Dugan stated for the record in correcting any false interpretation of the minutes, that the Central Hanover Bank & Trust most certainly felt that the allowance is of such a substantial amount that close scrutiny is advisable.

Starts It

Rogers initiated the attacks against the Par equity receivership, stressing as one point against allowance of fees and expenses, that nothing was to be served in equity that could not have been entertained under bankruptcy. The attorney charged that the equity receivership caused ancillary receiverships around the country that could have been avoided under bankruptcy. Many of the items in the application for $208,000 is for attorney fees in connection with ancillary proceedings.

Rogers also attacked appointment of Adolph Zukor as a receiver since Zukor, under salary in Par, was directing all the operations of the company as it was, in the same breath attacking selection of Charles D. Hilles, since latter confesses no knowledge of Par or show business at the time.

Going into the question of whether or not the involuntary petition filed against Par should not have been entertained, instead of the voluntary equity bill, with Rogers citing many court cases in that connection, the attorney charged that much of the services for which the $208,000 is to cover were in the nature of defeating attacks on the receivership, propriety of the courts in allowing the voluntary adjudication, etc.

Zirn's Arguments

Irn also went into these matters, but further than Rogers in charging fraud and collusion existed in ramming through the voluntary petition. He insisted Par got an extension on answer to the involuntary petition, meanwhile preparing its own consent receivership and that earlier in the day of the receivership (Jan. 26) all parties met in the Cravath, de Gersdor , Swaine & Wood law office to plan moves and to discuss selection of receivers.

Zirn claimed that the clerk of the court failed to give notice to creditors on the voluntary petition, necessary when an involuntary petition exists, and that his demands for an investigation were never granted.

Claim was made that payment of salaries to receivers (Zukor-Hilles) and attorneys under the equity receivership lasting less than two months carried no rights greater than those held by creditors. From the bench Judge Woolsey indicated that perhaps the allowance should be postponed until the whole bankruptcy is over when payment would be allocated between the equity and the bankruptcy.

Elihu Root, Jr., Root, Clark, Buckner & Ballantyne, attorneys for the Par receivers, and now for the Par trustees, and Godfrey Goldmark, of Goldmark & Colin, special counsel for Par San Francisco company, appeared for the defense.

Clark argued against reduction of salary for Charles D. Hilles from $30,000 to $25,000, as recommended by the referee, on the ground that national importance of Hilles, his contacts and the fact the job, new to him, was harder than for Zukor, and entitled him to more.

Root's law firm was chopped from $125,000 to $100,000. He opposed this fee by pointing out his firm has had 30 lawyers on the job steadily, that one suffered a breakdown and that the Par bankruptcy has been the most complex, difficult and harassing in his experience. He called it a central government with a dispersed corporate structure.

Goldmark detailed a sequence of events in the courts, naming suits and actions, 36 of them, in which attorneys had to appear in protection of the estate.

CALENDAR OF CURRENT RELEASES

(Continued from page 34)

Frechdachs, Der (Ger) (Ufa). Romantic comedy. Willy Horn. Dir. Carl Boese. 75 mins. Rel. Jan. 1. — Camilla

riederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Galavorstellung, Die (Ger) — . Max
Adalbert, the Fratellinis. — cc. 1.

Der Liebe (German) (— Eyck
Eugen Thiele. 65 mins.

Die (Bavaria) — Icharo
Max Reichmann.

Eugen Thiele

Hartha's Erwachen (Protex) (Ger.). Delicate life problem. — Gerhard
Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Musical comedy. — E. W. Emo

Otto Wallburg.

Horizon (Russ) (Amkino). — ish search for — ir. Lev — 62
mins. Rel. May 10. — May 16.

Ich Glaub Nie Mehr an Eine Frau (Bavaria) (Ger.). Life of a sailor. Richard Tauber. Dir. H. Reichmann. 80 mins. Rel. Oct. 1. Rev. Oct. 24.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Hald. Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Island of Doom (Russ) (Amkino). Two men and a woman on a desert isle. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 18.

(Garrison) (Russ.). Transformation of peasants. Dir. — 83
mins. Rel. Feb. 1. Rev. March 7.

July 14 (Protex) (French). Sentiment to music. — .
75 mins. Rel. Oct. 15. Rev. Oct. 24.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April —.

Lachende Erben (Ger.) (Ufa). Farce. Max Adalbert. Dir. Max Ophuels. — .
77 mins. Rel. Nov. 15.

Laubenkolonie (Ger.) (General). — .
May 15. Rev. June 6.

Laughter Through Tears (Yiddish) Worldkino). From a Sholom Aleichem novel. Dir. G. Critcher. 78 mins. Rel. Nov. 15. Rev. Nov. 21.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. — .
Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. — ir
Geza von Bolvary. 75 mins. Rel. June) Rev. June 13.

Luegen auf Ruegen (Ger) (General). — tto Wallburg. — iktor
Jansen. 80 mins. Rel. Dec. 15.

Lustigen Musikanten, Die. (General) (Ger.) — lla Spira
Dir. Max Obal. 80 mins. Rel. May 30.

(Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. — .
95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. Alexander Korda. — .
103 mins. Rel. Jan. 1. Rev. April 25.

Mano a Mano (Sp) (Inter-America). Western with music. — .
rero. Dir. Arcady Boytler. 60 mins. Rel. Feb. 23.

ilady (General) (French). Sequel to Three Musketeers. Dir. Henri Diamant-Berger. 120 mins. Rel. Sept. 1. Rev. Sept. 12.

irage de Paris. See Harold Auten.

ile. Nitouche (French) (Protex). Charming love story. Raimu. — Chas.
David. 90 mins. Rel. Nov. 15.

Moj Wujaszek z Ameryki (Polish) — Musical comedy. 120 mins.
Rel. Oct. 15.

ond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

orgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Noc Listopadowa (Polish) (Capital). Historical romance. — J. Warneckl.
95 mins. Rel. May 1. Rev. May 2.

On Demande Compagnon. See Harold Auten.

Patriots, The (Russ) (Amkino). Dir. B. Barnett. 80 mins. Rel. —

Poil de Carotte. See Harold Auten.

Potemkin (Russ) (inematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Quick, Koenig der Clowns (Ufa) (Ger). Comedy. Lilian Harvey, Hans Albers. — ir. Robert Siodmak. 80 mins. Rel. Dec. 1.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. — ir.
Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rosier de Mme. Husson. See First Division.

Saison in Kairo (German) (Ufa). Musical comedy. Renate Mueller, Willy Fritsch. Dir. Reinhold Schunzel. 80 mins. Rel. Dec. 15. Rev. Dec. 26.

Sang d'un Poete (Fr) (Ricci). Jean Cocteau's idea of modern films. 60 mins. Rel. Nov. 1. Rev. Nov. 7.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schicksal der Renate Langen (Ger) (General). Domestic drama. Mady Christians, Franz Lederer. Dir. Felix Guenther. 70 mins. Rel. Oct. 15.

Schutzenkoenig, Der (Ger.) (Bavaria.) Max Adalbert, Greti Theimer. — ir.
Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. — Ir
Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Sohn Der Weissen Berge (Capital) (Ger.). Alpine drama. Luis Trenker, — .
nate Mueller. Dir. Mario Bonnard. 75 mins. Rel. Oct. 15.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storch Hat Uns Getraut, Der (Ger.) (General). — Ir. Herman
Kosterlitz. 80 mins. Rel. Nov. 15.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke — .
Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Tod Uber Shanghai (Ger.) (DuWorld). Mystery play of Americans in Japan. Dir. Rolff Randolf. 75 mins. Rel. Dec. 15.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggert — Ir.
Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Una Vida Por Otra (Sp) (Inter-Americas). Murder drama. Nancy Torres. — .
Dir. John Auer. 75 mins. Rel. Feb. 17.

Victoria und Ihr Husar (Kinematrade) (Ger). Viennese operetta. Michael — .
Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Volga Volga (Fr.) (dubbed English) (Kinematrade). Adventure of a Cossack — .
Robin Hood. 70 mins. Rel. Dec. 15. Rev. Dec. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Suse. Dir. — .
Friedrick Zelnick. Rel. March 1. Rev. March 7.

Wandering Jew (Jewish American) (Yiddish). Terror of Hitler regime. — en
Ami. Dir. George Rolland. 70 mins. Rel. Oct. 15. Rev. Oct. 24.

Wie Sag Ich's Meinen Man? (Ger) (Ufa). Farce. Renate Mueller. Dir. Reinhold Schuenzel. 70 mins. Rel. Jan. 15.

Wenn Die Liebe Mode Macht (Ufa) (Ger). Comedy with music. Renate — .
Mueller. Dir. Frank Wernicke. 80 mins. Rel. Nov. 1.

Whither Germany? (Kinematrade) (German). Difficulties of life. Herths — .
Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Ishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish — .
Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney — .
Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Zwei Gute Kameraden (Ger.) (General). Military musical. Fritz Kampers. — .
Dir. Max Obal. 75 mins. Rel. Nov. 15.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Bavaria Film, 489 Fifth Ave.
Capital Film, 630 Ninth Ave.
DuWorld Films, 729 Seventh Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 509 Madison Ave.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Gloria Films, 630 Ninth Ave.
H. Hoffberg, 729 Seventh Ave.
Inter-Americas, 50 East 42d.
Interworld Films, 1540 Broadway.
Jewish American, 630 Ninth Ave.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Edward Ricci, 66 Fifth Ave.
Quality Picts., 630 Ninth Ave.
Scandinavian Films, 220 W. 42d
Ufa, 729 Seventh Ave.
Worldkino, 1501 Broadway.

Blames Shorts

lame for dual bills is laid at the door of short subject makers by H. Lee Hugenin, supervisor of Bing Crosby and W. C. Fields shorts for Par. The two reelers, declares Hugenin, have failed to keep pace with features, thereby swinging exhibs, particularly in the nabes, over double bills.

L. A. District Shows Slight Upping With 448 Spots Operating

With picture or combo theatres open and operating in the Los Angeles exchange territory currently, as compared with 426 one year ago, the Southern California-Arizona and adjacent territory theatre map has shown a slight improvement in the past 12 months. Circuit and affiliated operators report slightly improved box office takes for the first couple of weeks of the new year, as compared with a year ago, but ith greatly duced operating expenses are showing considerably higher profits than during the early stages of 1933.

Total number of houses in the territory served by the L. A. film exchanges is 577, with a total seating capacity of 443,345, as compared with 587 and 444,283 seats in January of last year.

From 161 darkened houses a year ago, the list has shrunken to 130, of which 35 are sound equipped and 95 silent. Every silent picture house in the territory is now closed.

Division of houses for the territory follows: Southern California, 485; Arizona, 74; Mexico, four; New Mexico, five; Nevada, nine. Of the total number 212 are circuit houses and 365 operated by independents. Circuits have 237,872 seats as against 205,473 in the indie houses.

In the more thickly congested districts of Southern California, particularly in and around Los Angeles, indie operators are facing lower grosses than a year ago, due largely to widespread double feature billing which gives the circuits first hand cracks at most of the desirable product.

Annual survey of houses open and shut by the . A. Film Board of Trade reveals the healthiest condition, in numerical strength, in a number of years.

EXHIBS SQUAWKING AT FAIR EXHIBIT'S ADVENT

Syracuse, N. Y., Jan. 29.

Licensing by the city of the 'Believe It or Not' odditorium, shown at the Century of Progress exposition in Chi, for a main street stand in a vacant mercantile building, has Syracuse exhibitors murmuring.

Ray Marsh Byrdon, general manager, secured the license to exhibit in the Besse Building in South Salina street. The property is flanked by theaters; Keith's, Paramount and the Empire are in the same block and on the same side of the street.

Exhibitors kicking take the position that the Chamber of Commerce and the city administration should grant them the same protection given Syracuse merchants during the holiday season when itinerant operators are virtually barred from the city.

WB and Skouras May Tie In on 3 in St. L.

St. Louis, Jan.

Although both Warners and Skouras Bros. have entered bids for the control of the Ambassador, Missouri and the Grand Central theatres, indications are that the two have either already come to some agreement on mutual control of the properties or are planning so to do, regardless which bid is accepted. The teaser on the thing is that the Warner bid is lower than that made by the Skourases.

The time limit which was imposed on Skouras to stay out of theatre operation in this town, made with Warners around five years ago when Skouras sold out to WB, expires Feb. 15. This would mean that the idea which Warners may have had of restraining Skouras operation in St. Louis in accordance with that old-time agreement is just one of those things.

So. Calif. Indie Exhibs Patiently Wait Relief from Old Grievances

Los Angeles, Jan. 29.

Southern California indie exhibs are gradually satisfying themselves that little in the way of immediate relief from grievances of long standing may be expected before the new film selling season gets under way. Theatre men had hoped that Deputy Administrator Sol A. Rosenblatt would confer with them as a whole during his film colony visit, and felt that through such a general confab much of their woes could be outlined in detail, in the hope that the Administrator would hasten action looking towards a betterment of conditions as they particularly apply to the exhibition end of pictures.

Balked in this hope by Rosenblatt's decision that he would hold no general open conferences during his stay here, indies now are pinning their hopes for early zoning, clearance and protection on the outcome of Rosenblatt's investigation of the industry at first hand, and on the scheduled meeting of the Code Authority on Feb. 9.

Exhibs generally feel that relief for theatre men will be the last to materialize in the proposed cleanup of the industry. Some of the more pessimistic now take the view that zoning and clearance matters will be sidestepped for the remainder of this season, and that this protection will not be put in operation in Southern California at least until after the new film selling season has been launched.

This belief is based largely on the fact that most of this season's product is washed up as far as the leading exhibitors are concerned, and by virtue of announcements from distribs that product selling for the new season would get an early start, instead of the usual late summer selling as has been case in previous years.

Grauman's Chinese Drops To $1.10 Top with Garbo

Hollywood, Jan. 29.

Grauman's Chinese which went dark last night (28) after a six week run of 'Little Women' reopens Feb. 9 with 'Queen Christina'.

Sid Grauman expects to reduce the future admission scale from $1.65 top to $1.10 on the opening of the picture. He will maintain his same stage policy as heretofore.

Cut deemed advisable due to the first run downtown houses having a 25 to 40c. top. Matinees at 75c. will prevail at the Chinese.

LOOP LEGIT GARRICK GOES 30c FILM GRIND

Chicago, Jan. 29.

rrick will reopen late in February as a subsequent run grind film spot operated by Eddie Trinz. Located next to the Jones, Linick & Schaefer Woods the new film spot will play pictures in the week of 'C' pre-release, which means seven days ahead of the Woods which is first week of general release.

Opening the Garrick brings the increasing number of loop major grind spots to eight. Besides the Woods and Garrick, the Monroe, Clark, Adams, LaSalle, Castle and Orpheum are the others.

NUDIE MOVES 6 BLOCKS IN L. A., GETS OUSTED

Los Angeles, Jan. 29.

What was just meat on Grand avenue became plain poison on Broadway when the city vice squad compelled the management of the Rialto to clip considerable epidermis display out of the nude 'Elysia,' which had just finished playing at the Criterion for eight weeks without interference. Later in the week, the L. A. vice squad ordered the pic out completely. It's running currently in three nabes without opposition.

Morals of Broadway apparently are more delicately poised than on the avenue some blocks away, for squawks of shocked customers and professional viewers-with-alarm began to reach police ears coincidental with the opening of the nudist colony feature at the Rialto, a grind house. Similar complaints were checked when pic was at Criterion, but objectionable scenes were deleted there. It ran eight weeks at the Crit.

House Manager, Cashier Admit Larceny Charges

Spokane, Jan. 29.

Harry Culbert, house manager of the Granada, and Ruth Riley, cashier, admit grand larceny charges involving losses between $6-7,000 for the theatre in box office receipts through a ticket manipulation covering a period of more than a year. Culbert is in jail in default of $1,500 bond; Miss Riley posted bond for the same amount.

Deputy Prosecutor Ralph Foley issued warrants upon complaint of James Lyons, owner and operator of the Granada.

Foley stated Culbert had admitted he had some tickets resold with the aid of the girl. She also admitted her part in the plan, which netted Culbert $8-$10 per day and the girl $4-$5 per day. The method of reselling tickets was discovered by Deputy Prosecuting Attorney Foley by visits to the theatre at various times after shortages were noticed when apparently business was good, but boxoffice receipts failed to measure up to large attendance.

Walsh's Oakland Stenched

San Francisco, Jan. 29.

Morgan Walsh's T. & D. Oakland, was stench-bombed last week, the house emptying in double quick time.

Walsh has been tiffing with unions, latter demanding an extra man in the booth and owner refusing to give in. Projectionists walked, leaving Walsh non-unio

DOWNTOWN FRISCO MAP DUE FOR SOME CHANGES

San Francisco, Jan. 29.

Some changes of policy for Fox-West Coast houses on Market street are expected when Arch M. Bowles gets back from Los Angeles conferences with the Skourases this week.

Chief house concerned is the Warfield, which probably will go straight vaude, dropping its line of girls, but retaining Walt Roesner and orchestra. Just what will happen to the Fanchon & Marco presentations is hazy at this time, although it's possible they may return to Marco's Orpheum, which had good luck with double bills supplied by F-WC up until three weeks ago, when the Fox Paramount also went double bill and snatched a chunk of the Orph trade.

There are also rumors of the Warfield's returning to Loew's, owner of the property, but there is no substantiation for that.

Neither is there anything definite on the Embassy, operation of which F-WC turned back to the Gore Brothers a month ago. Figured that the brothers will put in a girl show, but they haven't been up here and house still stands dark.

L. A. Ordinance Would Outlaw Marquee Bally

Los Angeles, Jan. 29.

City ordinance to limit decoration of theatre marquees, with all junk going into the taboo list, is being drawn along lines suggested by Bud Lollier of Fox West Coast as head of downtown theatre committee to the Board of Building and Safety.

Subsequent heated committee meetings brought up drastic proposals which would have eliminated all marquees and signs, but these were squelched by the liberals. Present tentative ordinance will permit only a valance along bottom of marquee, at least seven feet above sidewalk, and one vertical cloth hanging banner in front of the theatre.

in's Vacati

Hollywood, Jan. .

Jake Milstein, Los Angeles Metro Exchange manager, sailed today (Monday) for New York on three weeks vacash.

Eddie Dowling of Code Authority Writes Frankly About Radio Biz

the February issue of The Forum is printed an article by Eddie Dowling entitled 'Radio Needs A Revolution.' roadcasters find it quite to the point in the matter of

Article is of special importance because Dowling sits as a member of the radio code authority and speaks as an insider in Democratic administr circles. And because the article appears synchronously with the about-to-start hearings of the code authority talent -into week in New York under the nship of John Shepard, rd.

Dowling in The Forum writes: 'I was not able to forget that those behind the scenes in radio had been distinctly unfriendly to Mr. Roosevelt throughout the campaign.

wice he was shut off the air in the midst of an address. Democratic campaign songs and the efforts of stage and screen sources on behalf of the Democratic Party were treated with marked contempt. Political commentators allied with the networks were strong in support of another candidate; peculiarly enough the radio monopoly had been erected and barricaded through three Republican administrations.'

To this candid statement of political peeve the actor-manager adds: 'Late in the campaign, in fact but a few days before election, the networks decided the country was to have a new president...A new policy came into existence...I (Dowling) was offered a vice presidency with a prominent radio chain, profitable contracts on sponsored programs.'

idn't Seek Post

Dowling has been inactive as an actor recently but currently has a play, 'Big Hearted Herbert,' in a Broadway theatre and has an operating deal at the old Paramount studio in Astoria, Long Island. Those close to Dowling state that Dowling never sought or desired a seat on the Federal Radio Commission. This has been reported. But that Dowling through the code authority will exercise plenty of influence upon future broadcasting practices seems quite probable.

While disavowing the European government-dominated type of broadcasting Dowling favors a series of smaller networks in place of the two big webs as at present. 'We must get rid of network monopoly,' he writes and adds 'it is an economic impossibility to operate profitably more than a fraction of the 600 radio stations in the country.'

Concentration of talent in a few broadcasting centres should be broken up, Dowling feels, and otherwise the radio program should be brought under some sort of control. 'The Nation faces more pressing problems than the reorganization of radio but none more in need of attention when the proper time arrives,' concludes Dowling.

Continuous 11½ Hr. Show Daily on Frisco Indie

San Francisco, Jan. 29.

Frank X. Galvin has been named manager of the indie KTAB, succeeding Bob Roberts, who bowed out to devote himself to his radio ad agency. No successor in Galvin's previous production post and likely to be none for a time.

One of station's first moves under the new regime is a departure in broadcasting called KTAB Carnival, a continuous show that will run from 10 a.m. to 10:30 p.m. daily from Feb. 12 to 19.

It's a brainchild of Mrs. I. N. Sorenson, who, with a flock of added salesmen, has already sold a good deal of the 160 hours time so that the show will be a continued parade of sponsors. At conclusion of the show a special broadcast will feature each of the sponsors with a free giveaway.

After the carnival is over Galvin then will turn his attention to reorganizing the sale: and production departments. He's already begun rejecting objectionable products such as patent medicines and the like, and is talking about some new equipment.

7 MONTHS AHEAD

Feen-a-Mint Sets with Deal Starti	Mark . 21

-a-mint (Health Products) takes the record for distant reservation of air time. Contract it had the William Esty agency place for it with NBC last week gives Aug. 21 as the starting date. Deal calls for quarter-hour spots Monday and Friday nights on the blue (WJZ) link, and a minimum of 70 broadcasts.

George Gershwin and Louis Katzman's band will do the entertaining. Same account's 'Potash and Perlmutter' serial winds up on NBC Feb. 23, making it a run of 30 weeks.

UNION WANTS $110 PER MAN FROM NBC

New York musicians' union and NBC have resumed discussions on the wage scale to prevail for 1934. Main hitch to the negotiations is the local's demand for $110 a week per man.

According to contract figures, it's a tilt of $10 over the 1933 level, but based on actual payment the difference amounts to $20. Several months after the 1933 contract went into effect the network prevailed upon the union to allow it to cut the musicians to $90. Union avers that its new proposition is merely a continuance of last year's scale plus reimbursement of the deducted coin.

Radio Wants Dailies' Plugs for A.M. Shows

Chicago, Jan.

Increasing efforts are being made by the stations and networks to snap up the importance of the morning and afternoon shows in the public's consciousness. Network officials have contacted their press departments to 'get in touch' with the dailies' radio eds to put more emphasis on the daylight periods.

Networks want the dailies to place more daylight shows on the list of 'best bets.' Want more pictures and publicity, all which to get across the idea that the daylight periods carry as much listener punch as the evening hours.

Goldkette on Pontiac

Pontiac is replacing Jacques Renard with Jean Goldkette on the automotive account's CBS series. Goldkette, whom the Pontiac execs recently transported from Detroit to New York, will baton a studio aggregation pending the organizing of his own regular unit for the two weekly spots.

Goldkette's last auto contact on the air was Studebaker. It was about four years ago with the program tagged the Studebaker Champions.

Pontiac is contemplating converting its two 15-minute spots into a weekly full half hour, after the present 13-week contract has -pired.

'Family' for Films

San Francisco, Jan. 29.

Picture studios are after Carlton E. Morse's NBC serial 'One Man's Family,' with Warners and Universal leading.

Warners had Jake Wilk, story editor, up here last weekend with instructions to talk to NBC about the yarn, which is sponsored on the Western network by Wesson Oil, and sent transcontinental as a sustainer.

Morse also got a request from Leonard Spigelglass of Universal to shoot the script down there for inspection.

RKO had the manuscript last year but took no action.

Dusting the Attic

(For the 'way-back-when on present day radio names. VARIETY will exhume its New Acts files on vaudeville which go back over a period of 28 years.)

(Jan. 12, 1907)
JULIA SANDERSON
Songs
11 Mi ;
Keeney's

That encores extended the time of singing three songs out into 11 minutes is perhaps the best indication of the audience's judgment of the act. Most of this came during the last song, in which Miss Sanderson makes use of a small boy, dressed in faithful representation of a 'Teddy Bear,' who did a ridiculously clumsy dance.

Miss Sanderson has a delightful full, rich voice and an altogether charming stage presence. For her debut she wears a white lace frock and quite the biggest, fluffiest white hat imaginable. The singer dances a bit, it is such a small bit that one would like to watch more. She should by all means work in another dance or two if she can do so without injuring her singin

The girl in the fluffy white hat is still doing quite well.

NBC V.P. Mentioned In Jail Scandal but Mayor Clears Name

Among those touched by the political backfire which resulted from the raid conducted by New York City's new commissioner of correction upon Welfare Island penitentiary last week was Richard C. Patterson, Jr., NBC's executive v.-p. Patterson resigned from the corrections commissionership in October, 1932, to take the network post.

Dailies asked Patterson whether he knew while in city office of the conditions brought to light by the raid, and the NBC exec replied that they must have developed after he quit. Mayor La Guardia, quizzed on this point, vouched for Patterson's character and opined that there was every likelihood that a man of Patterson's standing wouldn't be privy to the political machinations that produced the conditions found on the island.

Bell Lab's New Perfected Sound Augurs Much for Reproduction

Scientific drama, opera and vaudeville debuted a few nights ago on a stage that was kept dark and did not part its curtain for three hours. Some 2,000 engineers and scholars gazed intently into the murky pit. Two floors above an orchestra, singer, tap dancer and other acts were doing their turns before a special microphone. The brain audience was visualizing entertainment of the future. It was seeing hefty possessors of robusto tenors, or slightly built baritones, up in the attic, with science concentrating their voices into the physically perfect but songless figures of members of the cast on the stage below.

As they figuratively watched music and voices travel over the black curtain, as though in a seance, they also visualized a picture screen which would make modern sound as antiquated as the mute film. They had similar comparisons for radio reception of the future. And their vision was given endless room to ramble through their own show by these words, made as a preface to the demonstration by Arthur Kennelly, latest recipient of the Edison medal: 'The future of electricity is beyond our perception—beyond our estimation.'

In order to provide some substance for comparisons, Dr. Harvey Fletcher of the Bell Laboratories, who acted as master of ceremonies, occasionally called an attendant to the stage. The engineers first listened to a trumpet player. The same sound in the same place was emitted when the musician removed the instrument from his lips. Another lad appeared before the audience and did a tap dance. The same sounds continued after the lad had withdrawn to the wings.

Dr. Fletcher called it 'transmission and reproduction of speech and music in auditory perspective.' And the hyper-critical audience enjoyed what was intended for gags and applauded that which was to be regarded seriously.

The demonstration was of such a nature that even a lay mind could not fail but be impressed with what science already is regarding as a reality.

Proof that this method of transmission can control sound from the lowest to the highest notes of the music scale was submitted. Science's ability to harness vibrations was demonstrated by another chart. Resonance in lower tones was amplified until the floor seemed to shake, while heavy plate glass windows rattled.

When the show was over there was none who questioned evidence that sound, at least, has actually entered its third dimension.

H. E. Sidles Dies

, Jan. 29.

H. E. Sidles, one of the organizers of Union Holding which controls KFAB, Lincoln and Omaha, KFOR, Lincoln and KOIL, Omaha, died at Bryan Memorial here Tuesday (23). He was 59. Sidles was prominent in middle-western radio circles and was on the way to construction of a small network within this state.

Sidles started back in 1924 with A. L. Beghtol and organized KFAB as an ether link to plug his Buick agency.

ANSPACH SUIT WILL GO TO TRIAL

Levy in the New York Supreme court week declined to dismiss a complaint charging conspiracy and violation of contract which Ralph Anspach has brought against Jack Adams, pres. of the Federal Broadcasting Corp., the operating organization for WMCA. Anspach claims that he had a contract with Adams which cut him (Anspach) in on 50% of everything broadcasting that Adams engaged in. Also named in the action is Major Talbot O. Freeman, v.p. of the FBC, who, Anspach says, conspired with Adams to force him out of WMCA and to break the partnership agreement.

Justice Levy in his memoranda, however, held that Freeman could not be made a party to the contract violation but ordered that the conspiracy allegation against Freeman remain as is in the complaint. Deal Anspach claims he had with Adams included a cut in on the FBC stock. Since Anspach started the action this batch of stock has been offered him in settlement but Anspach refuses to accept it because of a string tied to it. Adams wants to retain the voting connected with this stock.

Chambers, WLW Engineer, Declares 500,000 Watts Won't Jam Others

Cincinnati, Jan. 29.

Crosley Radio Corp. has assigned two clerks to full-time duty for stock and special replies to receptionists writing in about early-morning test programs via WLW's increased 500,000 watts, broadcast under temporary call letters of W8XO. Tests have been under way for a month and produced responses from every English-speaking country on the globe. As yet none of the programs has been done with announcements in foreign tongues. Most of the fans express surprise about the strength and clearness of the programs.

Joe Chambers, technical engineer of the station, explains that the added powe, does nothing to interfere with other waves. As a point of illustration, he makes comparison to a pitcher and catcher throwing and receiving a fast ball and a slow ball over the same route. 'The increase,' says Chambers, 'keeps our waves in our regular channels, but simply makes them louder.'

WLW, it is reminded by Chambers, was the first commercial station in the United States to go to 500, 5,000 and 50,000 watts and, when the Federal okay is applied, will be the first to jump to 500,000 watts.

During his engagement at the RKO Palace here last week, Gus Van visited Chambers at the transmitter plant during a test blast of the 500,000-watter and sang a few dialect ditties with introductions essayed by Oklahoma Bob Albright, another vaude vet.

2nd Paris Med. Show For Kennedy in Chi

Chicago, Jan. 29.

Pat Kennedy gets a second 13-week run for Paris Medicine, this time on WBBM, and for Bromo-Quinine. Kennedy is doing a show for Paris Medicine on WGN three afternoons weekly. On WBBM Kennedy will go for a strip through five days, Monday to Friday evenings from 9:30 to 9:45.

Also on the show is the Clarence Wheeler studio orchestra.

MINNEAPOLIS SYMPH. ON CBS FOR GRUNOW

Chicago, Jan. 29.

Minneapolis Symphony orchestra goes commercial for Grunow radio on March 6. Will be on 44 Columbia outlets after having a full season's build-up on NBC sustaining. Hits 30 minutes each Tuesday at 8:30 p. m. CST in the slug opposite the Ed Wynn show.

Set by the Hays McFarland agency here.

AGENCY CHANGE

Chicago, Jan. 29.

Henri Hurst and MacDonald agency locally now handling the Brunswick Balke Collender account. May break the Brunswick company into the ether shortly.

Ellis Brunswick Head In Chi as Co-op Deal With F.&S. Goes Cold

Chicago, Jan. 29.

Gerald Ellis, formerly with Free and Sleininger special representative outfit as program supervisor, goes with Brunswick recording as their local disc sales chief.

Move is simultaneous with the split of the co-operative agreement established some months ago between Brunswick and F.&S. From now on Brunswick sticks to recording and F.&S. devote 100% time to exclusive representation for their stations.

Rolla Burke, who came into Brunswick following Dick Voynow's shift to Columbia, takes over the industrial recording division for Brunswick, which refers to such jobs as slide-film work, convention talks, etc.

Richards as Atlass Asst. on WJJD, WIND

Chicago, Jan. 29.

Walter 'Hank' Richards, former KMOX program and production chief in St. Louis, back in Chi for the Atlass interests, coming in as assistant to Ralph Atlass in the operation of WJJD and WIND.

Before going to St. Louis for CBS, Richards had been associated first with WLS here and later with WAAF, which he built up with the Chicago Drovers Journal as a commercial outlet.

GAINS AND LOSSES OF 1933

Principal Chain Advertisers

(GROSS BILLINGS FOR AIR TIME)

	1933	1932	1931
Affiliated Products	$215,299	$468,289	$647,802
American Tobacco	697,178	1,851,930	1,695,082
Armour Co.	279,990	283,388	268,859
Barbasol Co.	348,587	507,405	264,194
Bayer Co.	341,714	318,541	69,165
Best Foods	190,669	1,052,948	95,882
Borden Co.	186,248	131,884	40,259
Bourjois	148,519	188,794	135,761
Buick-Olds-	531,333	242,294	146,891
Carnation Milk	257,957	222,667	
Campagna Corp.	364,849	268,377	
Chevrolet	306,357	240,899	....
Cities Service	382,131	407,853	405,226
Clicquot Club	74,402	180,495	150,344
Colgate-Palmolive-Peet	406,279	680,536	1,486,930
Congress Cigar Co. (La Palina)	247,833	383,401	278,477
Corn Products Corp.	337,238	181,420	
Crazy Water Spring	234,127		....
R. B. Davis	199,046		58,756
Eno	282,354		163,734
Ex Lax	194,088		
Firestone Tires	137,062		
Ford Dealers	359,574	....	....
General Cigar	162,327	224,258	219,433
General Electric	92,031	611,760	465,247
General Foods	947,051	2,090,070	582,600
(Maxwell House Coffee, Grapenuts, Jello, Diamond Salt, Postum, Post Toasties)			
General Mills	796,687		
(Wheaties, Gold Medal, isquick)			
A & P Stores	283,572		914,606
Gulf Refining	376,006		
Health Products	137,223		
Horlick's Malted Milk	234,486		
Hudson Motors	408,906	....	....
Iodent	15,454	112,049	147,036
Jergens-Woodbury	236,973	244,915	12,629
Kellogg Co.	332,300	820,476	118,343
Lady Esther	544,480	231,685	143,816
Larus & Co. (Edgeworth Tobacco)	297,740	151,688	....
Lamont Corliss	260,063	282,196	131,758
(Pond's Cream, Nestle Chocolate)			
Lambert Pharmacal (Listerine)	53,130	322,281	175,251
Liggett & Myers (Chesterfield)	653,783	1,746,424	
Lorillard (Old Gold)	393,317		....
Metropolitan Life Ins.	442,807		355,497
Nat. Dairy Co.	289,400		68,492
(Kraft-Phenix Cheese)			
Northwestern Yeast	206,046	170,735	140,422
Pacific Borax	183,511	149,151	148,074
Pennzoil	91,641	254,150	57,692
Pepsodent	1,644,324	1,735,300	1,438,327
Philco Sales	463,695	1,043,384	192,496
Phillips Chemical Co.	328,174	351,726	169,040
(Phillips Milk of Magnesia, Dentifrice)			
Pillsbury Flour	160,293	85,465	99,064
Premier Pabst Sales	313,621	255,496	156,811
(Blue Ribbon Malt, Pabst Beer)			
Procter & Gamble	34,940	1,141,128	499,251
Reynolds Tobacco (Camels)	66,094	1,170,500	1,245,336
Sinclair Refining	305,402	189,601	....
Standard Brands	1,778,250	1,584,217	1,272,214
(Chase & Sanborn Coffee, C & S Tea, Fleischmann Yeast, Royal Gelatine)			
Standard Oil of N. J.	230,545		....
Swift & Co.	185,284		473,572
Sun Oil Co.	463,670		
Texas Co.	419,311		
Tidewater Oil Co.	217,064		....
Wander Co. (Ovaltine)	488,771		104,156
Wasey Products	223,214	....	....
G. Washington Coffee	106,820	307,826	220,810
Wheatena Corp.	233,723	249,568	141,600
Wrigley Gum		755,868	121,334

PAPERS SPRINT, IMPROVE RATIO

NBC-CBS Joint Decline of 19% for 1933 as Against Previous Year Compares with Newspapers' Loss of 15% and Magazines' 18% Slowdown

SPONSOR CHANGES

Newsprint and magazine advertising turned the tables on radio in 1933. Two former media not only appreciably checked the downward trend of their business graphs, but they came through the year showing less of a loss as compared to 1932 than broadcasting. NBC and Columbia jointly for 1933 took a revenue fall of 19%. The newspaper slide chalked off around 15%, while the clip for the mag trade was 18%.

For two and a half years up to the summer of 1932 the newsprint and mag combination saw their advertising income consistently on the skid while the mushroom growth of radio as a merchandising medium continued unimpeded. Even reverses between the 1932 July to December, inclusive, business stuff-off was insignificant for radio when compared to the losses experienced during the parallel period by newspapers and magazines. Surge of business recovery that befell all three media on the last quarter of 1933 gave each of the print factions enough of an edge to wind up the year with less of a percentage loss than broadcasting as represented by the networks.

Food packers continued through 1933 to lead by a wide margin the list of radio spenders according to industry. Standard Brands again was broadcasting's ace customer with a total expenditure of $1,778,250 as compared to Pepsodent's $1,644,324. With the Eddie Duchin series plugging Junis facial cream, the chances are than by the end of February Pepsodent will have regained top position. One of the major customer fall-offs for 1933 was American Tobacco (Lucky Strikes). Drop in this instance as compared to 1933 was close to 200%. Other hefty expenditure tumbles involved Best Foods, A. & P., General Electric, Kelloggs, Lambert Pharmacal, Pennzoil, Procter & Gamble and the Swift Co.

Automobiles Up

Networks found much of the business loss from other sources overcome by the boosts in radio budgets among the automotive industry. The latter group spent 20% more on the webs in 1933 than they did the previous year. In 1933 the auto makers had a gross billing of $1,863,436. Year before it was $1,072,899. Of the 1933 total from this quarter 77% went to NBC.

Fanchon & Marco Foster Sponsored Radio Stageshows for Theatres

Ribbing Reber

John U. Reber, chief radio pilot for J. Walter Thompson, received in the mail a contract from Radio Pictures to do a part in 'Strictly Dynamite,' which is being adapted from a stage play written by a couple of his agency pals, Robert J. Colwell and Robert Simons.

Role offered him is that of Hilton Rivers, which was John Rivers in the original script and a counter-part of Reber himself. Letter which accompanied the contract was signatured by John W. Swallow, contacteer between Radio Pictures and NBC in Hollywood studios, and expressed assurance that Reber ought to be able to play the part as the character in the picture is supposed to be present on the other end of the phone, but at no time appears on the screen.

Salary stipulated in the document is $4,999. In the space reserved for the period of time it reads 'no weeks.' From this Reber assumes he is expected to phone in his part from New York.

Organization by Fanchon Marco of a sibsidiary, Radio Stageshows, Inc., with Bob Collier in charge, may be the aftermath of the development of the radio stageshows which F&M have been quietly fostering the last few months. Collier has been transferred east to concentrate on the idea, after having previously installed the Tastyeast Jesters at the Roxy, N. Y., early last fall, gone back to Hollywood.

The biggest impetus to date on the stage-productioned commercial air shows is the 26-week contract signed between McCann-Ericksen agency on the coast and Borden's Milk Co. for a Pacific Coast ballyhoo starting Feb. 2. The stage shows which will be simultaneously etherized open on that date at the Paramount, Los Angeles. They stay there three or four weeks and then travel in intervals to Frisco, Portland, Seatle, San Diego, etc., under F&M bookings in Fox-West Coast theatres.

Visualized radio presentations were given their earlier starts via Al Pearce's Gang and Jimmy and Sally, which have since been doing well on personal appearance tours. They etherize from the stages of the theatres before a visible, paid audience. It differs from the current practices in New York by both networks of deadheading the onlookers in studios.

Sponsor-Theatre Benefits

Collier and F&M believe that the visualization of a commercial broadcast can be worked out to the benefit of the theatres and also afford a much larger visible audience for the sponsor than in a studio or a small-capacity auditorium. The sponsor gets his value from visually getting over some judicious institutional plug besides the aural appeal.

The F&M hookup, for example, will permit the talent from the regular F&M presentations to double into a commercial air bally at nominal cost to the ether advertiser. For example, Sally Rand, the Mills Bros., Guy Lombardo, currently playing in F&M houses, may also be slipped into the regular radio commercial show that's picked up from the stage of the theatre.

Wash. Omits Radio From Fed. Control Of Communication

Washington, Jan. 29.

Broadcasting is omitted entirely from proposed plans to exercise strict Federal control over the communications industry under a recommmended policy submitted to President Roosevelt this week by a special interdepartmental committee.

Stating merely that 'the problems of broadcasting are not considered in this study,' the group urged continuation of the privately-owned system of radiotelegraph, telegraph and telephone service, drastic Federal regulation of rates and service, and a liberal attitude toward further mergers.

Amendment of the Radio Act to strengthen provisions prohibiting foreign-dominated holding companies to control American communications was urged. The committee observed that a flaw in the existing law designed to achieve that end 'has already been utilized for that very purpose.'

CAL KUHL ON COAST

J. Walter Thompson Keeps Him i Hollywood

Cal Kuhl, staff producer for J. Walter Thompson, moves to Los Angeles next week to take charge of the agency's west coast programs. Sam Moore, scriptist in the New York office, will join Kuhl a week or two later.

Besides working on local shows Kuhl will take over direction of the Chase & Sanborn stanza when Jimmy Durante replaces Eddie Cantor the latter part of March. Kuhl's previous west coast assignment was while Rudy Vallee was there doing a picture for Fox.

NBC Pays Meroff 1G For 2 Sluffo Dates On Plough Program

Jan.

Benny Meroff whose band went off the Plough Penetro show on NBC after 11 of the contracted 13 weeks last week got $1,000 from NBC in settlement for the two unlayed dates.

Meroff was on the show at $1,250 for the 15-minute once weekly broadcast. At the end of the 11th week Plough asked for a new show which went in with Vincent Lopez band headlining on a 30-minute performance.

PUBLIC SERVICE

Chicago, Jan. 29.

ine weather reports each a.m. session hitting on the hour and half-hour for 52 weeks has been set by Dr. West Toothbrush on WBBM.

Through the J. Walter Thompson agency locally.

WILLIAMSON GETS DEPT. TITLE BACK

Chicago, Jan. 29.

Official NBC manual just issued which carries corrected listings for 1934 of all departmental arrangements spots Al R. Williamson as manager of the Chicago and central publicity division. He has had that job in practice throughout but title went to Ben Pratt. Latter may be placed in program department.

Ken Fry is charted in the manual as night editor.

Stall Armour N. Y. Move

Chicago, Jan. 29.

Planned switch of the Armour show with Phil Baker to the Radio City auditorium for a seven or eight weeks' stay has been postponed again.

Radio City can't clear space for the in-person appearance, due to present crowding.

Soothsayers Get Canadian Skids

Thomas Maher, Program Director, Charts Entertainment for Future

Toronto, Jan. 29.

Soothsayers and prophets will be denied the ether by the Canadian Radio Commission, and this Federal-appointed body will spend half a million dollars this year in producing bigger and better air entertainment, according to Thomas Maher, director of programs for CRC.

A coming highlight in Canadian broadcasting will be the proposed series of inter-university debates on public questions. This will include coast-to-coast Canadian universities, with the winning debaters pitting their brains against those of some leading United States seat of learning, the winner to take a trophy which the Canadian government will donate.

Referring to children's programs and reminded that such juvenile entertainment as provided by the Toronto Conservatory of Music had been taken off the air, Maher stated that if child artists would present entertainment for listeners of their own age there would be no objection, but admitted that 'it upsets my digestion' when a child of tender years sings adult and salacious songs, the lyrics of which the child can't possibly understand.

Insomnia Broadcasts

Chicago, Jan.

Probably the latest commercial spiel in the biz will hit on WBBM starting next month for Hexin, the headache remedy.

Will carry announcements at 12:15, 12:30 and 12:45 a.m., spotting in between the midnight dance bands. Contract calls for a year's run.

Tourist Talks Back

Thomas Cook & Son returns Malcolm LaPrade and his travel talks to NBC Feb. 11. Again it's a Sunday afternoon half hour, with 13 stations on the red (WEAF) string.

It's the sixth consecutive season for the travel agency on NBC.

Theatre Men Protest on Free Radio Shows as CBS and WMCA Take Over 2 B'way Theatres

Between 20,000 and 25,000 persons attend radio broadcasts in New York City studios weekly. Most of them by special ticket and all free. Columbia has leased the Hudson theatre for this purpose and WMCA announces a lease on the 49th St. theatre. Simultaneously the whole question of studio audiences for radio programs is being sharply focused for attention by the theatrical unions.

Stagehands who have demanded that their members be employed at the Hudson did not similarly act when NBC (affiliated with RKO Theatres) occupied the Amsterdam Roof theatre for two years. Now that NBC has abandoned the Amsterdam Roof and Columbia moves into the Hudson the union becomes interested. Columbia feels that this is unfair discrimination.

However, it appears that the growing size of the invited radio audience has finally precipitated the issue into a prospective conflict between broadcasting and the rest of show business which would like to halt and discourage the free audience tendency. Theatres figure that those 25,000 persons are all potential ticket-buyers diverted from theatre box offices by radio's gratis offerings.

Theatre men and other interests are asking the NRA administration to do something about stopping the Hudson's free performances, principally because the theatre is located in the heart of the Broadway theatre district.

Necessary to CBS

Though the Hudson, which seats close to 1,100, unveils this Saturday night (3) as a CBS studio with a two-hour show, no schedule of programs for the spot has been worked out. Certain, however, to originate from the ex-legit house are the two weekly Ford shows with Fred Waring's Pennsylvanians.

Cramped by a lack of footage in its Madison avenue building to construct a studio of ample proportions there was nothing for the network to do, aver the CBS execs, but obtain these facilities elsewhere. Airing of their programs before studio audiences had become a fad among advertisers. With seating space equal almost to NBC's largest studio, CBS is now in a position to go after some of the accounts that have made the studio audiences part and parcel of their network connections.

On the New York end the NBC studios play to over 20,000 persons a week. Largest of the studios is 8H, which seats 1,200 on the main floor and 234 in the balcony. Commercials using this layout for their broadcasts are Cadillac, Texaco, Chase & Sanborn coffee, Fleischmann yeast (Rudy Vallee), Kraft-Phenix cheese, Cities Service, Lucky Strike and Royal Gelatine.

Second largest studio is 8G, which holds altogether 342 and takes the Chevrolet, Fleischmann yeast (Joe Penner) and Ipana programs. Studios 3A and 3B, each with capacities of 300, originate the Gulf Oil, Hinds Honey and Almond Cream, A. & P., Jack Frost sugar, Eno Salts, Maxwell House, Nestle, Pond's Cream, Best Foods, Hudson Essex, Borden and Bayer Asperin shows.

CELEBS ON SIMMONS BEDS FOR WAXING

immons Bed is returning to the air with a transcription series mixing band numbers with talks by celebrities. Among the latter lined up for waxing are Amelia Earhart, Lowell Thomas and Mrs. Paul Whiteman (Margaret Livingston).

Sound Studios, Inc., is doing the job.

Joins Coast Agency

Hollywood, Jan. 29.

Al Armer, for many years a stage producer in picture houses, and also an executive in radio circles, has joined the Deshon-Nelson agency in Beverly Hills.

Armer will handle the radio department and also appearance of talent in the eastern picture houses.

WARMING UP

Shoe Sports Harangue to Precede WBBM Ball

Chicago, Jan. 29.

Nunn-Bush Shoe Company is squeezing in already on the coming baseball broadcasts. Has contracted with WBBM here for the 15 minutes immediately preceding the play-by-play broadcast of the games.

Program will shape as a curtain-raiser to the games and will be sports slants handled by Pat Flanagan.

TYDOL NIXES KEMPER DOUBLE TO B&B SHOW

Chicago,

Tidewater Oil Company has refused to allow the warbler, Jimmy Kemper, to double to the Baur and Black show, which starts next month on NBC.

B&B show is a coast-to-coast affair and will hit in the daytime while the Tydol show is an eastern network setup for evening broadcast. B&B stressed the fact that their shows would be in the daylight, but Tidewater couldn't see the point.

CBS Clearance May Kill WBBM Beer Show

Chicago, Jan. 29.

This week's performance of the Gambrinus beer show on WBBM may be the final session due to station's request that the show move to another spot to make room for the new Ford series on Thursdays. Has asked Gambrinus to take a Sunday spot.

If Gambrinus refuses, as is likely, it means the automatic cancellation of the present 26-week contract. Understood that if Gambrinus quits will stay off the ether for about a month waiting for warmer weather. And then return with a new show on another station.

Accidental Peace

Washington, Jan. 29.

An automobile accident ended the feud between a local radio editor and announcer. Dick Tennelly, Daily News air critic, drove his car into a loading platform Friday night (26) and was pretty badly shaken up. Cops on scene called Arthur Godfrey, local Columbia announcer, and tipped him off.

Godfrey was in midst of all-night broadcast. Battle which had been going on for three weeks in Tenelly's column and on Godfrey's air collapsed when Godfrey announced his sorrow over the accident and admitted on the ether that the squabble was good-natured kidding.

Walgreen Chi Sports Talks for Ice Cream

Chicago, Jan. 29.

Walgreen drug stores starting to single out particular products for ether emphasis instead of lumping everything on one show. Has arranged with WBBM, the CBS outlet here, for a sports talk series plugging their ice cream.

Will start on March 15 at 6:15 nightly, with the sports inside spattered daily by Pat Flanagan. Flanagan has been identified with sports talks on this station for year, having just completed similar series for Wizard Oil.

Boy Psychic on Air

Des Moines, Jan. 29.

Jackie Merkel, kid psychic, playing one week at KSO, opened Sunday (28).

Station giving the kid plenty of exploitation. Type act new for this section and admission to studios for daily broadcasts by ticket only. Merkel is from vaude. Local bakery is sponsoring week's engagement.

CBS' New Sales Post

William C. Gittinger, formerly advertising mgr. for the Tide Water Oil Co., joined CBS yesterday (Monday) as director of sales development. It's a new title.

Gittinger has come in as an idea man. In the instances of industries which haven't used radio it will be up to him to study their markets and selling methods and show them how they can boost profits through broadcasting.

CHIROPRACTIC WOC BACK ON AIR SOON

Davenport, Jan. 29.

Palmer School of Chiropractic will resume broadcasting here in about two weeks since the Federal Radio Commission has granted its application for removal of KICK from Charter Oak, Ia., to this city. The commission authorized changing the call letters to WOC, original call for the station established many years ago and later consolidated with WHO, Des Moines.

Station will operate on 100 watts power assignment. Studios and equipment of the original station, not in use since consolidation with WHO, will be utilized. Several members of the studio and engineering staffs of the old organization will return here.

English Commercials, French Priests, Off Government Station

Paris, Jan.

English programs, which used to be broadcast from Radio Paris every Sunday because the English stations are forced to shut down that day except for church services and sacred music, have been banned since R. P. became a government station. English sponsors who want to get their numbers across on the Lord's Day despite the blue law are thus forced to use other French stations. Poste Parisien has been getting a fair share of the business.

Another change in Radio Paris operation is the abolition of Sunday religious talks. Seems that certain politicians not liked by the present government tried to get on the air there and were barred, so they kicked that the priests, who have been considered politicians in France ever since the Revolution, were getting a share of the national broadcasting time. Government had to counter by stopping sermons.

Sid Flamm with WBNX

Sidney Flamm, brother of Donald Flamm, and previously associated with him in the business operation of WMCA, joins WBNX, Feb. 1, as commercial director.

He had a similar post with WMCA before Don Flamm entered into his management deal with the Federal Broadcasting Corp.

Here and There

Sneddon Weir, studio manager of WOKO, Albany, N. Y., a native of Scotland, addressed the Albany Burns Club on the immortal bard's birthday. Weir was a member of the Cameronians, famous Scotch regiment in the World War.

'Nancy and Phil' skit observed its 500th consecutive broadcast over WDAY, Fargo, N. Dak., with ceremonies. It's written by Carro Trace of Black's store, the program's sponsor, and the oldest (seven years) radio sponsor in the northwest.

Freeman Talbot, manager of KOA, Denver, and Mrs. Talbot, are the parents of a second child, Janet Folliard Talbot, born at St. Luke's hospital, Denver, Jan. 20. All doing fine.

Red Heart dog food shows with Bob Becker now on discs are being spotted on KSTP, St. Paul, WBZ in Boston and KMOX at St. Louis. Show is on WGN, Chicago, in person.

Irene Castle McLaughlin next week will platterize three more shows for Formfit corset at the Columbia recording studio in Chicago. Discs are handled through the U. S. Advertising company for tie-ups with Formfit dealers.

NBC Home Office Man Shunted to Cleveland As 1st Policy Move

of H. B. McNaughton from the station relations department NBC's home office to WTAM, Cleveland, as assistant to the manager, W. W. Smith, last week uncorked a flood of newspaper and press association queries from that sector asking whether the station was slated for a personnel shakeup. Explanation advanced by the network along with a negative to the question was that it had adopted a policy of planting young men trained in the home office among NBC operated outlets, and that McNaughton's was the first placement in that direction.

Prior to the shift McNaughton was listed on the NBC payroll as a program transmission supervisor. He's been with the network four and a half years.

BOSTON HAS CANTOR SHOW THROUGH WBZ

Boston, Jan. 29.

NBC's release of the Chase & Sanborn show over WBZ, starting with last Sunday (28) represents an exception to the rule. Though the network is opposed to mixing loops it was prevailed upon by Standard Brands to clear the Eddie Cantor-Dave Rubinoff stanza through WBZ, which is part of the blue (WJZ) link.

C & S session takes the red (WEAF) trail, and the latter's regular outlet in the Hub area is WEEI. Because of a church broadcast obligation WEEI has never been free to carry the coffee affair. Boston, incidentally, is where the C & S enterprise originated.

Joe Hoffman Joins Mills To Handle Radio Acts

Joe Hoffman has signed with Irving Mills on publicity. He is giving up his various accounts, including the Funny Boners.

Hoffman will handle the Mills band and radio acts, especially while Mills and Ned Williams are on a European business tour.

KFAB Sync Starts

Lincoln, Jan. 29.

Tomorrow night (30) is the big night at KFAB here. After three years of fight embracing the FRC, various Chi stations and the ether link here, KFAB and WBBM, Chi got its first taste of being on the air together, synchronized. The time will be 10 to 12 p.m. and program will consist of the President's birthday ball.

Equipment is all in and in shape. Several tests have been made and everything is oke for the long awaited event. Original plan of giving the synchronization a big ballyhoo and plug it over the air days in advance has been dropped, because the officials want the experimental stages of the arrangement to be over before advertising, to bar slip-ups.

New Station on Air

Oklahoma City, Jan. 29.

New radio station KTUL began operation 1:00 p. m. Monday, January 22. Station is owned and operated by J. T. Griffin, manufacturer. Wm. C. Gillespie, vice-president, was formerly of the National Broadcasting Company, and WKY, Oklahoma City.

Col. J. A. Teeters, veteran broadcaster, is the manager of the station. He established KOCW at Chickasha when radio was a babe.

CONTINENTAL OIL AGAIN

Continental , after a year's absence from network affiliation, resumes its travel spiel idea on NBC Feb. 14. It's taken a weekly half hour on the blue (WJZ) loop.

Hookup will cover 25 stations. Tracy-Locke-Dawson is the agency.

ARNOUX TO WTAR

Hot Springs, Jan. 29.

Campbell Arnoux who has been manager of KTHS here goes east to handle WTAR in Norfolk, Va.

KTHS is an NBC station while the Norfolk transmitter is on the Columbia web.

Hearst on Chi Hunt for KYW Replacement

Chicago, Jan.

With KYW, the present Herald-and-Examiner station, being readied to move to Philadelphia in a few months William Randolph Hearst is understood already scouting for a new ether tie-up for the morning rag locally. What makes it tough is the fact that most of the available stations already have newspaper affiliations such as WGN with Chicago Tribune and the Daily News with WMAQ.

WENR, the NBC operated station, has a plugging arrangement with Hearst's evening American and if unable to secure a station exclusively for the Herald-and-Examiner it's considered likely th Hearst will move the morning rag also to WENR to divide plugging with the evening American.

Washington,

William Randolph Hearst Friday (26) won round two in the free-for-all scrap for broadcasting facilities now allotted stations KTM and KELW, Los Angeles. Round three will open shortly in local courts.

Rejecting most of the recommendations of Examiner Pratt, the Federal Radio Commission decided to renew licenses of the two stations and grant permission for voluntary assignment of license to the Los Angeles Evening Herald.

Commission scrapped Pratt's recommendation that public interest would be served better by turning facilities over to Don Lee Broadcasting system, which proposed construction of a new station at Redlands. Decision upheld examiner's recommendation that application of KECA, owned by Earl C. Anthony, Inc., for KTM-KELW assignment be rejected, and that request of James McClatchy Co., Sacramento, for KECA facilities be turned down.

Final decision found commission and Pratt squarely at odds on question of Herald's finances. While the Examiner had warned Herald is not in financial position to assume the burden of operating the stations, the commission found that the paper is 'financially and legally qualified.' Without referring to Pratt's conclusion that the paper cannot pay a dividend in its present condition, commission cited fact that the company has been paying dividends regularly, and concludes it is 'in a sound operative condition and fully able to operate the stations it has agreed to purchase.'

John M. Guider and Duke M. Patrick, Don Lee counsel, announced immediately after decision was rendered they will petition D. C. court to issue stay order and take an appeal. Arthur G. Scharfeld, representing KECA, said his plans were not settled, while Frank Scott, attorney for McClatchy, indicated he will not fight further.

FLOOR SHOW ON AIR FOR PALMER HOUSE

Chicago, Jan. 29.

Palmer House is readying other radio show for the follow-up World's Fair this summer. Will go on NBC which network carried the account last year. Expected that the hotel will buy no outside talent but will use the acts current on their floor shows at the ace Empire Room.

Last year the hotel sponsored a Floyd Gibbons reporter series.

CBS Adds Bori

Talent CBS has lined up for the unveiling of the Hudson theatre, off Times Square, as a broadcasting studio this Saturday night (3) includes only one name, Lucrezia Bori, that isn't on the network's regular schedule.

Among those also slated to be heard on the two-hour hour are Albert Spalding, Nino Martino, Alexander Woollcott, Georgie Jessel, Stoopnagle and Budd, Ruth Etting, Bing Crosby, Burns and Allen and Guy Lombardo.

EQUITY'S RADIO REPORT

(VARIETY prints herewith a practically verbatim transcript of the report on radio talent prepared by the Actors' Equity Association of the legitimate theatre and submitted to the Radio Code Authority this week.

Equity is seeking recognition as the radio performers' union.)

The General ituation

There are no standard minimum contracts, conditions or rates of pay in radio today. In each studio, or agency, the pay of the performers and the treatment they are accorded varies with the exigencies of the moment or the personal vagaries, the affections and the antogonisms of individual directors, casters and supervisors.

There are, in consequence, few definite, clear cut patterns of behavior on which all the testimony is in agreement. In certain programs all players receive the same pay without distinction as to the nature or the calibre of their work. In others the rate of pay differs without any seeming relation to the work either. The same companies and agencies both pay and withhold pay for auditions; pay the same and different rates for performances which are repeated; collect commissions they do not earn and pay the full rate agreed upon; accord the most perfect courtesy and treat performers casually, cynically and even cruelly—and all without any apparent order or reason.

In short, it is apparent that the radio field has been run in the same haphazard, unregulated manner that business in general found so destructive and so apt to induce unnecessary and even undesired abuses, in the years immediately prior to 1933.

Equity the Only Possible Organiz.

The Actors' Equity Association is the only organization which can adequately represent radio performers, either in the hearings before the National Recovery Administration, or in negotiations with the broadcasters as to a standard minimum contract, standard working conditions, or minimum pay.

Equity has been granted jurisdiction over radio by the Associated Actors and Artistes of America, the international union, affiliated with the American Federation of Labor, which has jurisdiction over the entire entertainment field.

And it is the steadfast policy of the Federation, adhered to over many years, to grant jurisdiction only to one union in any field. There could not, therefore, either now or ever, be another union for the performers in radio except with the consent of the Actors' Equity Association.

But even if that were possible the negotiation of contracts and standard conditions of labor is a difficult and delicate task requiring a great fund of experience in the drafting of such agreements and a background of knowledge of conditions in the field. No group which could be organized from radio could equal the experience in negotiations of this sort which Equity has acquired in more than twenty years as the representative of the actors in the legitimate theatre.

The Service Bureau Which Renders Only Commissions

If there is one practice which all the actors unite in condemning it is that of the Artists' Bureau, or Concert Bureau, of the National Broadcasting Company, in collecting a 10% commission from many, if not all of the actors who appear in NBC sustaining programs, whether they are called by the Bureau, or by the director of the program or, whether through their own efforts, or by those of the author, sponsor or friends, they are engaged without the Bureau's aid. For concert work, or personal appearances, this commission appears to be 15%.

Theoretically when the Bureau was organized, in 1929, it was to arrange programs for advertisers, or their agents, who were not equipped to prepare their own programs; and to prepare programs to occupy the time not sold by the station (which programs are known as sustaining programs in contrast to the commercial programs for which the advertiser pays).

Inasmuch as the Congressional investigation of commercial radio advertising, in 1932 (Senate Document No. 137, 72nd Congress, 1st Session), reports that for the year previous the non-commercial programs occupied 66.2% (of which 57.3 was sustaining and 8.9 institutional) of the time NBC was on the air; and that the sustaining programs of the Columbia Broadcasting System occupied 78.06% of its time, the Concert Bureau's practices affected the very great majority of the artists employed by those companies.

As announced, agai theory, the Concert Bureau was not to be profit making. The 10% deducted from the actors' salaries for sustaining programs by the Bureau (and, incidentally, the salaries on sustaining programs were about half of those paid for commercial programs), was supposed to be the actor's contribution to the pay of the executives of the Bureau, the authors of radio scripts and continuities, the directors, and the general overhead of the Bureau. It was not what was done for any of them individually, but for all actors and soloists. The policy did not, however, apply to the musicians in the ensembles for the good reason that the American Federation of Musicians would not stand for it. So the musicians were paid for every minute they worked and the actors and the soloists were, in effect, fined for the privilege of working for the company.

In the year after its organization the Concert Bureau at NBC was reported by K. Trenholm in the New York Sun of August 29, 1931, as having done a $7,000,000 business in 1930. How much of this was profit was unstated, but without doubt a considerable part of it did represent profit.

The Artists' Bureau at Columbia was reported in VARIETY, October 31, 1933, as having made a profit of $105,000 in 1932. This Artists' Bureau also drew complaints from some members, though they were not as serious or as numerous as those leveled against the NBC Bureau. And Equity's Chicago office, reporting on the situation in Chicago (of which more later), absolved the Columbia Artists' Bureau of charging commissions in that city.

Equity on Graft

have been persistent and widespread rumors to the effect that graft was either necessary or conducive to securing jobs in radio. In its questionnaires and interviews Equity asked point blank for evidence on this head and got only three definite allegations. Approximately one-third of the replies, however, declared that they, too, had had heard similar rumors.

Equity admits that it had neither the time nor the facilities to conduct its own investigation of this situation. Where it does not have in its possession any definite evidence of the existing of such a system the association will not prefer any charges, although it will remark that where the percentage of rumor is so high there is probably some basis for it.

Manner in which graft might be handled was suggested by an actor who has grown up with commercial broadcasting. 'Paying all actors on programs alike, without regard to the quantity or the quality of their work opens the way for abuses,' he wrote. An actor who knows that he is only capable of playing small parts may offer to kick back a big slice of his fee to the director, if he is used often. He can afford to make that offer for otherwise he would only be used occasionally, and he feels that it is better for him, and may mean more money eventually, to work for a small fee and to get lots of jobs. And because the director's salary is not large and since he may feel that this actor is overpaid for what he can do, anyway, there is no one to object. The temptation is certainly great. The program director declares that nothing like this occurs at NBC, brt the actors admit making such offers to directors and one director admits receiving them. If a minimum fee were enforced or if actors were paid according to the work they performed there might not be such an opportunity.'

There is no direct evidence here on which to make charges, but the persistence of the rumors and the high percentage of the actors who had heard them is probably indicative of the existence of some. But either it is not definitely systematized or the actors are afraid of involving themselves in any charges that might be brought and are steering clear of such involvement.

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Perhaps it would simplify the question if Equity indicated at this point what it meant by an audition. It is not here considering the visit of a performer to a broadcaster or to an advertising agency, with the request that he be permitted to show his wares, to give a taste of his quality. But Equity is referring to the call from an advertising agency, or from a broadcaster, to an artist with the request that he prepare to participate in a program which is to be shown to a prospective purchaser, whether a sponsor or the advertising agency which represents such a sponsor. It is evident that in this latter case considerable preparation and rehearsal is necessary and that during it the player is withdrawn from circulation and is not available to other offers. Equity believes that such work at the request of the station or the agency is deserving of pay, and it suggests that a fair amount would be one-half of the fee to be paid for a regular broadcast if the program should be sold; and to be paid by the prospective purchaser for whom it is rendered, whether he buys it or not. Now this is what actually happens:

'Auditions were given,' writes one player, 'in the expectation of pay, because previous auditions had been paid. They involved three auditions with all-day rehearsals and recording for the client. I was not paid anything.'

NBC is generally reported as paying for auditions. $12.50 for auditions for sustaining programs and $25 for clients' auditions. CBS, which used to pay approximately that amount, no longer does so, and discontinued its payments apparently without warning.

An actor was asked to prepare a group of programs embodying certain ideas which were talked over with the program director. Several were written and submitted and an audition of one of them was given, at which a high official of the company was present. After waiting a month without receiving any word from the company, he inquired as to the verdict and was informed that the decision was adverse. He was not paid for the scripts or for the audition. This was also a CBS episode.

In August, 1933, and also at CBS an actor was called for a dramatic program and rehearsed with a well known director from two to five on Friday afternoon. He returned on the following Monday and rehearsed and gave the program for the client, the work this time lasting from 2:30 to 5:15. On other occasions he had been paid $25 for similar work and he assumed that like remuneration would be given him this time. But when he asked the supervisor he was told: CBS does not pay for auditions any longer. He gave the audition anyway, for, as he said, to have refused would only have prejudiced any chances I might have had for other work.

Even more than the matter of payment, uncertain as it is, the actors feel aggrieved about the practice of handling auditions. 'There is no guarantee,' wrote one prominent musical comedy artist who has also done a good deal of broadcasting, 'That anyone worthwhile is listening in on auditions at NBC.'

Expectant ood

And at N. W. Ayer and Son, an influential advertising agency, an employee of that firm informed one actor that he had been set to listen to auditions though he acknowledged that he was not qualified by training or experience to judge either voices or dramatic ability. When slips with reports on performances were handed in to his superiors, he added, he was advised to throw them in the wastebasket. When he asked what value auditions had under the circumstances he was informed that they helped to keep actors in an expectant mood and well disposed toward the agency.

It has been suggested that anyone giving an audition is entitled not only to be paid for it but to a report signed by a responsible official as to the decision of the company and the disposition of the audition. In the light of such practices the suggestion seems reasonable.

The in dicated

Equity Proposals for Code

Equity recommends that in any radio code the following be made basic conditions of employment:

WAGES

Minimum wages for Artists engaged for and participating in the performance of radio programs shall be at the following rates: (a) Live Programs:

FOR CLASS 'A' Programs: Sustaining, Minimum Wage, $20 per performance; Commercial, $40 per performance. Class 'A' Programs are those broadcast after 6 o'clock in the evening over a chain of not less than five stations for a single performance. Class 'A' Programs are also those single broadcasts given after 6 p.m. from a single station whose charges are based upon an advertising card rate of $400 or over, per evening hour. Morning and afternoon programs, minimum rate, sustaining, $12.50 per performance; commercial, $35 per performance.

When an artist is engaged to perform as part of the entertainment on a commercial program for three or more periods within a week the minimum wage will be not less than $25 per broadcast.

FOR CLASS 'B' PROGRAMS: Sustaining, $12.50 per performance; Commercial, $25 per performance. Class 'B' programs are those taking place in the morning or afternoon over a chain of not less than five stations for a single broadcast. Class 'B' Programs are also those given after six o'clock in the evening over a single station whose charges are based upon an advertising card rate of $280 and under $400 per evening hour. Morning and afternoon programs: Sustaining, $10 per performance; Commercial, $15 per performance.

When an artist is engaged to perform as part of the entertainment on a commercial program for three or more periods within a week, the minimum wage will not be less than $15 per broadcast.

FOR CLASS 'C' PROGRAMS: Sustaining, $10 per performance; Commercial, $15 per performance. Class 'C' Programs are those broadcast after 6 o'clock in the evening from a single station whose charges are based on an advertising card rate of over $100 and under $250 per evening hour. Morning and afternoon programs: Sustaining, $7.50 per performance; Commercial, $12.50 per performance.

When an artist is engaged to perform as part of the entertainment on a commercial program for three or more periods within a week the minimum wage will be not less than $7.50 per broadcast.

It is recognized that there are many smaller stations but as these rarely employ professional talent, i.e. artists who make their living out of radio performances, no regulations are made regarding them.

Including rehearsals, a performance shall constitute 3½ hours. Overtime shall be at the rate of half-pay for each 3 hours or part thereof.

One-half of the wage scale shall be paid for "repeat" performances on the air following within 12 hours of the original performance. An artist 'doubling' roles containing more than 50 words is to be paid at least one-half the minimum wage for each role 'doubled.'

It shall be unfair practice for any employment agent artists' bureau or others to charge the artist more than 10% net for securing employment for the artist. Artists called to the studio at the scheduled time of the broadcasting, or to the dress rehearsal immediately prior thereto, and who report ready for performance are to be paid, whether or not they go on the air.

AUDITIONS

All 'Live' auditions given for a prospective program buyer are to be paid for by the prospective buyer, the basis for such compensation being one-half the minimum wage for commercial performance for artists participating in said program calculated on the basis of the Class Rates applicable to the stations, the higher classification within the group.

Recordings may be made of such 'Live' Auditions by or at the expense of the program producer, the future use of such recordings being restricted as follows: Every prospective advertising sponsor (meaning advertiser as distinct from advertising agent) shall be required to pay to listen to any recorded radio program and the fee therefor shall be the basis of compensation at one-half the minimum wage for commercial performances for artists anticipating in said program when broadcast.

The same terms and conditions apply to any radio program recorded and auditioned to any prospective advertising sponsor.

Respectfully submitted,

ACTORS' EQUITY ASSOCIATION.

Equity Hearing

First hearing on the survey on radio talent made by the Actors Equity Association will be held by the broadcasting code authority's sub-committee in John Shepard's suite at the Waldorf-Astoria, New York, at 10 o'clock Wednesday morning (31). Shepard is chairman of the group administering the code.

Reps from NBC and Columbia are slated to be present.

quire only one appearance; though a respectable minority had to give two: A few more required to give three; a third, seven or eight; a fourth up to ten; and a fifth up to ten or twelve.

Now, as to who pays for auditions and how much: the testimony is to the effect that NBC generally pays. But that is not always true. 'Singers are never paid for auditions at NBC, at least, I have never heard of one being paid,' writes one prominent singer.

Another, this time an actor, ported: 'I was paid $12.50 for an audition at NBC, but others on the same program got nothing.' 'Almost invariably I was paid a half of the regular fee for the program,' notes another. 'Sometimes a half,' a third replied. 'Lucky Strike and Ipana Toothpaste paid for auditions—Fleischmann's Yeast did not,' was another comment. 'They used to pay,' declares still another witness, 'but now very rarely.' 'Ayer paid for an audition,' was still another report.

Of the result of this demoralizing situation a veteran radio actor has written: 'The older actors at NBC refuse auditions without half pay when they are offered by the agents, and as a result they are crowded out and off most agents' programs.'

Rehearsals

On the basis of all evidence which has been collected it is practically certain that no radio performer was ever paid so much as a nickel for rehearsals.

It is likewise true that the actors in the legitimate theatre give a long rehearsal period without pay, but the time is not indefinite. If rehearsals run over four weeks for dramatic productions or five for musical shows the actors receive full salaries. And for those rehearsals they are guaranteed at least two weeks' pay.

Back in the summer of 1930 the members of the cast of the Camel Hour rehearsed daily for several hours a day for twelve weeks before their program was ready. They were not paid for that time. They did get a fifty-two week engagement from it. But they were not sure of getting such an engagement or, indeed, an engagement of any length. If any player had been discharged at any time before the broadcast got under way he would have been out the time and effort he had put into it.

'There is no pay for rehearsals, regular or extra, at NBC,' says a player who has been there for several years. 'The limit of rehearsals is the director's conscience—if any, and the available studio facilities.'

'It is unfair,' declares another player, 'to require as many rehearsals as they do for programs which pay as little as $15.'

Again a prominent musical performer has written: 'The rehearsal period's most effective curb is the necessity for paying the musicians.' And that is actually the case. Contrast that with the notation from an actor who wrote in answer to one of the questions: 'Five rehearsals (free) for a program paying $22.50.'

If the broadcasters can afford to pay the musicians for rehearsals and auditions, and there is no evidence of their inability to do so, they can afford to pay reasonable schedules of pay for auditions and rehearsals to their actors.

Of course there are highly-paid stars and featured players in radio. Even during those generally lush years prior to 1929 the general standard of pay for commercials was $50 a broadcast and $25 (less 10% commission to the Artists' Bureau), for sustaining programs. And there were more programs at the higher rate than there are now.

It is not in radio alone that pay scales have tumbled and opportunities for work have shrunk. But the point is that as far as the actors and singers are concerned there has been no power to protect them from any pretended necessities or whims as there has been in the case of certain other groups of workers.

Pay of the musicians cannot be cut. The studios and program builders know that and in allotting salaries they budget in the musicians

(Continued on page 40)

Equity's Radio Report

(Continued from page 39)

at full salary without question. That is not true of the actor, however, and if savings have to be effected they come out of the actors' money. If the program salesmen know that the actors' salaries could not be cut, either, then everybody would be on an equal basis, low as it might be, and programs would have to be sold on their merit. Then the value of any program to its sponsor would lie in the skill of its writing, its arranging, its casting and production—not primarily, as happens now sometimes, in the figure for which the performers can be engaged.

General average for commercial broadcasts is $25 to $30; for sustaining programs $15-$18. The actors, as a rule, take what they can get without question, though not without wonder or complaint. But as one man wrote:

'Where there are two men for every job in the legitimate theatre there are ten for every radio job.' Another, and this was the tenor of a number of replies: 'Whatever they paid. I could take it or some one else would.' And so they took it—and sometimes it was as little as $10.

There are six cards of testimony as to the range of salaries for commercials and sustaining programs in New York and they all agree in a general way. If those salaries seem unfairly low, consider the testimony as to certain other stations and other cities. Take an independent New York City station first. Members of the W.ICA stock company on five 15-minute programs a week were asked to 'volunteer' their services for a half-hour program which went on the air about an hour after they had finished and for a Sunday night hour in addition. For the five fifteen-minute programs they were paid $50, for the half-hour and Sunday nighter nothing. Another actor reports of the same station: 'At WMCA I was asked to give four weeks of my time for nothing with a promise that I might go on salary after that.'

Fatal Result

'If any actor in Chicago ever received $50 he would drop dead,' writes an actor from that city who was evidently never offered that much. The average program here pays $15 with some at $10 and even $5. Occasionally the chains pay $20 or $25, rarely more.

'I am not doing radio work in Hollywood,' writes an actress. 'They only pay $5 an evening!' Another actress writing from Los Angeles also confirms this charge and adds: $10-15 is almost tops here, with $50 for a team. There are many free programs at KFI (the Los Angeles NBC station) and though they may promise actors that they will sell them that is only a come-on.

Of KHJ, the Don Lee network, affiliated with the Columbia Broadcasting System it is reported that: 'It does pay the actors on its staff, but it pays them $50 a week and works them to death.'

Contrary to all practices in every other branch of the theatre, and indeed in all branches of endeavor, it is often customary in radio to pay all actors on a radio program the same salary, whether they are required to give performances requiring considerable study, research, and mental and nervous strain, or whether they are required to say the equivalent of 'My Lord, the carriage waits.'

That was one of the early customs of radio broadcasting and it has carried over for no particular reason except that it is the way things are done. In the beginning it was done because everybody who was broadcasting was an experiment and they were all taking chances together. But that is no longer the case.

Certain actors who have been found to possess unusual ability at projecting unseen characters through the microphone have developed a unique skill and have largely devoted themselves to radio work. They are proved actors and upon them devolves the necessity of carrying the burden of the most important broadcasts. Yet not only are they paid no more money than the others but they are actually handicapped in getting jobs. Because they are important, they are necessarily or easily excused from rehearsals and hence they are restricted in obtaining work in other programs.

That is an important point because one of the reasons given for the low salaries that prevail is the assumption that there is opportunity for radio performers to work on more than one program a week. That is the case theoretically, I know,' writes an actor, 'actually it doesn't work out for the better actors. It seems actually to encourage mediocrity, for the unimportant and less able actors are easily excused and can scurry around and get more jobs than we can.'

'Equal pay in radio is possible only if work is equally divided,' says one important actor. 'The budget should be divided according to the importance of the part and the skill and experience of the actors. Rehearsal conflict could be avoided if the directors would agree that certain actors were important and should be assigned a certain number of parts—some big, some small from which excuses would be easy to obtain. Each week the Concert Bureau could check up to see what actors were being over cast or not fully cast.'

To some extent the actor, himself, is responsible for his own predicament. One actor who has been in this game from the beginning wrote of the manner in which the actor had helped to cut salaries in these words: 'It is necessary to protect the actors from their own greed and foolishness. Of course, an empty stomach knows no conscience, but the actors have thrown or given away all the advantages they ever had in radio, including a living wage, by their willingness to cut each other's throats for the sake of a $10 or $15 check. I know of one instance where an actor (God save the mark), was engaged to produce a series of records for a firm that had always paid $10 a record. His first good deed for his fellow actors was to tell his employer that it was foolish to pay so much as he could get all the actors they need for $6 a record and then he proceeded to prove it by producing a series of one hundred records for which the actors were paid $6 each, which seems to be a new low.'

Another explanation of the same phenomenon was given in these words: 'The actors, themselves, were to blame for lowering the $50 fee for commercials. The new radio actor lowered his audition fee. The old standby wouldn't give free auditions, and talent that would supplanted him.'

While there is no doubt but that the actor contributed somewhat to a general lowering of salaries the blame was not entirely his. No one actor or group of actors could have done the trick alone. There were too many people able to fill in programs and only too eager to do it. Only an actors' organization, standing with other organizations, could have done it with any hope of success.

And then, to an extent unknown on the stage, an actor in radio doesn't know what his salary is. A performer, particularly a staff performer, has no idea of how much he may be sold for by the station to the sponsor, points out one veteran radio player 'Nor has he any way of checking on the situation. Often he does not even know what he is getting until he gets a check for which he may have to wait two weeks.'

'You have no idea of how an actor's salary may be pyramided without any benefit to him,' another actor suggests. 'He may be engaged by a program builder at $50—less 20% commission, on which the net to the actor is $40. Then he may be sold by the program builder to the advertising agency for $60 and by the agency be sold in turn to the sponsor for $75. With the addition of 15% commission from the advertiser there has been a mark up on the actor of 100%, or more, but his salary, as far as he knows it, is still $40.'

2nd Performances

Occasionally actors who appear in a program are held for repeat performances later in the evening. That is necessary if they are to hit the Pacific Coast at a good hour. Such a procedure is comparable to extra performances in the theatre, without exception, such extra performances are paid for, and have been for years. In radio they are paid for sometimes, but even when it is done no one knows whether or not he is to be paid, and if so how much. There does not appear to be any regular policy in the matter in any studio.

Quite a number of performers report that they are paid the same fee as for the original broadcast. Others, and quite as many, say that they get half the fee for a repeat. One actress writes 'Sometimes half, sometimes all.' But there is no unanimity even here. Another actress replied, 'Three-fifths for repeats.' Still another actress wrote that she got a flat fee of $10. One working for a rather more penurious firm was given $5 for the extra show. An actor told of being paid $30 for both with no idea of what the division was. An actor of considerable experience wrote that he had been paid on a sliding scale and an actress whose experiences had evidently run the gamut of that scale remarked "It all depends.'

Once in a while something happens to cause a program to be postponed or abandoned after the cast has gathered at the studio. It may be an SOS from a crippled vessel at sea; or a broadcast from abroad which may or may not come thorugh and for which the station must be prepared to switch in at an instant's notice if it fails; it may be a political speech, or election returns. In any event the cast does not perform, but is held available. There again, in the theatre, the actors know that they will be paid in any case where an element of choice is vouchsafed the producer. There is no such certainty in radio. Sometimes the performers are paid, somes times they are not. Scott's Emulsion (Ayer) called off a broadcast on October 27, 1933, and the actors were not paid for it. During the presidential campaign in November, 1932, a performance of 'K-7' was also cancelled without pay. Perhaps not in the same class, but sufficiently analagous, an actor was recently engaged by a director after two auditions to play a part in a serial. He was engaged for 26 weeks; he was to broadcast three times a week and to be paid $35 for each. After four weeks the part was written out of the script and he was paid only for the performances in which he had actually appeared.

Forgetting About It

Going back a couple of years a broadcast of a program headed by George Frame Brown (McCann-Erickson) was postponed or abandoned and the members of the cast were not paid. There are several other instances noted, about one a year, running back to 1926, when a 22 weeks' engagement promised to an actor was called off without any pay. There have not been so many of them, but there need not have been any, and there has been and is nothing now to prevent any broadcaster from doing it at any time he chooses to do it.

An actor who has done good work in the theatre and, on occasion, in radio was called at the Lambs by a person who announced that she was speaking for Walter Craig, of the World Broadcasting System, New York. He was asked to be at the studio at one o'clock that day, nothing being said as to what work was wanted or how much he would be paid for it. On reporting he found that several other well-known people were in the cast and had been rehearsing for a day or two. He was handed his part, and the rehearsal began at once. They kept at it steadily until six o'clock, when an announcer came in to speak a few good words for the United Insurance Company and to give information concerning its policies. The cast had worked hard and faithfully, and there were no retakes necessary on this electrical recording. It was not until then that this actor even knew it was for a recording rather than a broadcast that he had been working. As he was leaving the studio he spoke to a friend in the group, and asked what they were supposed to be getting for their work. And he was told that they were to get nothing, since this was an audition. It had never occurred to him that this might be possible, with all those well-known people in the cast. So he took it up with Equity, and learned that some of the members of the group had been paid, by arrangement with the star; others had been told frankly that this was an audition, for which there would be no pay, and had accepted it as such, and only this actor had been taken in by the station, which stunt apparently was a quick one the director or the studio had pulled at the last minute to complete the cast without adding to the expenses. The actor might have sued, but figured that he might make trouble for himself in the industry, and pocketed his pride and his loss.

This matter of electrical transcriptions is a sore point, anyway. One player remarks: 'I have made records for a low as $10. They are harder to make than a regular broadcast for if there is a slip anywhere the whole thing has to be taken over. And when they are done they can appear on a dozen stations simultaneously and be repeated indefinitely. They serve as free audition, too. I think more should be paid for them than for a broadcast.'

Another actor declares that: 'I have made transcriptions in hopes of getting paid when the series was sold, but no remuneration ever showed up. Musicians don't allow anything like that.

Getting Pay Check

Whatever the pay scale and the compensation done for extra or special work the actor still has further difficulties and humiliation in getting his money. At NBC, for instance, his pay is supposed to be ready on the Thursday of the week following that in which he has broadcast. Why that should be so in the case of staff artists or of performers who are on regular programs which are broadcast each week and where the scale should be known in advance, is not explained. It is just as it once was the custom for producing managers in the legitimate theatre to pay their casts on the Tuesday or Wednesday of the week following that in which performances were given.

But if an actor appears on a Saturday and Sunday broadcast, he finds that his Saturday pay will be given him the following Thursday; the money for the Sunday broadcast will not be available until a week from the following Thursday.

'The NBC method of paying off is most casual, writes an actor. 'On the Thursday following the broadcasts the actor goes to the cashiers desk and asks for his check. Frequently the checks are not there. Then the actor returns Friday or Saturday, sometimes both days, until ultimately the check is there.'

Why the check wasn't ready on time is explained by another actor. 'I have seen a pile of unsigned checks left on an executive's desk when he has gone off for a week-end. At NBC I have been kept waiting day after day with no word as to when the check would be ready. At that same office I have been told that a check would be ready at a certain date. It was not ready and I was forced to come back another day.'

'Some stations mail checks any time from a week to a month after the broadcast and I know actors who have waited several months for their checks after making records for World Broadcasting System,' yet another actor has written.

All this procedure comes under the head of petty larceny. There is no reason why the actors should not be paid when they have finished their broadcast, or at any rate on the Saturday of the week in which the broadcasting was done. But the studios do not have to do it and so they do not. There is no reason to suppose they will until some force strong enough to demand respect requires it.

Subsidiary Complaints—Contracts

Auditions, rehearsals, pay—these are the principal sources of complaint which run through most of the questionnaires, letters and interviews. But there are other matters which disturb and annoy actors used to the definiteness and inclusiveness of stage agreements. Chief among these is the matter of contracts.

Somewhat more than half of the actors who reported on this matter asserted that they had never received any contracts at all. 'Actors refuse radio contracts,' one writer said, 'because they realize they are one-sided and worthless. If the actor is worth putting under contract he is worth being kept happy by a fair contract.'

'I got my contract for a broadcasting four days after the performance for which it called,' declared another actor. 'I never knew the terms on which I had been engaged until it was all over.'

If he had gotten it he would not have felt any better protected for in this case a standard contract issued by NBC in March, 1933, contained the following paragraph: 'It is understood that NBC Artists' Service may change the time of or cancel any or all of the foregoing engagements.' The NBC Artists' Service may—but not the actor. One sided to the point of being lopsided.

'No contract, no guarantee, yet not permitted to work for any other station,' says an actress. That is supplemented by an actor's description of NBC procedure.

Hours

It is reported that at one studio the staff announcers are on duty from eight o'clock in the morning until eleven thirty at night, or later, for a salary of $45 a week. That does not mean, of course, that they are actually working those hours but they are available at any time they are needed and may be, and are called at any time the station is on the air.

While many of the directors are reported as being efficient, courteous and considerate of their actors there are occasional programs in which the management of the actors' time is inexcusably lax and careless.

On a program of the Great Moments of History sponsored by the Fleischmann Bakers, the actors were kept at the studio from one o'clock in the afternoon until after the broadcast in the evening, with only time out for a bite, one actor complained.

Since the actors were not paid for the rehearsal, the director could afford to experiment with their time and effort. He would never have thought of it in connection with the musicians.

While this matter of time wasting is under consideration, it might be just as well to define what the allowable rehearsal time should be. Several seasoned actors, meeting by chance in Equity headquarters one afternoon, fell into a discussion of the point and agreed that the length of the program should govern the time given to rehearsal. They thought two hours should be sufficient to rehearse a quarter-hour program; three to three and a half should suffice to prepare for a half-hour program; and six hours should be enough to get up a program lasting an hour.

Under the present unregulated and unpaid system of rehearsal, one actor declares, 'The average number of rehearsals for a sustaining program is three, spread over three days and requiring, in all about eight hours.' Once more it is possible to point out that there is nothing to prevent the broadcasters from requiring any hours any division of hours they choose, any more than there was to prevent their making comparable changes in pay scales. The National Recovery Administration has recently ruled, in the case of clerks in cigar stores, that their working day is counted from the time at which they go to work until they are finally released, whether in the meantime there has been a period of liberty or not. On that basis the announcers have an actual working day of around 15 hours.

Directors and Executives in Programs

Questionnaire revealed the fact that in a number of programs, particularly at NBC directors and executives and sometimes announcers, control room men and clerks, were employed as actors. The objection to this practice lay in the fact that each time one of these men took a part some actor was deprived of an opportunity to work. At NBC in New York, for instance, William Rainey, E. Vernon Radcliffe, Joseph Bell, Ed Whitney, Arthur Daly, Henry Stollman and one of the control room men who played a rube master of ceremonies in a hillbilly program were reported. At Chicago, at CBS, Roy Langsley, and at WGN, Henry Spingold, a director. Quinn Ryan, an announcer and station manager, two other announcers and a clerk took parts in broadcasts.

To some of these, actors themselves and able, little exception was taken by those who reported their presence in the programs. But pretty generally it was felt that, having jobs, they should not pick up a little extra money at the expense of actors who might need that job for subsistence.

Equity understands that in several instances these men, especially the directors, are paid small salaries and are told that the company is willing to have them augment their salaries by playing occasional parts. If that is true it places an unfair ethical strain on these directors from which they ought to be relieved by their own protection. If they are of any value to their employers they should be paid sufficient salaries to permit them to devote themselves to direction and not force them to depend on such gratuities as occasional acting jobs.

The Agencies

Set up just discussed indicates the fact that the advertising agencies have a good deal to say in broadcasting. Some of them are able and prepared to exercise their franchise intelligently, and some of them, even now, have very little idea as to what all this broadcasting thing is about. They are in radio because they have been handling advertising accounts for their clients and it is decided to take advantage of this new medium of advertising.

It is no wonder, therefore, that the reports on the agencies and their customs and practices should be confused and uneven. An examination of some of the representative cards prepared from the questionnaires will demonstrate how contradictory the evidence is. Here, for instance, are the reports referring to N. W. Ayer & Son, one of the largest of the agencies:

'Paid one-half for auditions'

'Keeps you waiting a week or ten days for pay'

'Crime Club—Treasure Island—Three Musketeers, pay $25 a broadcast.'

'Two auditions for Yardley's expecting half pay. Not sold—no pay.'

'Paid for auditions though program not sold.'

'No commission charged.'

'Performance called off without pay, October 27, 1933.'

Here is reference to Benton and Bowles, the agency which handles Maxwell House Coffee. They pay $25 for the first show of the Maxwell House Show Boat and $5 for the repeat performance given between one and two a. m. The second payment is made on a separate sheet—why, I don't know.

Thus of McCann-Erickson, Inc.: 'I came in for one program—and was paid $25 less a commission. The others in the cast, and I knew it, were paid $50 and paid no commission. I had not been told that I would not be paid the same as the others. I refused my check and have never since worked for that agency.'

'Wayside Cottage paid $50-35-25 for consecutive programs.'

And finally the comment on Batten, Barton, Durstine and Osborne: 'They have paid for auditions. Commission was deducted when they took over Soconyland. No commission on Socony Hour. Always pleasant relations.' Again testimony on which the firm could be knighted or hanged.

The Men in Charge

A complaint which recurs continually is that in their contacts with the studios and advertising agencies the actors frequently encounter persons in authority who actually do not know their jobs or much of anything about the art they are set to judge.

'I am impressed with the number of people in radio who have no background or training in entertainment, but who nevertheless hold positions which require them to pass on people who have established themselves as actors and singers,' writes one actor. 'Perhaps that is an explanation for the fact that there appears to be no standard of efficiency.'

That is also the tenor of other complaints. A code might not teach incompetent people their trade, but the general looseness of organization and the industry's apparent willingness to let such things slide, will probably continue until the field is organized and that seems probably only under a code.

RADIO SHOWMANSHIP

(Merchandizing Stunts and Program Tieups)

OUTSTANDING STUNTS
SETH PARKER, FOR FRIGIDAIRE

Norfolk, Va.

Phillips Lord (Seth Parker) pulled an effective stunt from here last week. His world-cruising schooner which docks at some port once a week to broadcast for Frigidaire had as guests the congregation of a negro church. Religious negroes were brought 120 miles to Norfolk to stage one of their typical revival services over an NBC hookup. General type of program is reminiscent of Elder Lightfoot Michaux heard weekly over CBS expounding the gospel in hotcha manner.

Compared to the Elder Michaux act Lord's bunch had the edge many ways. Michaux has his routine now pretty well mechanicalized. For the Virginia congregation it was a first appearance before the mike, which naturally brought the native color into free play. Shrieks of the mammy taken with the devil frequently cut through the shouting and Bible pounding of the preacher and the other members of the congregation acted to the proceedings as the spirit took them. Lord's m.c.-ing and steering of the affair was a sly piece of showmanship and made evident why this young fellow continues to top them all in retailing religion, good works and homey sentimentality over the air.

Smooth cueing into the spirituals indicated that either the backwoods congregation had been well rehearsed for the broadcast or that its preacher had a neat flair for the pickup. Choralizing revealed some good voices. The shepherd of the flock asked Brother Parker to 'preacher them a sermon' and Brother Parker, first asking them to close their eyes, went into his Seth Parker routine and urged them not to try to be what they ain't.

A woman in the congregation chanted a prayer for Brother Parker, reciting that Brother Parker, who was no ordinary man, had got himself a boat like Noah, she asked the Lord not to blow too hard on the sails and to keep the bottom of the board on top of the water. Also introduced into the proceedings was a wailing nine-months-old babe. Brother Parker was informed that the child was being named after him.

rogram Sequence

New York.

Especially rich in musical entertainment is the stretch between 8:30 and 9:30 on CBS Monday nights. First half hour is allocated to Woodbury Soap, while Chesterfield and Buick, in that order, split the balance between them. Last week's (21) round of the clock here had the voice of Bing Crosby blending smoothly with Gus Arnheim's style of dansapation, the Philadelphia Symphony serving up an excerpt from 'Scheherazade' to the popular taste and the Andre Kostelanez unit plus a mixed chorus doing swell by the score from 'Bitter Sweet'. One hour of straight music it was, but all dovetailing niftily and offering variety, balance and taste.

ippers For Labels

Chicago.

Red Heart dog food, which has just started a radio campaign over four key stations, now offering a $1 can opener free for three labels.

Through Henri Hurst and MacDonald agency here. Show is the Bob Becker dog advice and yarns.

ishwasher Pri

Oklahoma City.

Climalene (soapsuds) in offering electric dishwashers as prizes over KOMO hit the empresses of the kitchen where they're vulnerable. Prospect of a mechanical contraption capable of taking over the odious job of scouring the family pottery seemed to possess an irresistible appeal to the housewives.

Telephone switchboard of station could hardly handle the regular traffic as inquiries poured in during the balance of the day the offer was first broadcast.

3 Steps In Selling

New York.

E. P. H. James, NBC's merchandizer-in-chief, in his latest bulletin, has an expression of opinion on broadcast merchandising (showmanship) from Doug Storer of the Blackman advertising agency. Storer uses President Franklin D. Roosevelt as an example of what he called the three steps of an advertising campaign.

Step one is 'the stance' or advance publicity. Roosevelt's handling of his first radio speech to the nation (March 12) was a classic illustration of advance preparation to achieve a maximum audience.

Step two is 'hitting the ball' or the program itself which must be good in terms of the purpose in view. Roosevelt delivered the bacon.

Step three, in further golf analogy, is the 'follow through' or not allowing the advertising message to be forgotten. Roosevelt has followed through.

roadcast Suds Swish

Seattle.

Gurgling and foaming of malt turning into beer was broadcast by KOMO as part of the inaugural program for the Century Brewing Company series. Microphones spotted throughout the brewery followed the various processes of beer-making.

KOMO arranged the special stunt as of public interest in connection with the newness of the beer industry and as a means of attracting brewery advertising generally. Program was simultaneously handled on hook-up by KEX, Portland.

Lost and Found Service

Omaha.

Lost and found service offered by WAAW has proven to be one of station's best good will stunts. No wires or strings to it, as careless person has only to call in and describe lost item and plea is put on the air briefly. Policy in execution some time and findings run about forty percent of pleas broadcast.

Found articles run the limit including husbands, dogs, stolen cars, purses, relatives, jewelry, keys, clothing, library books, and even meal tickets. To date cost has been checked up to good will, but recent efficiency of policy and growing popularity has led to some consideration of securing a sponsor.

Improving Opportunities

Charlotte, N. C.

WBT contrived to get as much publicity out of a world premiere showing of the film 'Carolina' here as did the Fox film company. The radio station broadcast the premiere fuss.

Mikes were stationed on the street in front of the theatre, in the lobby, in the pit, on the stage, behind the screen, and in a back corner. Each was marked with a big 'WBT.' Customers couldn't open their eyes without seeing a sign.

Seek College Ears

Nashville.

WSM for several weeks has been angling for college bred listeners by offering weekly programs on southern colleges. All the material goes back to the founding of the school, who did it and why, and is carried up to date.

With this series about to expire the station is now turning to Vanderbilt University for a series of eight weekly programs featuring news activities on the campus. Musical features by the Glee Club and other organizations of the school will be brought in. Broadcasts will be handled from Neely Hall, on the campus.

Culture Vs. Hogs

Fargo, N. D.

WDAY was handed a dilemma recently when trading in their regular Minneapolis market reports on Saturday afternoon in favor of the Lucky Strike broadcasts of the Metropolitan opera. Outwardly this was a rich prize for any station combining a nice commercial plus a prestige program of high cultural value.

However, about 800 letters of protests from farmers, the backbone of their listening audience, were received slamming the exchange of anything so vital as market reports for anything so impractical as grand opera.

Circle Show from N. Y.

Chicago, Jan. 29.

Perfect Circle piston rings account which was sold out of the local NBC office, starts Feb. 4 with a 14-piece Ohman and Arden orchestra, Arlene Jackson as femme canary and an additional male voice.

Show will ride out of Radio City.

Nolan Off Mar-O Oil

Chicago, Jan. 29.

Bob Nolan is slated to leave the Mar-O Oil show now on WBBM. Understood that Nolan and sponsor are having differences over salary.

Nolan also on his last week on the present Gambrinus beer show.

16 Theatre Pickups For Borden Air Show

Los Angeles, Jan. 29.

Proposed new air vaude program for Borden Sales Co., over the coast Don Lee CBS chain, will be broadcast each week from a different theatre on the Fox West Coast local circuit.

rograms are for 16 weeks, with first broadcast set Feb. 2 from the downtown Paramount.

VENIDA BACK ON CBS

Venida Hairnets, after a year and a half absence, returns to CBS Feb. 10 with a quarter-hour song and band melange. It's a Saturday evening plotting over 19 stations. Agency is Lawrence C. Gumbinner.

General Household (Grunow refrigerators) will take 44 stations for the half-hour Minneapolis symphony broadcast debuts over CBS March 6.

Inside Stuff—Radio

Several weeks ago VARIETY published an item stating that the expiration of the 'Potash and Perlmutter' serial's run the Feen-a-mint business would pass from the McCann-Erickson agency to William Esty & Co. At that time VARIETY was asked to publish a denial. Last week the Esty agency placed for Feen-a-mint with NBC a contract calling for 70 quarter-hour programs starting Aug. 20 with Louis Katzman's band and George Gershwin the entertainment combination.

There will be no Chicago broadcasts of the commercial radio discs by Irene Castle McLaughlin. Mrs. McLaughlin insisted on this restriction.

Her ict holds despite that two big Chicago department stores made bids for radio presentation of the platters.

Edward Nockles, of the labor-owned WCFL, Chicago, sought to sit as a member on the Radio Code Authority sub-committee investigating working conditions of talent but learned he had made his request a week late.

Nockles was informed he would be welcome at the meetings to be held in New York but could not travel at the NRA's expense.

Bondholders committee of the Grigsby-Grunow company which is now in receivership is composed of James O. Carr of the Allegheny Steel, J. R. Cardwell of Cardwell Westinghouse, J. H. Callahan of Callahan Varnish, W. M. Cornelius of the Parker Rust-Proof, E. P. Essley of the E. L. Essley Machinery company, and the Messrs. Cassels, Potter and Bentley as counsel.

Committee has asked all bondholders to get in touch immediately in order to secure proper representation in all dealings with the receivers, creditors and other interested parties.

John F. Clancy, head of WTIC, Hartford, now seeking full time from the Federal Radio Commission, is veteran vaudevillian, having long been associated with the Poli circuit in New England. He is widely acquainted with the amusement world apart from broadcasting.

Situation of WTIC is rather unique in that it is a 50,000-watter without full time. When the station was built full time was taken for granted, but by the time the transmitter was ready a political situation involving wavelengths had come up in Washington. In trying to adjust the jam FRC curtailed WTIC's license.

One of the minor agencies with a Monday night musical show on NBC makes it a two-way commission on talent. From the account it collects 15% on the gross appropriation for entertainment, while another 10% is garnered when it comes to paying off the performers. With the talent budget $1,000, the total amount derived by the agency on this item is $250.

Agency is not a member of the American Association of Advertising Agencies.

To save the cost of piping auditions east from Hollywood, agents there are arranging to get their clients on one of the national programs emanating from the film city. Talent works without pay, as a guest artist, giving the prospective sponsors in the east a chance to hear them without charge.

When Ed Scheuing managed Rudy Vallee, Will Osborne was non persona with both because of the Vallee-Osborne feud as to the origination of crooning. Now that Scheuing is an agent, he's booking Osborne's band in vaudfilmers.

Franklin M. Doolittle, general manager of WDRC, Hartford, has been connected with radio since 1907. Which makes him a super-oldtimer. Original connection, of course, was with the infancy of wireless telegraphy and long before such a thing as a broadcasting industry was envisaged.

Use of a scene from 'Within the Law' by Helen Twelvetrees on the Fleischmann Yeast program Dec. 28 has moved Arch Selwyn to retain counsel, Samuel W. Tannenbaum, who has notified Standard Brands, Inc., the NBC, and the J. Walter Thompson agency.

Selwyn claims he owns all rights to the play and takes exception to its unauthorized radio use, even in excerpt. J. Walter Thompson's explanation is that it had obtained permission to do the bit from the American Play Co., which represented itself as having complete control over the script's radio rights. Agency avers that the play broker has agreed to assume all responsibility for the authorization it gave and that the American Co. will defend any action that Selwyn brings.

Inside on the change of mind regarding the President's birthday broadcast today (30) and 'Count Your Blessings' as a theme song is threefold. National Committee is understood to have peeved at the breaking of the story without its making the announcement, although several orchestra leaders received letters naming this song as the theme.

Story broke from these sources and the authors, with neither NBC nor CBS making statements. Then the story did break, as mentioned. Later it was realized that to play the number would have necessitated announcing 'Joe Palooka', the film, with this obviously out of place on such an occasion. Finally, it was decided not to risk talk of commercialization.

Edgar A. Guest didn't turn out any special verses on 'Count Your Blessings', because he felt same way. Versifier through his agent declares he's opposed to the broadcasting of any part of the 'Count Your Blessings' lyric.

NBC-CBS-WGN Wild Chi Scramble For Cafe-Hotel Name Band Wires

Chicago, Jan. 29.

Name orchestras are being shunted from one station to another and from one network to another as each transmitter rushes into the arena to drag out a name band by the hair. WBBM, the CBS outlet here, is the torch that set off the combustion by stepping in and taking the Edgewater Beach hotel wire away from NBC.

After a long association with NBC the ritzy northside Edgewater goes to WBBM and CBS under a five-year agreement. Band that goes along with that agreement at present is the Harry Sosnick aggregation. Edgewater states that Columbia and WBBM are offering better time and spotting besides additional network space. WBBM is raiding every spot for name bands in this territory and on all is making enticing offers of network buildups.

WBBM is particularly anxious in this regard owing to the fact that it shortly goes full time on the night air, filling in the former 10-12 p.m. blank by synching with KFAB, Neb.

WGN-NBC Co-op

To make up for the hollow left in its schedule by the Sosnick pull-out NBC is taking the Hal Kemp band at the Blackhawk. This cafe and band now on WGN, the Chicago Tribune and unaffiliated station. That WGN permitted NBC to make use of the Kemp organization is due to the growing affection between WGN and the National network. Both organizations will use the orchestra, NBC for the early evening hours probably and WGN for the midnight sessions. NBC is also taking the Tom Gentry orchestra at the Opera Club, another WGN spot.

WBBM and CBS is particularly anxious to grab the two Andrew Karzas ballroom bands, Wayne King and Jan Garber at the Trianon and Aragon. Have been plugging at Karzas for years now with Karzas remaining steadfast to the Tribune outlet. WGN is reciprocating by giving Karzas and the ballrooms both personal and business buildup. All announcements on these two pickups on the transmitter broadcasts the name of Andrew Karzas as in benevolent cooperation with WGN in bringing the orchestras to the loudspeaker.

WBBM also took the black-and-tan Grand Terrace cafe wir from NBC on a five-year contract.

WGN Gets WBBM Show

Chicago, Jan. 29.

WGN, the Chicago Tribune station, gets the Cal-Asperin show which has been on WBBM across the street. WGN setup will carry the Norseman quartet five times weekly at 15 minutes per.

Through the Carroll Dean Murphy agency.

Ether Slants

Zoel Parenthesau with abetment from Harold Van Emburgh and Margaret Daum provides an agreeable if muted 15 minutes for Worcester Salt. Sponsors alternates between a new saline toothpolisher and its standard product for the kitchen.

A crack from one of the New York hotels talking the kind of English that one expects from chefs (very bad) was included. Evidently he was in favor of Worcester Salt, but that's only a guess.

Jimmy Kempner does the logical thing. Instead of singing about his mother in absentia, he materializes the old lady before the mike in the person of a sweet-voiced actress. Jimmy thus can talk with his ma, reminisce about boyhood days, and set the mood and background for some ballads.

It all stacks up as good showmanship. Tydol's signature, 'good night and good driving' is cute.

Meredith Wilson's excellent dansapation from San Francisco via NBC evidences that there are many fine things in the hinterland.

Wilson undoubtedly must have been approached for importation east but he is wise in maintaining his top spot as the official NBC maestro out of San Francisco. He sends forth some fine musical programs clear across the country, footnoting each composition with some oral addenda, that's unique in itself. Wilson's description of the niceties in American tinpannia are almost an interesting as the excellent arrangements he purveys.

Somehow on 7-8 p. m. daily, all the major stations around New York have nothing but talk shows, and somehow everything of Sunday morning, up until noon, is nothing but sermons with the exception of CBS.

That's why WABC, N. Y., undoubtedly must enjoy best dial attention for its H&H kid show, the Poet Prince with his pops, the Phantom Strings with the Don Hall Trio, et al.

The Poet Prince incidentally promises much along Street Singer lines for a personal appearance tour. He is Anthony Frome in private life. He selects his material well and sells it handily.

COMMERCIALS

WEEK OF JANUARY 29

his Department lists sponsored programs on both arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); (Friday); Sa (Saturday)

ACME LEAD
6:30-Su-WABC
Ed McConnell
*Henri, H-Mc

AFFILIATED PD'S
(Louis Philippe)
1-Tu-WABC
Princess Marie
*Blackett

AMER ROLLING
10-F-WJZ
'The Iron Master'
*B., B., D. & O.

AMER TOBACCO
(Lucky Strike)
1:55-Sa-WEAF
Metropolitan Opera
'Die Walkuere'
Paul Althouse
Emanuel List
Ludwig Hofmann
Gertrude Kappel
Frida Leider
Karin Branzell
Dorothee Manski
*Lord & Thomas

AMERICAN OIL
7-Su-WABC
Ethel Waters
Jack Denny
*Jos. Katz

A & P
9:30-M-WEAF
Harry Horlick
Frank Parker
*Paris & Peart

ARMOUR
9:30-F-WJZ
Phil Baker
H McNaughton
Mabel Albertson
Roy Shield
Merrie-Men
Neil Sisters
*N. W. Ayer

A. S. BOYLE
(Floor Wax)
1:30-Su-WABC
'Lazy Dan'
Irving Kaufman
*Blackett

BARBASOL
8:30-M-Tu-Th-F-WABC
Edwin C. Hill
*Erwin Wasey

BATTLE CREEK
1.45-Tu-W-Th-F WABC
'Painted Dreams'
Bess Flynn
Kay Chase
Alice Hill

Mary Affick
*Erwin-Wasey

BAYER
9:30-Su-WEAF
Frank Munn
Virginia Rea
Ohman & Arden
Bert Hirsch
Haenschen Orc
*Blackett

BEECH-NUT
8:45-M-W-F-WJZ
'Red Davis'
Jack Roseleigh
Curtiss Arnall
Marion Barney
Elizabeth Wragge
Eunice Howard
Peggy Allenby
Johnny Kane
*McC-Eric

BISODOL
2-Su-WABC
Helen Morgan
Albert Bartlett
*Blackett

BOURJOIS
8-Su-WABC
'Evening in Paris'
Kath Carrington
Milt Watson
Claire Majette
Nat Shilkret
*Redfield

BORDEN
10:45-Tu-WJZ
'Magic Moments'
Vee Lawnhurst
Muriel Pollock
Marcella Shields
Walter Scanlon
Jane Ellison
8-Sa-WABC
'45 Min. in H'lyw'd'
Mark Warnow
Cal York
*Young & Rubicam

BRISTOL-MYERS
9-W-WEAF
(Ipana)
Ipana Troubadours
Bernice Claire
Harry Saltpeter Or
*Pedlar & Ryan
9:30-W-WEAF
(Sal Hepatica)
Fred Allen
Paula Hoffa
Jack Smart
Irwin Delmore
Mary McCoy
Ferde Grofe Orc
*Benton & Bowles

CALIF. PACKING
9:30-M-WEAF
H Barrett Dobbs
Doric & Kn'bocker Quartets
M Wilson Orc
*Thompson

CALSODENT CO.
12-Tu-WJZ
Marley R Sherris
*Thompson

CAMPAGNA
5:30-Su-WJZ
'Grand Hotel'
Ann Seymour
Art Jacobson
Don Ameche
Betty Winkler
Gene Rouse
10-F-WEAF
'First Nighter'
June Meredith
Don Ameche
Carlton Brickert
Cliff Soubier
E Sagenquist's Orc
*Aubrey Moore

CARBORUNDUM
9:30-Sa-WABC
Edward d'Anna
Francis Bowman
*F. H. Greene

CARLET'N-HOVEY
(Father John)
7:15-W-WJZ
Muriel Wilson
John Herrick
H Sanford's Orc
*Cecil Warwick

CARNATION MILK
10-M-WEAF
Gene Arnold
Lullaby Lady
M L Eastman
Jean Paul King
*Erwin Wasey

CENTAUR
(Fletcher's)
8:30-W-WABC
Albert Spalding
*Young & Rubicam

CHAMBERLAIN
(Hand Lotion)
7-Su-WABC
Eddie South
Jack Brooks
*Ruthrauff-Ryan

CHAPPEL BROS
7:45-Su-WABC
'Rin Tin Tin'

Don Ameche
Bob White
Virginia Ware
Johnny Goss
Jack Daly
*Rogers & Smith

CITIES SERVICE
8-F-WEAF
Grantland Rice
Jessica Dragonette
Cavaliers
*Lord & Thomas

CLIMALINE
12-Tu-Th-WEAF
Harold Stokes
Gil Page
King's Jesters
Frank Hazzard
*W. S. Hill

CUTEX
9-F-WJZ
Phil Harris
Leah Ray
*J. Walt. Thomp.

REX COLE
5:45-Tu-Th-WEAF
R Cole M'taineers
*Maxon

COLGATE-PALM
(Super Suds)
10:15-daily-WJZ
'Clara, Lu & Em'
Louise Starkey
Isabelle Carothers
Helen King
*Lord & Thomas

CRAZY CRYSTALS
2-Su-WEAF and 12 daily
Gene Arnold
*McC-Eric.

R. B. DAVIS
(Baking Powd.)
10-W-F-WEAF
'Mystery Chef'
John McPherson
9:45-Tu-Th-WABC
John McPherson
'Mystery Chef'
6-M-Tu-W-Th-WABC
'Buck Rogers'
Curtis Arnall
Adele Ronson
Edgar Stelhi
Joe Granby
Walter Tetley
Allan Devitt
Georgia Backeu
Elaine Melchoir
Adele Klein
Bill Shelley
Henry Gurvey
Harry Swan
Lionel Stander
Emmet Gowan
Beatrice Allen
*Ruthrauff & R.

D-L & W COAL
6:45-Tu-Th-WABC
'Little Italy'
Hiram Brown
Ruth Yorke
Rose Keane
Alfred Corn
Ned Weaver
Jas Meighan
*Ruthrauff-Ryan

CONT. BAKING
8-M-W-F-WABC
Scrappy Lambert
Frank Luther
Vivian Ruth
*B., B., D. & O.

CORN PRODUCTS
10:45-M-W-F-WABC
(Kremel, Etc.)
Will Osborne
Pedro de Cordoba
9-Su-WABC
(Linit)
Jane Froman
Erno Rapee
Nino Martini
Julius Tannen
*Hellwig

CREAM WHEAT
10-Su-WABC
Angelo Patri
*J. Walt. Thomp.

EX-LAX
9:30-M-WABC
'The Big Show'
Georgie Jessel
Gertrude Niesen
Isham Jones
*Katz

FIRESTONE
8:30-M-WEAF
H. Firestone, Jr
Richard Crooks
Lawrence Tibbett
Wm. Daly Orch.
*Sweeny-James

FITCH
7:45-Su-WEAF
Wendell Hall
*K. W. Ramsey

FRIGIDAIRE
10-Tu-WEAF
'Seth Parker'

Phillips Lord
*Geyer

FORD MOTOR
8:30-Th-WABC
9:30-Su-WABC
Fred Waring
Ted Pearson
Marion Talley
*N. W. Ayer

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
*B., B., D. & O.

GENERAL CIGAR
9:30-W-WABC
Guy Lombardo
Burns & Allen
*J. Walt. Thomp.

GENERAL FOODS
11:45-Tu-WEAF
Frances Lee Barton
*Young & Rubican
5:45-M-W-F-WEAF
(Jello)
'Wizard of Oz'
Nancy Kelly
Jack Smart
Junius Mathews
William Benham
*Young & Rubicam
9-Th-WEAF
(Maxwell)
Chas Winninger
Lanny Ross
Anette Hanshaw
Conrad Thibault
Muriel Wilson
'Molasses 'n' Jan'ry
Gus Haenschen
*Benton-Bowles
10-Sa-WABC
'Byrd Expedition'
*Young & Rubican

GENERAL MILLS
5:30-Daily-WABC
'Jack Armstrong, All American Boy
4-Daily-WJZ
'Betty & Bob'
Betty Churchill
Don Ameche
Betty Winkler
Art Jacobson
Carl Brickert
Louis Roen
*Blackett

GENERAL MOTOR
(Buick)
9:15-M-F-WABC
Robert Benchley
Howard Marsh
Andre Kostelanez
*Camp-Ewald
(Chevrolet)
10-Su-WEAF
Jack Benny
Frank Black
Mary Livingstone
Frank Parker
*Camp-Ewald
(Pontiac)
9:15-Tu-Sa-WABC
Stoopnagle-Budd
Vera Van
Jacques Renard
(Cadillac)
6-Su-WEAF
Richard Bonelli
Arturo Rodzenski

GULF
9-Su-WJZ
Will Rogers
Revelers
Emil Coleman
*Cecil Warwick

HEALTH PROD'TS
(White Cod)
2-Su-WJZ
'Bar X Ranch'
Carson Robison
Buckaroos
7:30-M-W-F-WJZ
(Feenamint)
'Pot & Pearl'
Joseph Greenwald
Lou Welch
*McC.-Erick.

HECKER H-O
6:15-M-W-Th-WABC
'H-Bar-O Rangers'
Bobby Benson
Nell O'Malley
Florence Hallan
Billy Hallop
John Barthe
*Erwin-Wasey

EDNA HOPPER
2:15-M-Th-F-WABC
'Helen Trent'
Lester Tremayne
Virginia Clark
Karl Heube
Dolores Gillen
Jack Doty
*Blackett

H. J. HEINZ CO.
10-M-W-F-WJZ
Josephine Gibson
*Maxon

HOOVER
4:30-Su-WEAF
Edward Davies
Chicago a Capella
Joe Koestner
*Erwin-Wasey

HORLICK
8:30-Tu-Th-WJZ
Dr H Bundesen
*Lord & Thomas

HOUSEHOLD
8-Tu-WJZ
Edgar A Guest
Alice Mock
Jos. Koestner's Orc
*C. D. Frey

HUDSON MOTORS
10-Sa-WEAF
'Sat Night Party'
B A Rolfe Orc
Bob Ripley
Lew White
*Blackman

HUMPHREYS
(Remedies)
10:15 A. M.-M-W-F-
12:15-Su-WEAF
Morning Home C
Bob Emery

JEDDO COAL
7:15-Th-F-S-WJZ
3 Musketeers
John Brewster
Wilbert Seagram
Mark Smith
Allen Devitt
Louis Hector
Helen Dumas
Leigh Lovell
*N. W. Ayer

JERGEN'S
9:30-Su-WJZ
Walt. Winchell
*J. Walt. Thomp.

JOHNSON & SON
(Floor Wax)
11:30-M-Th-WABC
Tony Wons
Keenan & Phillips
*Needham, L. & B.

KELLOGG
5:30-Daily-WJZ
The Singing Lady
Irene Wicker
Allan Grant
*N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
P Whiteman Orc
Deems Taylor
Ramona
Peggy Healy
Jack Fulton

*J. Walt. Thomp.

KOLYNOS
7:15-M-Th-F-WABC
Just Plain Bill
Arthur Hughes
*Blackett

LADY ESTHER
3-Su-WEAF
10-M-WABC
8:30-Tu-WEAF
Wayne King's Orc
*Stack-Goble

LAMONT-CORLISS
(Pond's)
9:30-F-WEAF
Maude Adams
Victor Young Orc
(Nestles)
8-F-WJZ
Ethel Shutta
Walter O'Keefe
Don Bestor Orc
*J. Walt. Thomp.

LARUS
(Edgeworth)
10-W-WEAF
Corn Cob Pipe Club of Virginia
*BBD&O

LEHN & FINK
(Hind's Cream)
10:30-Su-WEAF
Marc Connelly
Geo. S. Kaufman
John Erskine
Nat Shilkert
*Ruthrauff & R

LIGGETT-MYERS
(Chesterfield)
9-Daily-WABC
Phila Symph

LUXOR
(Armour)
5:30-Su-WEAF
'Talkie Pic Time'
June Meredith
John Goldsworthy
John Stanford
Gilbert Douglas
Murray Forbes
*N. W. Ayer

LORILLARD
(Old Gold)
10-W-WABC
Fred Waring
*Lennon & M.

LOUDEN P'CKING
(Doggie Dinner)
5:45-Th-WABC
'Stamp Adventures'
Reginald Knorr
Carl Boyer
*Matteson, F. G.

MALTEX
1:30-Su-WEAF
Dale Carnegie
Harold Sanford Orc
*Saml Croot

MANHATTAN SOAP CO.
11:30-Th-WJZ
Harriet Lee
Edward Kennedy
*Peck

J. W. MARROW
(Oil Shampoo)
1:15-Tu-Th-WABC
Joan Marrow
Bob Nolan
Eddie House
*Placed direct

MET. LIFE CO.
6:45-Daily-WEAF
Arthur Bagley

DR. MILES LAB'S
(Alka-Seltzer)
10:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Mac & Bob
Clarence Wheeler
*Wade

MOLLE CO.
7:30-M-W-Th-WEAF
Roxanne Wallace
William Edmonson
Shirley Howard
Guy Bonham
Wamp Carlson
Dwight Latham
*Stack-Goble

BENJ. MOORE
11:30-W-WEAF
Betty Moore
Lew White

MUELLER CO.
10:45-M-W-F-WABC
'Bill & Ginger'
Virginia Baker
Lyn Murray
*Hellwig

NAT'L SUGAR
9:30-M-WJZ
Melody Singers
Joseph Pasternack
*Gotham

OXOL
10-W-F-WABC
Dave, Bunny & G
Bunny Coughlin
Dave Grant
Gordon Graham
*J. L. Prescott

OXYDOL
(Proct'r & Gamble)
3-daily-WEAF
'Ma Perkins'
Virginia Dayne
Margery Hannon
Karl Hubel
Will Fornum
Chas. Eggleston
*Blackett

PACIFIC BORAX
9:30-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Joseph Bell
Edwin W Whitney
Lonesome Cowboy
Joseph Bonime Orc
*McC.Erick.

PEPSODENT
7-Daily-WJZ
Amos 'n' Andy
Charles Correl
Freeman Gosden
('Rise of Gold')
8-Daily-WJZ
Gertrude Berg
James Waters
9:30-Tu-Th-Sa-WJZ
Eddie Duchin
*Lord & Thomas

PERFECT CIRCLE
2:30-Su-WEAF
Ohman and Arden
Edward Nell
Arlene Jackson

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*F. W. Armstrong

PHILIP MORRIS
8-Tu-WEAF
Leo Reisman's Orc
Phil Duey
*Blow

PILLSBURY
10-30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson
11-M-W-F-WABC
'Cooking Close Ups'
*Hutchinson

PABST
9-Tu-WEAF
Ben Bernie Orc
*Matt-Fogarty

PLOUGH, INC.
10-W-WJZ
Vincent Lopez
King's Jesters
Adele Starr
Tony Cabooch
*Lake-Spiro-C

RALST'N PURINA
5:30-M-W-F-WEAF
'Adventures of Tom Mix'
Artells Dixon
Percy Hemus
Winifred Toomey
Andrew Donnelly
10:30-Tu-WEAF
Mme Sylvia of Hollywood
*Gardner

REAL SILK
7-Su-WJZ
Ted Weems Orch
Lawrence Gray
Charles Lyons
*Erwin-Wasey

RED STAR YEAST
11-Tu-Th-S-WEAF
Edna Odell
Phil Porterfield
Irma Glen
Earl Lawrence

REMINGTON
8:30-F-WABC
'March of Time'
*B., B., D. & O.

R. J. REYNOLDS
(Camels)
10-Tu-Thu-WABC
Casa Loma
Irene Taylor
Kenny Sargent
*Wm. Esty

RITCHIE
(Scott's Emul)
7:30-F-S-WEAF
'Circus Days'
Jack Roseleigh
Wally Maher
Elizabeth Council
Bruce Evans
Frank Wilson
Ernest Whiteman
Edward Reese
John MacBryde
(Eno Salts)
8-Tu-W-WJZ
'Eno Crime Club'
Spencer Dean
*N. W. Ayer

SEALED POWER
8-M-WJZ
Cliff Soubier
Morin Sisters
King's Jesters
Harold Stoke's Orc
*Grace & Halliday

SILVER DUST
7:30-Tu-Th-Sa-WABC
Phil Cook
*B. B. D. & O.

SINCLAIR
9-M-WJZ
Gene Arnold
Bill Childs
Mac McCloud
Joe Parsons
Cliff Soubier
Harry Kogen
*Federal

SMITH BROS.
9:45-Su-WJZ
Billy Hillpot
Scrappy Lambert
Nat Shilkret's Orc
*Homann-Tarcher

SPARTON RADIO
3:30-Su-WEAF
Richard Himber Or
Frances Langford
3 Radio Scamps
John S. Young
*Brook Smith & F

SPRATT'S PAT.
7:45-Tu-WJZ
Don Carney's Dog Stories
*Paris & Peart

STAND. BRANDS
(Chase & Sanborn)
8-Su-WEAF
Eddie Cantor
Rubinoff
(Baker's)
7:30-Su-WJZ
Joe Penner
Harriet Hilliard
Ozzie Nelson Orc
8-W-WEAF
(Royal Gel)
Jack Pearl
Cliff Hall
Peter Van Steeden
8-Th-WEAF
(Fleischmann)
Rudy Vallee and His Conn. Yanks
*J. Walt. Thomp.

STD. OIL (N. Y.)
8-M-WEAF
Socony Sketches
Arthur Allen
Parker Fennelly
Kate McComb
Isabelle Winlocke
Ruth Russell
Robert Strauss
*B., B., D. & O.

STERLING PROD.
8:30-W-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Frank Munn
5 daily ex. Sa-Su WABC
'Skippy'
*Blackett

SUN OIL
6:45-Daily-WJZ
Lowell Thomas
*Roche-Williams

SWIFT
(Butterfield)
10-F-WABC
Olsen & Johnson
King's Jesters
Harry Sosnick
*J. Walt. Thomp.

TASTYEAST
12:15-Su-WJZ
Baby Rose Marie
*Stack-Goble

TEXAS CO.
9:30-Tu-WEAF
Ed Wynn
Graham McNamee
Don Voorhees
*Hanff-Metzger

TIDEWATER
(Tydol)
7:30-M-WABC
Jimmy Kemper
Hummingbirds
Robert Ambruster
*Lennon-Mitch

UNDERWOOD
8:30-Th-WABC
Wm Lyon Phelps
Nat Shilkret
Alexander Grey
*Marchand

U. S. TOBACCO
(Dill's Best)
7-Sa-WEAF
'Half H'r for Men'
J C Nugent
Premiere Quartet
*McC.-Erick.

UNION CENTRAL
5-Su-WABC
'Roses & Drums'
Elizabeth Love
George Gaul
Robt T Haines
Blaine Cordner
*J. Walt. Thomp.

VADSCO SALES
7:30-Th-WJZ
(Djer Kiss)
Michael Bartlett
*L. H. Hartman

VINCE
9:30-W-WJZ
John McCormack
Wm M Daly
*Cecil Warwick

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Allan Baruck
Henrietta Tedro
Ed Sprague
Stanley Andrews
Shirley Bell
*Blackett

WM. R. WARNER
9-W-WJZ
Warden Lawes
*Cecil Warwick

WASEY PROD.
12-M-W-Th-F-WABC
8.30-Tu-WABC
Voice of Exp'rience
*Erwin Wasey

R. L. WATKINS
9-Su-WJZ
Tamara
Davis Percy
Gene Rodemich
Men About Town
*Blackett

WELCH GRAPE
:45-W-3:15-Su-WJZ
Irene Rich
*Kastor

WHEATENA
7:15-Daily-WEAF
'Billy Bachelor'
Raymond Knight
Alice Davenport
6:45-S-WABC
4:45-M-Tu-W-Th-WABC
Happy Minstrel
*McKee-Albright

WILDROOT
4:15-Su-WEAF
Vee Lawnhurst
John Segal
*B., B., D. & O.

WOODBURY
8:30-M-WABC
Bing Crosby
Lennie Hayton
Mills Bros
Kay Thompson
*Lennon & M.
8:30-W-F-WJZ
'D'ngero'us P'r'dise'
Elsie Hitz
Nick Dawson

WYETH CHEM.
1:30-Tu-W-Th-F-WABC
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
*Blackett

WRIGLEY
7-M-Th-F-WABC
'Myrt & Marge'
Myrte Vail
Donna Dameral
Eleanor Rella
Vincent Coleman
Karl Huebl
Helena Ray
Ray Hedge
Dorothy Day
Gene Kretzinger
Reginald Knorr
Karl Way
*Frances Hooper

WORCESTER
(Salts Toothpaste)
6:45-F-WABC
Zoel Parenteau's O
Carl Van Amberg
*Fuller & Smith

YEASTFOAM
2:30-Su-WJZ
Jan Garber Orc
*Hays McFarland

DICK POWELL, FIORITO SNAG 13 OLD GOLDERS

Hollywood,

Old Gold has signed film actor Dick Powell and Ted Fiorito and band for series of 13 broadcasts starting Feb. Cig account holds option on the pair for additional 13 weeks, with all broadcasts to be released from either Los San Francisco.

First four weeks will be released from San Francisco, as Fiorito and band will be in that city. Other nine airings will be from Los Angeles.

Dick Powell obtained approval of Warners, who hold him on contract for films, to do the broadcast. Producing company allows player to retain remuneration from Old Gold, and figures his air appearances will aid in building Powell in pictures.

EAVITT AND OCKWOOD

IN CHICAGO—IT'S
"WINE, WOMEN and SONG"
On WBBM, Tuesday Nights, at 7:45 P. M., CST
"From all counts a cleancut idea, produced excellently with a central theme that makes it a production gem." "Variety," 1-16-34.
Written and Produced by
BOB WHITE

THE GREEK AMBASSADOR OF GOOD WILL
GEORGE GIVOT
Week Jan. 19—Starts tour with condensed version 'New Yorkers'
Sole Direction
HERMAN BERNIE
1619 Broadway New York

CONRAD THIBAULT
Wednesday, 8:30-9 P.M. WABC
Thursday, 9-10 P.M. WEAF

LEON BELASCO
WABC
Sat., 11.30 P.M.—Mon., 12 P.M.
Fri., 12.30 P.M.
NIGHTLY
ST MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

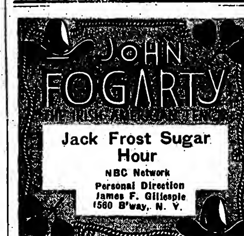
IRENE TAYLOR
CAMEL CARAVAN
Tuesdays and Thursdays
At Ten P. M.—WABC-CBS
Personal Management
SEGER ELLIS
ROCKWELL-O'KEEFE, Inc.
RKO Bldg., Radio City
New York

PAT KENNEDY
(The Unmasked Tenor)
Sponsored by
Paris Medicine Co.
WGN, Chicago, Daily
1:30-1:45 P M. CST

THE SIZZLERS
Sizzling for NBC
Warner Shorts
Victor Records
Theatres Everywhere
For Further Information:
HAROLD KEMP, NBC Artist Bureau
Radio City, New York City
Personal Direction, CHARLES A. BAYHA

Joe Parsons
Radio's Low Voice
INCLAIR MINSTREL
Every Monday, 8 P. M., N.B.C.
CHICAGO

THE KING'S JESTERS
Personal Management
PAUL KAPP
THE DORING SISTERS
'Creators of a New Trio Style'
CBS SWIFT REVUE
as BROOKFIELD DAIRYMAIDS
Fri., 10-10:30 P.M. EST
WGN, Chicago Tribune Station
52 Weeks, Beginning Nov. 1
Exclusive Dir. PAUL KAPP



Isham Jones Orchestra
COMMODORE HOTEL, N. Y.
The big show sponsored by EX LAX every Monday, 9:30-10 P.M. Sustaining—Tuesdays, Thursdays and Fridays, 11:30-12 P.M.; Saturdays, 11-11:15 P.M., coast to coast. WABC
Direction
Columbia Broadcasting System

SID GARY
Radio's Versatile Baritone
CUNARD HOUR
10-10:30 P.M. Every Tuesday
WJZ
Direction
FRANK PRESBY AGENCY

LEO ZOLLO
AND HIS MUSIC
Wednesday, 2-2:30 P.M.
WEAF—Red Network
Playing Nightly
BENJAMIN FRANKLIN HOTEL
Philadelphia
Sole Direction
LEW CHUDD
New York Chesterfield Hotel
Chicago Auditorium Hotel

MADAME OLYANOVA
Graphologist
15 Min.
COMMERCIAL
WOR, Newark

Odd how the cig companies lean some time or another in their air careers toward the mystic sisterhood. Old Gold's back payrolls alone can lay claim to two of them. First there was Evangeline Adams reading 'em by the stars and later came Lorna Fanton to tell the future according to the number of letters in a name. Now it's Phillip Morris with a seeress that depends for her insight on the subject's penmanship. Advertiser not only sells her badly but does worse by the product.

The Madame, who mixes a Bronx lingual with a Park Avenue accent, does some wide and heavy character analyzing for a number of the curve and curlique sorority. She not only gives them a detailed study of their penchants and complexes, according to their writing, but dips deep into the future for them. Extravagant and ridic as the stuff she peddles sounds, will find its medium of appeal.

For the 15 minutes she's on the announcer's in almost that number of times to do the right thing by the product. For an air reading of character as revealed by cross 't's' and dotted 'i's' the listener is obligated to send in two Phillip Morris wrappers. Nothing is said about facsimiles. To get an analysis by mail five wrappers are required. *Odec.*

JACK BENNY
WEAF
10-10:30 P. M.
EVERY SUNDAY
CHEVROLET
PROGRAM

FLORIA ARMSTRONG
SINGING NIGHTLY
at the
ILTMORE HOTEL
NEW YORK
with
PAUL WHITEMAN'S
Orchestra

SYDNEY MANN
THE GIRL WITH THE VIOLIN VOICE
CUNARD HOUR
WJZ 10 to 10.30 P. M.
Every Tuesday

FRED ALLENS'
SAL HEPATICA REVUE
with
PORTLAND HOFFA
JACK SMART
IRWIN DELMORE
MARY McCOY
SCRAPPY LAMBERT
SONGSMITHS
FERDE GROFE'S MUSIC
Material by Fred Allen and Harry Tugend
WEAF
Wednesdays, 9:30 p.m., E.S.T.
Management Walter Batchelor

45 MINUTES IN HOLLYWOOD
Mark Warnow, Cal Yorke, Peggy Allenby, Marion Hopkinson, Porter Hall
Drama, Songs, Band
COMMERCIAL
WABC, New York

What a picture producer has to gain by having his latest or coming release dramatized in toto over the air is a moot point, but whatever the disservice or service to the film source the Young & Rubicam agency has scored commendably for the Borden Co. by the Hollywood hookups it has effected for this program.

By being privileged to retail in advance the story of a forthcoming production the program is invested with its one and only big selling point. Dramatizing of incidents from the lives of screen celebs and also film mag interviews by the actors in the broadcast studio impersonation method has long ceased to be a loudspeaker significance. But with the new release angle this stanza has something with which to assure it of a regular Saturday night audience.

For the m.c.ing of the Hollywood portion of the show there's Cal Yorke. Yorke also picks the biographical tidbits upon which the program's personality dramatizations are based. These smack authentic enough for fan purposes.

Debut session (27) developed the scenario of Paramount's 'Miss Fane's Baby Was Stolen.' Script was niftily adapted for the mike and the thing as enacted packed zest, clearness and pace. Mark Warnow, CBS staff conductor in the New York studios, managed nicely in scoring the air dramatization and also in giving it musical interpretation.

Borden does a smooth job in retailing its cheese through the program's 45 minute run. It uses discretion in picking it's plug spots and gives the copy variety and snap.

Commercial made sure to give the show an intimate Hollywood touch for the unveiling at least by inserting Claudette Colbert for a few lines of greeting and explanation of the series' intentions. *Odec.*

GEORGE GERSHWIN
'CELEBRITY VIGNETTE'
15 Mins.
Sustaining
WGL, Fort Wayne

Whenever a celebrity of note appears here either on stage or lecture platform, station gives special attention to quarter hour talk on air. Newest had George Gershwin down before his concert appearance in city and proved to be the outstanding one so far. Harry Flannery, station announcer, directed the informal discussion. Outside of tracing certain important steps in his own jazz career, Gershwin spoke highly of 'Lazy Bones' and 'Stormy Weather' as representative hits of the better type of popular creations. Also mentioned his current labors as being devoted to that opera version of 'Porgy' which Theatre Guild wants ready for next season.

Other personalities captured for this series include: Pauline Frederick, who was very nervous before the mike; Aimee Semple McPherson, a show by herself with no need for Flannery's feeding and Milo Reno, head of the National Farmers' Holiday Association. Flannery, former newspaper man and for a time with J. P. McEvoy, manipulates these scoops in neat fashion.

ALLEN PRESCOTT
Household Talks
15 Mins.
Sustaining
WGY, Schenectady.

These thrice-weekly broadcasts over the NBC red network differs from the usual household programs heard during the morning hours, in that they are served by a young man who does not pose as an expert and are garnished by a layer of light comedy. Prescott, who is billed as 'The Wife Saver,' dishes up household hints in the flippant, fly style of a vaudeville single. He employs the same technique in addressing 'Oscar,' a pianist, and in introducing that gentleman's brief pop solos.

Women will find helpful bits of information in Prescott's talks and in the pamphlets he offers to mail for a stamped envelope. Many of his suggestions originate with housewives, whose last name and place of resident he mentions. Prescott's breezy personality and intimate manner of addressing dialers —they are always 'girls' to him— probably clicks with a goodly number of femmes. Older women, however, may consider him a trifle 'fresh.' Incidentally, Prescott's voice and glib talking style suggest Alan Kent, announcer.

Not an uninteresting program, even for male listeners. *Jaco.*

WALTER CRAIG
RADIO COUNSELOR and PROGRAM BUILDER
1 University Place, New York GRamercy 7-4999

EDITH MURRAY
Blues Singer
15 Mins.
Sustaining
WABC, New York

Edith Murray appears to be a CBS discovery currently being pushed as a network protege. Her billing is 'dramatist of the blues.' That's not inappropriate description. Her style is lowdown and soulfully deep in range.

It seems offhand that her equipment professionally at present is deficient in all that's needed for a big click, but she impresses as having a lot to start with. A coach to slip her the tricks of the trade might not be an unfriendly suggestion.

Her repertory ranges to the torch variety. Seems to have only the 6:30 niche on Friday which is okay for practice but hardly frequent enough to achieve a sizeable public. *Land.*

PEBECO ON PARADE
Radie Harris, Will Osborn
Chatter, Songs, Band
COMMERCIAL
30 Mins.
WOR, Newark

For a local show Pebeco (Lehn & Fink) is being well done Wednesday nights. From Radie Harris, film mag writer currently the overseer of a chatter column in the New York Mirror on Sundays, the dentifrice is getting something both different and refreshing in the way of gossip retailing and celeb interviewing. The Will Osborn unit makes nice transpation and the maestro himself adds an easy-to-take bit of crooning. Cast also includes a mixed twosome who fill aptly with pop tunes of the more romantic genre.

Radie Harris' brand of chit-chat is up to the minute, tersely and wittily planned without overstretching the latter quality, and for material divides itself between Hollywood and Broadway. Appended to the columnar items is a guessing contest, with the listeners asked to identify screen figures described by Miss Harris and to do their answer on the back of a Pebeco carton.

To become eligible for one of the 20 prizes that go with the contest it's also necessary to include a line telling what the listener thought of the particular star's last picture. On one program the chatterer offered a toilet set, and on a subsequent broadcast the winners were assured of a pair of passes to the Rivoli, Broadway picture house. Latter program had on the receiving end of the interview Tullio Carminati, for the previous guest star call there was Douglas Montgomery, whose ease and natural flow of repartee lifted the exchange out of the usual rut.

Purveying of the plug is deftly done, with Dr. David D. Freundlich, described as one of New York's leading dentists, brought in to give testimony. The Dr. tells how he selected twins to check the Pebeco brand against the efficacy of five other dentifrices. *Odec.*

HOOVER SENTINELS
Edward Davies, Noble Cain A Capella Choir, Josef Koestner orch., Harvey Hays, Jean Paul King, Ennio Bolognini
Concert
COMMERCIAL
WMAQ, Chicago

Class Sunday concert stuff that will get the top-ranking ears of the public. On the NBC red network for 30 minutes each Sunday afternoon, this program fits.

Koestner's orchestra plays the w. k. chamber music ('music the whole world loves'), Edward Davies baritones neatly of concert numbers while Bolognini tinkles the cello with sweet concert pieces.

That A Cappella Choir under the direction of Noble Cain is ear-satisfying, and the large choir gives this program the right to call its show the 'largest cast in radio.' Dignity, restraint and good taste is the keynote of the entire program, which makes it 100% for its time and purpose.

There is one flaw that conflicts with quiet and smooth tenor of this show. And that's the childish and high-schooly marching chorus opening. To the tune of 'The Caissons Keep Marching Alone,' the male chorus themes it with commercial rhymes that the Hoover 'beats as it sweeps as it cleans.'

There is sufficient straightforward commercial copy to get across the message. That at least is in keeping with the program. *Gold.*

JOHN BREWSTER
Poetry
15 Mins.
WGY, Schenectady.

Brewster unlocks the doors of 'Golden Treasury' and withdraws choice bits of poetry for a 15-minute recitation one afternoon weekly over WEAF-NBC. Programs are a combination of sentimental, dramatic and humorous verse. Brewster reads lines with both intelligence and feeling. His voice is pleasing, his diction excellent and his delivery clear.

There is less of the grand manner, the honeyed tone, the dramatic flourish to Brewster's reciting than is the case with one or two others who do broadcasts of the same genre on the networks. For this reason, he may not impress some listeners so strongly. Other dialers will like Brewster's restraint, his avoidance of the fault of listening to his own voice.

Soft music is played during and between the selections. A soprano also solos. *Jaco.*

Air Line News

By Nellie Revell

Gene Edwards auditioned a mixed black and white band for sponsors and advertisers at Sherry's last week. Just before the audition Edwards was notified by the musicians' union he could not give a mass audition and that each sponsor must listen separately. Edwards invited any of the 20 musicians who wanted to leave to do so. None did. Each musician received $50 for his services, which would make separate auditions prohibitive.

Underwriters

Insurance Companies of America, 57 in all, auditioned Kate Smith from Minneapolis last week for a safety first campaign. Program was piped to Hartford, Baltimore and Carnegie Hall, N. Y., where 200 insurance men listened.

Unsponsored Stars In Uni

Jay Faggen plans to send a unit on the road to play one night stands. Company to be composed of artists no longer broadcasting and in whom the public is still interested. Phil Spitalny, the Boswells, Mildred Bailey, among others in mind for the show.

Mary Small In Uniform

Mary Small, 11 year old singer from Baltimore, is in for a commercial at NBC, two more weekly sustaining spots starting soon and a concentrated build up. Commercial is for Babbo, household cleanser, on NBC starting Feb. 18 with Bill Wirges' band and guest stars. But the part the youngster doesn't like is that she'll have to wear what's supposed to be a Babbo uniform.

In The Dough

Wonder Bakers have given Vivien Ruth a year's contract and will give the singer considerable exploitation in the fall using her photo on the sides of 9,000 trucks, plus newspaper and advertising on billboard. Her photo will also be on every loaf of bread. She'll be known as the 'Lyrical Lady.'

Whistling Act

NBC may finally fall for a whistling act. Network has auditioned Kathleen Carr and her Lovebirds, Vincent Shelley, Alice Burke and Eileen O'Brien, and the act will shortly audition again for a commercial. Act does only two bird numbers during a program, using instruments and vocals the rest of the time.

Short Shots

Jesse Butcher has about recovered from a severe attack of neuritis...Bessie Lancaster of the Joe Morris office is recuperating from an operation at the Convalescents' Home in White Plains...Robert Freundlich doing production on the Ohrbach show at WOR...the Landt Trio and White and Ward Wilson are hatching a new program... Nominated for the tallest announcer in radio is Howard Doyle of WMCA, 6 foot 7; taller than 'Tiny' Ruffner ...Tom Harrington, formerly with B B D & O, has moved over to the young and Rubicam offices...When Ruth Etting was on the Chesterfield series over CBS, her husband, Colonel Snyder, was giving away cigarettes to all comers for good will. Now she is on the Oldsmobile program...The Goldbergs may be made as a talking picture soon...Lloyd Shafer, musical director of WLW, Cincinnati, is in New York this week for a look around...Chickie Moss is getting sustaining spots at NBC...Sam Herman, xylophonist, now has four morning spots at NBC with Frank Banta at the piano.

Scrambled Notes

First hard liquor program on the air starts out Friday on WOR for Montrose Quadruple Distilled Gin owned by Tastyeast, Inc. The 'Sizzlers' are the talent...Edith Murray, now one of Columbia's biggest buildups, was singing in a line of chorus girls in a suburban cabaret only three months ago...Molasses 'n' January are organizing a minstrel show...Littman's will shortly return to four spots weekly instead of just one as now...Four Southern Singers have lost their NBC sustainer...The Pete Dixons have rented their home in Bayside and bought a house up in Bronxville. Moved last week...Ed Wynn planning a new stage show... Beechnut is renewing 'Red Davis' for the third time and is billboarding Curtis Arno in car card advertising and in retail store half sheet cards...Nat Brandywine, pianist of Jack Miller's orchestra now playing for Kate Smith's vaudeville tour, was married just before the act left for the West. Mrs. Brandywine is the only musician's wife along on the trip.

RUBINOFF
Radio's Dynamic Maestro
and his
DANCE ORCHESTRA
at the
HOTEL ROOSEVELT
NEW YORK
IGHTLY

RUBY NORTON
JACK CURTIS
CURTIS and ALLEN
Palace Theatre , New York

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC
SUNDAY, 2:30 p. m.-3 p. m.
WEAF
WED.,
8:30 p. m.
9 p. m.

VIVIAN JANIS
"ZIEGFELD FOLLIES"
Sole Direction
HERMAN BERNIE
1619 Broadway
New York City

"TODAY'S CHILDREN"
Written by Irna Phillips
Sponsored by
Pillsbury Flour Mills Co.
NBC—WJZ 10:30 A.M.
WENR 10:15 A.M. Daily

"BIG FREDDY"
MILLER
Six Feet One Inch of Piano and Song
Just completed 39 consecutive weeks, ending Jan. 26, 1934, for
NATIONAL OIL PRODUCTS
OVER COLUMBIA NETWORK
All Communications to BILL MURRAY,
WM. MORRIS OFFICE

New Business

ATLANTA

Bulova Watch Company, 52-weeks, 25 and 100 word spots. WSB.

Cook Travelogues, sponsored by Thomas Cook, Sunday afternoons, :30-1: , beginning Feb. 11. WSB.

True Confessions Magazine, 25-word spots, Feb. 1 to Feb. 8. WSB.

Atlanta Gas Light Company, 101 100-word spots. WSB.

Atlanta Stove Works, 52 weekly programs, 15-minutes each, local talent. WSB.

NEWARK

Eastern Division of the A & P, 13 weeks, starting Jan. 22, Mondays, from 9:45-10 a.m., recordings of Phil Harris band. WOR.

Chock Full O' Nuts Co.; 13 weeks, starting Jan. 28, Sundays, 5-5:15 p.m., Phil Cook, 'The Colonel and the Nut.' WOR.

P. Duff & Son, renewal, 13 weeks, beginning Jan. 22, Monday, Wednesday and Friday, 12:25-12:30, Mrs. John S. Reilly, 'Minute Manners.' WOR.

CINCINNATI

Max Fehl, Ft. Worth, Tex., coin dealer, series of Tuesday night 15-minute dramatic sketches, titled Romance of Coins, through Guenther-Bradford & Co., Inc., Chicago. WLW.

Frostilla Co., Imira, N. Y., blurbing hand lotion on series of Tuesday night quarter-hour programs. Entertainment by Joe Emerson, 'bachelor of song,' and band from Crosley staff. WLW.

Geppert Studio, local, returned for Saturday night series featuring Tunes of Yesterday by Jack Birch, baritone. Response pull is offer of photo enlargement for 25c. WLW.

SEATTLE

Evergreen Theatres, series of 15-minute programs starting Jan. 26. KOL.

Hugh Baird, two announcements weekly, starting February 4. KOL.

Puget Mill Co., six 15-minute programs a week, starting Jan. 28, to run six months. KJR.

Tudor Plate Co., series of 52 daily announcements between March 19 and May 17. KJR.

McCoys Laboratories, 10 five-minute discs between Feb. 19 and 23. KJR.

Lemping Motors Co., 20 announcements between Jan. 26 and 30. KOMO.

Crescent Mfg. Co., series of 26 announcements, starting Jan. 30. KOMO.

Penn-Mutual Life Insurance Co., one spot on Jan. 29. KOMO.

Sheffield-Graves Co. (True Confessions Mag.), two announcements, Jan. 30 and Feb. 6. KOMO.

OMAHA

Nyal-Ucotone, eight fifteen minute programs and sixteen one-minute announcements. Placed through A. T. Sears & Sons. WOW.

Ruth Rogers, facial creams, powders. Thirteen five-minute programs. Placed direct. WOW.

Numismatic, one fifteen-minute transcription. Placed through Scott-Howe-Bowen Co. WOW.

Nebraska Power Company, sixteen five-minute programs, dramatic sketches on 'Better light—better sight' campaign. To extend through month of February. Placed through Bozell-Jacobs Co. WOW.

International Laboratories, tonic. Increased time from one to two five-minute periods per week. Through Buchanan Thomas agency. WOW.

Svoboda Co., memorials and markers. Break announcements, 120 times. Began Jan. 17. WAAW.

Van Sant School of Business, one daily one-minute announcement for week preceding new semester. WAAW.

Union Pacific R. R., twenty-five word breaks for twenty-six times, announcing train bargains. Through Ernest Bader & Co., Jan. 15. WAAW.

Chester Keltner, market grain charts, three-minute period daily for one month, beginning Jan. 9. WAAW.

Henry Glissman Co., Valley View and Dundee public golf links. Bought six weeks of one-minute announcements daily to be used up in three period of two weeks each with period of two weeks elapsing between each of two-week broadcast periods. WAAW.

Watch Tower Co., four thirty-minute Sunday afternoon programs. Judge Rutherford transcriptions. WAAW.

Omaha Von Co., two minute announcements daily for one month. Through Bozell-Jacobs Co. WAAW.

FORT WAYNE

Armand Co., 15 minutes Tuesday and Friday at 7:45. WOWO.

Shaw-Shoe Co. of Ohio, new breakfast club, starting on WOWO.

Fort Wayne Milk Council, 20 one-hour programs. Sponsoring new spelling bee in Allen County embracing all public and parochial schools. Final winner gets $50. Three judges to sit in on contest. WGL.

DES MOINES

Nyal-Ucotone, one 15-minute electrical transcription Tuesday, one minute announcements Wednesday and Thursday. Begins January 30, expires March 31. Placed by Youngreen and Finn agency WOC-WHO.

Kamphene Co., 24 15-minute programs. 28 30-minute programs. Placed direct. KSO.

Grocers' Wholesale Co., 15-minute studio program 3 times a week, Monday, Wednesday and Friday, 10:45-11 a.m. Male quartet with soprano, under direction John Behan. Also graphologist and hand-writing expert. Starting February 5 for 13 weeks. Placed by Battenfield and Ball agency. WOC-WHO.

Davidson Furniture Co., seven 10-minute programs per week for February, in addition to announcements. Direct. KSO.

Radiola Dealers (Iowa Auto Market), two 15-minute transcription programs weekly. Wednesday, 10 a.m., and Sunday, 11:15. Starts January 24, expires April 1. Direct. WOC-WHO.

Ungles Baking Co., seven 15-minute programs with Jackie Merkle. Direct. KSO.

Knox Co., one 15-minute transcription of dramatized newspaper episodes. Sundays, 2:30-2:45, until February 18. Then 5:30-5:45 p.m. Placed by Dillon & Kirk, Kansas City. WOC-WHO.

Kahn's Millinery Co., daily announcements for 12 weeks. Direct. KSO.

Iowa State Traveling Men's Association, five-minute dramatized studio program, Sundays at 6 p.m. Placed by Strauss Radio Program Producers, Des Moines. WOC-WHO.

Aiken Laboratories, fifty-two 5-minute programs. Direct. KSO.

Continental Baking Co., 39 30-word announcements. Placed by Batten, Barton, Durstine & Osborn. KSO.

Household Finance Corp., 52 announcements. Placed by Chas. Daniel Frey agency. KSO.

Montgomery Ward & Co., 52 announcements. Direct. KSO.

Iowa Ford Dealers, 13 15-minute and 5-minute programs. Direct. KSO.

Sefren-Glickman Furriers, daily announcements for 12 weeks. Direct. KSO.

Zinsmaster Breads, Inc., 39 15-minute programs. Placed by Battenfield-Ball agency. KSO.

Better-Buy Grocers, five 15-minute programs per week for 52 weeks. Cecil and Sally. Direct. KSO.

Crandall's Boot Shop, 52 announcements. Renewal. Direct KSO.

Manbeck Motors Co., added 2 announcements each day to daily announcements. Now in its 45th week. Direct. KSO.

Pyroil Co., daily announcement for 12 weeks. Direct. KSO.

Drake University; fifty-two 5-minute sports review. Direct. KSO.

IDGEPORT

Bamby Bread Co., Bridgeport, 'Gold Seal Entertainers,' with Melody Girl (Felice Raymond), Jo Luciano, pianist, and Jo Luciano, guitarist, 5 p.m. Sundays, beginning January 28. WICC.

LOS ANGELES

Homefreze Ice Cream Co., Sunday, 2:30-4:30 p.m., records of Ted Fiorito's orchestra. KFWB.

Marco Dog Food, Saturday, 7:30-8 p.m. Juvenile revue of youngsters from six years of age to 15. KFWB.

CHICAGO

Ford Motor Company of Detroit, series of 13 one-minute announcements. (N. W. Ayer agency, N. Y.) WLS.

Mantle Lamp Company, Chicago, renewed Saturday night program featuring Hugh Aspinwall and Romelle Faye. Till forbid. (Palmer and Company agency, Chicago). WLS.

Dr. West Toothbrush, nine weather reports daily for 52 weeks. WBBM.

Cal-Aspirin company, three 15-minute shows weekly for 13 weeks. WGN.

Charis rsetecrs, 12:15-12:30 Wednesdays. CBS-KFAB.

Numismatic, 5-5:15 p.m., Sundays. KFAB.

Lincoln Hatchery. Contract calls for daily, except Sunday, talks on chicks, 7:45-8:15 a.m. KFAB.

Beacon Lunch, daily announcements. WFOR.

Wedell Sales Co., chat about Easy Washer. Announcements. KFOR.

National Protective Insurance, announcements. KFOR-KFAB.

Johnson Floor Wax, Tony Wons, CBS, Tuesdays and Thursdays, 10:30-10:45 a.m. KFAB.

TACOMA

Gill & Co., Seattle, over KVI (CBS); 2 spot announcements one a week.

City courities, Inc., KVI (CBS); minute financial talks 8:45 each Wed. eve.

Ellensburg Brewing Co., KVI 15 minutes daily 10:10 P. M. band.

Oakes Ready to Wear, KVI (CBS) (CBS); Spot announcements. 26 during January.

Puget Sound National Bank, KVI (CBS); 4 spots a day.

Rocket Gasoline, KVI (CBS); 15 minutes each Tuesday. Band.

Cadillac Motor, KVI (CBS). Gallery of Favorites half hour each Monday 9 P. M.

Old English Floor Wax, KVI (CBS). Lazy Dan Sunday 10:30 to 11 A. M.

Bordens Milk, KVI (CBS). Recelpes 8:45 to 9 A. M. Wednesday.

PORTLAND, ORE

Christian Science Committee on Publication; announcements on Friendly Chat, group hour afternoons, KGW.

Ruby Leeds Food Store; announcements daily; afternoons. KGW.

Geo. B. Wallace; Studebaker agency, announcements nightly, KGW.

General Grocery Company; five 15 minute programs per week; local account. KGW.

Star Furniture Company; one year announcements following Al Pearce and Gang. KGW.

Postoffice Pharmacy; announcements, KEX.

Pendleton Woolen Mills; sponsoring wrestling matches Monday ments. KEX.

Knox Company; 'Cystex Newspaper Adventures'; 15 minute transcriptions; once weekly; 13 weeks. KEX.

Century Brewing Association; one hour broadcast remote from KJR, Seattle. KEX.

DENVER

Hostess Cake, two 1-min. announcements weekly, 51 announcements, KOA.

Kilpatrick Baking Co., 100 dramatized 1-min. announcements four times a week, KOA.

Clara Stanton, ten 5-min. programs twice a week, KOA.

Firestone Tires, two 1-min. spot announcements, KOA.

Kuner-Empson Canning Co., two five min. programs, KOA.

Dan McQuaid, two 5-min. political talks, KOA.

Cottrell Clothing Co., one 5-min. program and three 1-min. spot announcements, KOA.

Nash Automobile Co., six 1-min. transcriptions, KOA.

Musician Loses Suit Against Texas Hotel

Dallas, Jan. 29.

Losing first trial of his suit against the Dallas Hotel company, operators of the Adolphus, Robert F. Baker gave notice in the Federal court that he will appeal his case, in which he asks $10,156 funeral expenses and damages resulting from his son's death three months ago. His two-year old child pressed against a screen window and toppled from Baker's twelfth-floor room to his death seven floors below. Baker at that time was a player in Henry Russe's orchestra in the hotel ballroom.

Baker's suit contends badly worn fastenings on the screen constituted negligence on the hotel's part.

Col.'s $16.50 Portable

Chicago, Jan.

Columbia Phonograph this week will issue a new type portable gramaphone.

Listed to retail $16.50 with cost to dealer $10.

DUTCH DISC FACTORY

The Hague, Jan. 20.

First gramophone disc factory in Holland started to operate this week. Situated in Amsterdam, calls itself Netherlands Gramophone Record Works. Several Dutch artists and Dutch jazz band present at opening to have their music recorded. Factory works in co-operation with Dutch Radio Work at Hilversum.

Dutch enterprise affiliated with Decca concern. Plans to start making records of big orchestras shortly, although not many left which are not under contract with other gramophone combines.

MCA'S DALLAS BRANCH

Dallas, Jan. 29.

Norman Stept arrives in town this week from Chicago to open branch offices for Music Corporation of America.

Stept's territory will include west to Oklahoma City, north to Memphis and east to Atlanta.

Paul Whiteman got a last minute okay from Ira Gershwin to change the lyrics of 'Wonderful' for a special medley the bandman was doing Thursday (18) on the Kraft-Phenix show (NBC). George Gershwin was out of town and to have made the change without permission would

Helen Ward added as another pianist with Enric Madreguera's orchestra at the Waldorf-Astoria, N. Y. Madreguera has booked a unit into the new Caveau Basque, N. Y.

Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly.

In answer to inquiries, these plugs are figured on a Saturday-through-Friday week, regularly.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBC chain, and WABC, key station of CBS), along with the total of plugs on New York's two full-time independent stations—WOR and WMCA. Data obtained from 'Radio Log' compiled by Accurate Reporting Service.

Title	WEAF WJZ WABC	WOR WMCA	Total
'Everything I Have Is Yours'	20	12	32
'On the Wrong Side of the Fence'	20	11	31
'Temptation'		11	31
'I Raised My Hat'			31
'In the Valley of Yester			31
'Caricoa'			30
'Smoke Gets In Your Eyes'			30
'Old Spinning Wheel'			29
'Let's Fall in Love'			29
'Ol' Pappy'			27
'We'll Make Hay'	18		25
'Throw Another Log on the Fire'	15		24
'This Little Piggie Went to Market'	12		23
'Got the Jitters'	12		22
'Keep Young and Beautiful'			22
'Our ig Love Scene'			22

Radio Chatter

New York

To back up its claim that John Royal was responsible for bringing Maude Adams to the air NBC points to a publicity release sent out by the J. Walter Thompson agency affirming the network influence.

CBS Artists Bureau explains its side of the Mildred Bailey break thusly: the warbler pegged her salary too high.

Del Campo will do five weeks straight at the Paramount, New York, starting the end of February.

Alfred H. Morton, NBC's program department manager, is one up on the other execs when it comes to foreign decorations. Last week the French government made him a member of the Legion of Honor for something he did while working on the other side for RCA.

NBC program board last week listened to Jack Shilkret's combo and a Robert Braine ensemble. Also Steele Jamison, tenor.

Al Jolson reached New York alone for his return to the Kraft show Feb. 8. Frau Ruby Keeler stayed on the west coast for another picture at Warner Bros.

Edith Murray has replaced Mildred Bailey on Georgie Jessel's CBS Tuesday night stanza.

Don Bestor is doing a short for Warner Bros., while Paramount has taken on Jones for a similar assignment.

Jack Denny's release from the Pierre is through NBC.

Ralph Wonders and Pete DeLima, CBS Artists Bureau, has each new secs, Betty Finley and Lillian Jacobs, respectively.

Herb Polasie is fighting the Civil War for Union Central Life Insurance on CBS Sundays, while Herschel Williams goes super-arty for Ponds.

East

Augie Echels, control room engineer, WCBM, Baltimore, plans marriage this spring.

Henry Hickman, announcer of WFBR, Baltimore, spieling. into mikes again after eye operation.

Eddie Schultz, sax in Ted Elmore's ork, WCBM, Baltimore, is also qualified as plumbing consultant-engineer.

Don Hix, the 'Uncle Jack' of WFBR, Baltimore, presented Spitz purp by his Kiddie Club admirers.

Hyman Levin, who spiels collegiate happenings over a weekly spot on WCBM, Baltimore, peruses 25 university newspapers preparatory to his air chore.

Jerome Washington, one of the staff piano pounders, WCBM, Baltimore, can't read a musical note and tickles only the ebonies of the keyboard.

Irving Meyers taking up managerial strings of Leon Maxwell's ork, WCBM, Baltimore.

John Wilbourn, announcer at WBAL, Baltimore, aired a warbling recital last week. Has been singing periodically since age six when he debuted as St. Paul's Choir Boy.

Mid-West

WSUI, University of Iowa ether outlet at Iowa City, Ia., gets a new director of the station in the person of Mrs. Pearl Bennett Broxam of the extension division of the U. Will also continue with her former post as director of club programs and bulletin service for the division.

Morgan Sexton, program director for WHBF, Rock Island, Ill., has a yen for interviewing celebs playing local spots over the air. Latest was Kate Smith, playing at the Orpheum.

Paul Loyet becomes head of the engineering staff of WOC, Davenport, Iowa, while retaining his post of chief engineer with WOC-WHO, Des Moines, Iowa, which goes on call of WHO as soon as WOC returns to air.

Engagement of Larry Shopen, chief announcer of WAAW, Omaha, ot Fay Rundberg, Des Moines, nounced.

Claude Cady scripting new comic program at WAAW, Omaha, instead of taking over announcing assignment as first arranged.

WOW, Omaha, adds Cabette Club to its round the town parties necessitating station on air till 12:30 a. m. instead of midnight as previously.

New talent at WOW, Omaha, includes Stanley Jan Letovsky, famous concert pianist, Three Singing Violins and Mocking Bird, and Kay Nichols, blues singer.

KOIL will feed Omaha parties NBC if set-up is made up on country-wide broadcast of President's birthday parties.

KOIL studios now feeding some programs to KFOR, Lincoln.

WCCO, Columbia chain station, Minneapolis, supplying floor shows to night clubs and advertising them over the air as a part of the deal.

WDGY, Minneapolis independent chain station advertises over the air that it will make free announcements of 'any events or matters of public interest to two and a half million listeners.'

George L. Scott, organist, over KMOX, St. Louis, for Kilgen Organ Co. account.

George Gershwin up for 15-minute interview over WOWO, Fort Wayne preceding concert at Shrine theatre.

Barnyard Jamboree over WOWO, comprising about 30 rural entertainers doing turn away business at theatres in hamlets nearby.

A great judge of tunes is
JACK SHANNON
Vocalist and Program Director of WSBL in Syracuse, N. Y. Therefore, Jack Shannon favors:
"EVERYTHING I HAVE IS YOURS"
"WE'LL MAKE HAY WHILE THE SUN SHINES"
"TEMPTATION"
"OUR BIG LOVE SCENE"
"AFTER SUNDOWN"
"CINDERELLA'S FELLA"
"I JUST COULDN'T TAKE IT BABY"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
NEW YORK

MEET YOUR FAVORITE STAR OF STAGE AND SCREEN
AT MIKE FRITZEL'S
CHEZ PAREE
America's Smartest Restaurant and Supper Club
611 Fairbanks Delaware 1655
CHICAGO

MPPA'S OWN 5c FOLIO

Bribery Without Eye-Wink Escapes Mention in Music Publisher Code

Bribery provisions of the popular music publishing code has left itself wide open, it is pointed out, to a practise common in the business. Omitted entirely from the listing of shalt-nots concerning plug relations between publisher and bandsman or warbler is the way some publishers have of paying off usage obligations by taking a song from a leader or singer, laying down a hefty advance and then forgetting all about the manuscript.

Occasionally the number accepted from one of these sources is actually published and pushed, but the recipients of such service, at least during the past year can be counted on the fingers of one hand. Script payoff method has been found the safest all around. It obviates the cut-in, the cash payment, the jewelry gift, the publisher's wife footing the bill of the maestro's frau at some pleasure resort, or any of the trade's more circultous or subtle ways of returning favor for favor.

With the script advance procedure the publisher may continue his outspoken condemnation of the cut-in and cash payoff evil, without fear of a rebound, at meetings of the American Society of Composers, Publishers and Authors or the Music Publishers' Protective Association, while the bandsman or mike warbler may assuage his qualms by assuring himself that what he had engaged in was strictly a business transaction between writer and publisher. One of the first line publishers has a safe full of these leader and songster authored manuscripts, many of them both musically and lyrically impossible. But for each a substantial advance has been exchanged.

Chicago, Jan. 29.

In Chicago there is a young band leader who writes songs that publishers readily accept. Within the past six months he has placed eight his works among three firms, one of them taking three manuscripts. But to date not a single one has seen the printer.

KEIT-ENGEL DISSOLVE

Engel Assumes Full Charge With Keit Out

Keit-Engel, Inc., this week becomes Harry Engel, Inc., with Joe Keit out of the firm. Engel assumes all liabilities but there is no cash transaction as Keit is said to have overdrawn. This is said to have been the main reason for the breach between the two.

Engel's 100% ownership of the firm does not disturb the company's rating as BB in the ASCAP as all copyrights become transferred to Engel, Inc., from K-E.

The Isham Jones, Inc., subsid, for which Keit-Engel were sole selling agents, has been divested. Jones has taken his own music pub business into another building where he is operating. Engel may follow by moving into the same space, but for the present the old address continues.

It was because of Harry Link's inability to get along with Keit that Link, the professional manager, bowed out of the firm although holding a percentage interest as a lesser partner. Link has since connected with Donaldson, Douglas & Gumble, while Mel Morris has joined Engel in charge of the prof. dept.

Evolution of the present firm dates back to (Benny) Davis, (J. Fred) Coots & Engel, Inc., started shortly after the latter bowed out of Robbins-Engel. The three-firm at that time was financed by NBC but eventually that arrangement was split and Joe Keit bought into the company as senior partner.

LOPEZ BACK TO ST. REGIS

Chicago, Jan. 29.

Vincent Lopez band moves back to New York to open at the St. Regis hotel on Feb. 22.

Nothing yet set to re Chez Paree here.

Best Sellers

Sheet music business eased off slightly last week, with 'When Smoke Gets Into Your Eyes' moving up to vie for first place with 'Old Spinning Wheel.' Six best sellers for the week ending Jan. 26, as reported by distributors and syndicate stores in the east, are:

'The Old Wheel' (Shapiro).
'When Smoke Gets in Your Eyes' (T. B. Harms).
'Everything I Have Is Yours' (Robbins).
'Good Night, ittle Girl' (Morris).
'Did You Ever See a Dream Walking?' (DeSylva).
'One Minute to One' (Feist).

IRVING MILLS PACIFYING HYLTON

Irving Mills has placed Fletcher Henderson under personal contract but will offer Henderson to Jack Hylton or do anything amenable to the English maestro-manager, as part of Mills' good-will offer to the British bandman. There is some difference of opinion currently existing between both, plus threatened litigation, but Mills hopes to adjust everything when he reaches London. He is due to sail Feb. 16 on the S. S. Paris a week ahead of his Cab Calloway orchestra and colored company, which follows him on the 23d via the Majestic.

Hylton had been interested in importing Henderson to buck the Calloway tour, from reports, but Mills signed Henderson when the latter came into the N. Y. office offering his services. Just the same Mills states he'll endeavor to cooperate with Hylton as a gesture of good-will in view of Hylton's co-operation on Mills' tour last summer when he came over with Duke Ellington.

Murphy Probable MPPA Scout to Argentine

Edward Murphy, now connected with the copyright department of the Vitaphone Corp., may make the trip to Argentine for the Music Publishers Protective Association. Members of the latter organization are interested in getting an on-the-ground study of the new Argentine copyright law before undertaking to sell their wares in that country.

Murphy last year handled an assignment for the MPPA in Australia. There he straightened out a jam over synchronization royalties. Australian pubs claimed that they weren't getting their share of the sync money from American music men and prevailed upon their government to hold up the release of American-made pictures.

Before closing with him on the Argentine jaunt the MPPA has asked Murphy an estimate of the expense it would entail.

Rapp Band Co-op

Bridgeport, Jan. 29.

Barney Rapp's New Englanders reorganized while at Club Forrest, New Orleans. Rapp now out and band incorporated, a la Caso Loma, as New Englanders, with Abe Pardoll, violin, leading.

Ork due back north in home towns, Bridgeport and New Haven, before end of week.

TEST DRIVE ON PIRATES

Lawyers Make Survey of Bootlegging Lyric Racket and Recommend Meeting Fire with Fire—Police Couldn't Stop Practice

STARTS AT ONCE

Music publishing industry has come to the conclusion that the quickest and most efficacious way of destroying the bootleg lyric sheet evil would be to go into competition with it. This idea the music men as represented by the Music Publishers' Protective Association are putting into immediate effect. Project will be a co-operative affair and will for the time being be confined to the New York metropolitan area.

Instead of printing the lyrics on a single large sheet the publishers involved in the enterprise will turn them out in folios of eight pages, with the size similar to the regular piano sheet. Price level of the bootlegged variety will be met by selling these folios for five cents apiece. A six months' test period has been set for the proposition, and through it the publishers expect to find out whether the bootlegging of lyric sheets actually interfered with the sale of the words and music format, and also whether competition from the music trade itself can wipe out bootlegging.

Before deciding on the competition course the MPPA had a firm of commercial counsellors conduct a survey of the bootleg situation for it. This same firm, Engel & Van Wiseman, will have charge of the distribution of the lyric sheets and the study of the effect of this twist of the business on the sale of sheet music.

Monthly Estimates

John G. Paine, MPPA chairman, avers that a preliminary survey indicated that the lyric folio thing, if properly merchandized and controlled, could help stimulate the sale of sheet music. The commercial counsellors, he says, found that bootleg sources have been disposing of from 2,000,000 to 4,000,000 sheets a month nationally.

Publishers harbor the hope that the nickel lyric folios will at least serve to get the buyers back to playing the piano. With this accomplished, the music men are willing to take their chances on the eventual outcome of the lyric distributing idea.

CWA LAYOFF RELIEF

Upstate icians May Do Construction Work in Schools

Albany, Jan. 29.

State CWA, with federal co-operation, is going to create work for unemployed musicians, with projects thus far approved centered in Buffalo, Utica, Rome and Schenectady. The Washington CWA will foot the cost.

According to the tentative program, orchestras, bands and string ensembles will be organized. These later would give concerts in school auditoriums and other halls not only in the cities named, but in adjoining communities as well.

ROTATE SYMPHONIES

Cedar Rapids, Ia., Jan. 29.

Symphony concerts here and at Waterloo are rotating. Recently the Waterloo symphony orchestra, 90 pieces, made the trip to this point, 56 miles, to play in the municipal auditorium. Only expense item was transportation, by automobile.

In the near future ar Rapids organization will visit Waterloo to exchange a concert, only transportation costs. General admission to the visiti artists' concerts is free.

MCA-F&M in Co-operative Deal For Cafe Floor Show Bookings

New Copyright Bill

William Sirovich, Congressman from New York, is working on a copyright bill which he expects to introduce during the current legislative session in Washington.

He doesn't intend to bring the measure up before Congress has disposed of the new drug and food bill. Dr. Sirovich is on the House of Representative's Copyright and Patents committee.

HOTELS, CAFES, ASCAP FEES 'WAY UP

New licenses sent out by the American Society of Composers, Authors and Publishers to hotels, restaurants and night clubs call for fee increases running anywhere from 50 to 300%. Copyright combine figures that with the spurt given the dine and dance business by repeal it is entitled to the boosts.

Spots assigned the heavier tilts have, it is pointed out, been asked in recent years to pay negligible amounts. During the depression the Society's income from these sources dwindled away to less than 10% of its total annual intake.

One of the hotels whose license fees for 1934 have come in for a stiff nudge upward is the Pierre. Levy in this case has been jumped from $360 to $1,500 a year.

MCA CONTEMPLATES HOLLYWOOD AGENCY

Music Corporation of America is thinking of entering the film and legit agency field in Hollywood. Firm figures it would have an edge on placing singers, comedians and other talent appearing with its bands.

W. H. Stein, vice-president of MCA, is on the coast looking for film names to play eastern dates with bands.

Radio Divvy Off

Music Publishers' Protection Association's collection from radio sources fell off about 15% for January as compared to the previous month. Transcription plum distributed last week amounted to $5,400.

Figure, however, is 25% better than it was for the corresponding month of 1932.

Music Men's Party

Judge Hart of Buffalo, Jerry Vogel and other music men hosted at the annual get-together Sunday nite (28) at the Algonquin hotel, New York, to which were invited many old-time perfor .

They include vet songwriters, vaudevillians and others. Those who can afford it pay $3 per head; all others welcome as 100% guests. More than 100 attended.

Earl Hines in Dixie

Charlotte, N. C., Jan. 29.

Earl Hines, negro dance orchestra leader, and his 16-piece orchestra have been booked for one-night engagement at the City Armory here.

Will come directly to Charlotte from Chicago on booking handled by George Walker of the new Dixie Orchestra Service, Charlotte.

Chicago, 29.

-operative deal between Music Corporation of America and Fanchon and Marco for cafe floor show bookings is practically set. Bill Stei , MCA v.-p., is now the const straightening final details with Mike Marco.

Under the deal & M. will supply the floor shows and MCA the bands. MCA has been requested by many cafes to take full charge of their entertainment, both bands and floor shows, with MCA not fully in the position on its own to build individual floor revues, but have been content to spot single attractions. Under the new arrangements the cafe will be able to sit back and leave the entire entertainment problem to MCA, which through their connection with F. & M. will be able to handle the entire setup. F. & M. floor shows will shape as floor units.

First complete booking through this co-op arrangement will be in the Sherry-Netherland, Cincinnati, with Fanchon and Marco sending in the floor show and MCA spotting the Johnny Johnson orchestra. Opens Feb. 2 under a four-week guarantee.

BIANCO ARGENTINES SAIL FOR GREECE

Union restrictions were too tough for Eduardo Blanco, the Argentine tango maestro, and he sailed for an Athens, Greece, engagement on the S. S. Vulcania Jan 26.

Rosita and Damon brought them in after much Ellis Island trouble and finally they were permitted to engage only in stage work, radio and dinner concerts; but no dance engagements, which is their chief appeal. After the brief R&R vaude tour ended, Blanco partnered with another dance act, Tarrant and Dacita, but with that engagement over they sailed abroad.

Eddie Peabody's New Mgr. Is Rudy Vallee, a Pal

A friendship that dates back to some vaudfilm engagements when Eddie Peabody hosted Rudy Vallee during the latter's personal appearances has culminated in Vallee placing Peabody under personal management.

Banjoist opened with Vallee at the Hollywood restaurant upon Vallee's return from California. Peabody starts on a personal buildu with NBC this Sunday (3).

File Standard Code

'tandard music publishers h filed their code with the NRA authorities in Washington. Document is worded pretty much along the lines of the pop men's code. Eliminated from the standard covenant are the provisions standardizing prices and discounts.

No date has been set by the administrator of the NRA's publishing division for the first conference on the popular music industry's co

Jessel's Theme Song

orgie Jessel and Dave Franklin have titled the theme song they've written for the former's program on CBS, "Telephone Your Mother."

Mills Music, Inc., has accepte the script for immediate publication.

LONG-WINDED TITLE

Chicago, Jan. 2

In the competition of the longest song title is the new tune by Wendell Hall, Charlie Kallen and Earl Smith. Tag is 'Where the Dear Old Rockies Tip Toe to the Sea.'

Will be published by Forster.

Agent-ABA Get-together on Wald Bill to Redraft; Agents Organize Permanently; Arthur Lyons, Pres.

rom developments the weekend, following the forming of an organization of agents from all show branches to fight the agency licensing bill introduced in Albany by Senator Albert Wald, it appeared that if the bill reaches the State Legislature for a vote in any form, it will be a considerably changed bill.

Yesterday (Monday) Arthur Lyons, president of the new agents' association, and Ralph Whitehead of the ABA whose attorney, William Rapp, authored the bill as it now stands, got together for the purpose of rewriting the old bill or writing a new one that would be satisfactory to everybody concerned.

Whitehead stated that the ABA 'strenuously opposes the bill in its present form' and that the 'original draft was intended to cover only such attractions as came under the jurisdiction of the ABA. The Actor's Equity Association already has a very satisfactory bonding system.'

By the ABA's 'jurisdiction' is meant the vaudeville field, but the bill before the committee upstate purports to regulate agents in all departments of the show business.

A Mistake

'A mistake was made somewhere in the writing of the bill,' said Whitehead, 'because the bill originally proposed and the one introduced in the state senate by Senator Wald were two different bills.'

The original intention behind the ABA's sponsorship of the proposed law was to protect the actor against gyp vaudeville booking methods and assure him of getting paid for his work. Whitehead stated that if the agents can formulate a substitute plan which will reach the original objective, it will be heartily endorsed by the ABA.

As a result of the get-together, it's now reported likely the bill will be redrafted to license and control booking offices only. Original bill failed to differentiate between bookers and agents.

The agents' organization meeting at the Astor Thursday night (25) was a hot session. Arthur Lyons' plea for recognition of agents as an important factor in the amusement industry carried him into the presidency. About 250 attended.

Chiefly organized to combat the licensing bill, the association may become a permanent body.

Officers

Officers elected besides Lyons are: Alex Gerber, first v.p.; Charlie Yates, second v.p.; Max Hart, honorary v.p.; Maurie Rose, secretary; Edward S. Keller, treasurer; Al Rickard, sgt.-at-arms. Jules Kendler is counsel for the organization.

Same temporary board of governors as announced last week, containing two representative agents from each field, will hold over until a permanent body is elected. Meanwhile, by-laws will be formulated.

Committee named to work on the Wald bill comprises George Goldsmith, Arthur Lyons, Sam Shannon, Maurie Rose, Jules Kendler.

Out of the Thursday night attendance, 138 became paid up members on the spot, paying the initial $5 dues. Title adopted by the membership for the new organizations is National Association of Theatrical Artists' Representatives, Inc.

Bolger Blows

Pittsburgh, Jan. 29.

Ray Bolger, featured in the tab of Earl Carroll's 'Vanities', has turned in his notice and leaves the troupe Feb. 15 in Washington. He plans to vacation in Florida for a month.

Bolger may go into Lee Shubert and Harry Kaufman's revue due this spring.

WESTON REJOINS F&M

Hollywood, Jan. 29.

Scotty Weston, who was with the Fanchon & Marco units for six years and then opened his own dance school in Oakland, is again with the F. & M.

Now heading the tap dancing department of the F. & M. school of acting.

MARCUS' DENVER $6,000

Three Shows in One Day. After Barred From Auditorium

Denver, Jan. 29.

After being barred from the municipal auditorium, because the chief of police said he didn't like the costumes and advertising, A. B. Marcus took his 'La Vie Paree' into the Broadway and packed the house three times in one day. First time Denver has had three shows in one day and the gross was around $6,000.

First show :15, second at 8:30 and third at midnight. Billboard company refused to post the 24-sheets until the women were covered.

Troupe left for Sacramento Friday morning (26), thence to San Francisco.

VARIETY CLUBS AIM AT NATION'L ORGANIZATION

ittsburgh, Jan.

the organization of a national body, representatives of Variety Clubs from Pittsburgh, Columbus, Detroit, Cincinnati and St. Louis met here yesterday (Sunday) to elect officers and adopt a constitution. Body will be known as Variety Clubs of America. Pittsburgh is the founders' site because the parent chapter was formed in this city seven years ago.

Variety Clubs of Albany, Buffalo and Cleveland, now being formed, had members present. In addition to John H. Harris and Harry Goldstein, of Pittsburgh, meeting was attended by George Tyson, St. Louis; William Gehring and I. Libson, Cincinnati; Jack Flynn and Ed Kirchner, Detroit, and Duke Clark and W. James of Columbus.

Membership now totals 600 with the following cities requesting charters: Buffalo, Denver, Albany, Chicago, Philadelphia, Atlanta, and Washington.

Unit Adds Gilda Gray And Changes Its Name

Chicago, Jan. 29.

Will Harris has renamed his unit 'Beauty on Parade.' Formerly called 'Artists' Models.'

Gilda Gray has been added to the show which also has Don Zelaya, Darling Twins and Burns, Morlarity and Burns besides the Abbott line of dancers. Now playing Wisconsin time.

Bunny Bryan, formerly ahead of Guy Lombardo, has joined this unit for advance.

Murphy Sailing

Bob Murphy, with his act and family, sails Feb. 3 on the Ile de France for two weeks in London, opening Feb. 12 at the Palladium.

Playing St. Louis currently, where he closes Thursday (1), Murphy will have to fly to New York immediately after the last show to make the boat.

From the Palladium, Murphy goes to the Holburn Empire for a week. Dick Henry (Curtis & Allen) set the dates.

Back to Vaude Names

Chicago, Jan.

After a full four weeks of units the RKO Palace reverts back to vaude on Feb. 9, with Belle Baker and Gregory Ratoff in for headline purposes.

Week following bills Jack Haley and Benny Rubin.

LIPTON STEERS SALLY

Chicago, Jan. 29.

Dave Lipton, former Balaban and Katz p. a., goes ahead of Sally Rand as personal rep. and press contact.

Miss Rand is expected to hit a 40-week trail under the Fanchon and Marco eye. Besides vaude dates there's a likelihood of several nite club bookings.

Admiral Laurie

It's Admiral Laurie now. They made Joe, Jr., a marine captain last week, though for parlor purposes only.

The boat is in the Laurie family living room on West 46th, after a presentation by Standard Oil of N. J. It's the model of the Archibald, first American merchant ship sunk in the last war, stretches six feet in length, weighs 200 pounds and is giving the Admiral Joe considerable worry. He may have to add another room to house to hold it.

Saranac Lake

By Happy Benway

Tommy Vicks, model and official greeter of the san, returned to the lodge after a two-week siege in Beantown.

Frisco DeVere operated on by that next-to-shut artist of cuttery, Dr. Wariner Woodruff, now sitting up at the Northwoods San.

Fred Rith, who tried three weeks of Bronx ozone is back airing at the lodge. An 82-year-old blind mother enjoyed her boy's visit. Fred gained weight.

Fred Buck, ex-banjoist of Fred Waring's Pennsylvanians, was ogled by two of Waring's boys, viz., Curley Cockerill and Scotty Bates, who put the oke on Buck's condition.

New medical staff routine under the watchful eye of Dr. George Wilson, who is ably assisted by Dr. Leach, Dr. Huntoon, Dr. Dworkin; Rudy Plank and Peggy Beauchene, the head nurse, is bringing many of the ozoners into the 'arrested case' class.

About 100 natives motored to Dannemora to witness the annual show...John Louden has licked it. The old Scot is sitting up once more ...Harry Namba back to bed... That ever faithful curer, Elsie Johnson, holding up nicely. Ten years of that bed thing and still smiling ...Joe Reilly, I. A. boy, downtowning at times...Victor Monroe weathering a siege of this, that and the other. A game fighter...Helen O'Reilly, Bert Ford, Doris Hagedorn, Leonard Cowley, Mannie Lowy, all downtowners, all doing the comeback...Angela Papulis, Northwoods san, feeling so-so. This sunshine girl, who is the pride of Saranac, is fighting one big battle ...James Marshall looks like he knocked out old man illness...Are you writing to those that you know that are sick, here and elsewhere? ...Bobby Hatz will Brooklyn it after a two-month stay in our hilltop city...Murray Weston wearing coming-out clothes and will Broadway it soon...Fred Bachman, now on a wishing diet. He looks at the Chicago Examiner and wishes for the Loop...Ben Violini and frau ogled the lodge between ski and toboggan slides. Reminiscing with Ben Schaffer about the good old half-dollar days...Alice Carman progressing on a 24-hour bed diet ...This column has been the means of furnishing over 200 personal answers concerning the welfare of the sick during 1933.

Kate Smith, Lake Placiding for a vocal rest, camped at Mirror Lake while easing the pipes...44 below zero to 52 above, then rain to 12 inches of snow, left everybody with a sore Adams apple...Leonard Grotte leaves the san to private cottage-it at Old Military Estate. His frau will cook the eats for him... Joe LaToy (LaToy Bros.) resting okay in Southbridge, Mass., after a slight auto mess...Pauline Price now upping for three meals. Did the comeback in three months... Ethel Jones, newcomer, left the bed department for mild exercise...Sal Ragone gets the big final go home O.K....Since the holidays plenty of entertainers imported up here, hotels and night clubs using them... Maurice Langerman, Boston manager of Howard Clothes, now a member of our Good Samaritan Club.' Good deeds to the needy are never forgotten...A. B. Anderson, curing manager deluxe, back from a Connecticut vacash...Armand Monte, up for one meal a week, features the Sunday dinner...Floyd Yando, taxicab artist, now caters to all the showfolk patients...Archie Goulet was broncoscoped by a flock of medicos, who are trying to locate a leak...Louie Rheingold, writing a new song, 'Temp, Temp, Temp, Stops the Boys From Marching.' Looks like a hit...Dorothy Harvard bedding it with a look-over for an op. Holding up nicely...John Dempsey, Boston, I. A., boy back up here checking up. Gets the nice report on the oke side, so he will Boston it, slinging scenery...They are still talking about Lowell Thomas and his stories. His visit up here was a tonic for the bed gang.

Vaude's Big Chance

(Continued from page 1)

thing that's never happened in vaudeville—the concentration of representative members of the profession in one room for a common purpose.

Never before has there been a representative gathering of vaudeville people for constructive purposes. At tomorrow's session the actor will have the same liberty to speak as the circuit theatre operator. The agent, booker, producer and everybody else concerned with vaudeville is invited to speak.

Rewrite On Code

A request for an individual code for vaudeville is understood to have been rejected. It is Division Administrator Sol A. Rosenblatt's reported belief that vaudeville is now so intertwined with the exhibition of pictures that each is pertinent to the other, and the inclusion of both under the same code, as at present, would be proper. Also, that the writing of a separate code for vaudeville would take up much valuable time and necessitate unnecessary expense. The same ends can be served, in the opinion of the Code Authority, through the rewriting of the already adopted vaudeville section of the picture code with such revision to cover all phases of the variety business.

The vaudeville code as it stands is generally conceded to be inadequate. This was not learned by Administrator Rosenblatt until after it had been written and passed. First indication of the code's shortcomings arrived with the filing two weeks ago of requests for revision by the new organization of vaudeville producers. Since then, from account, the Administrator has been informed and convinced that redrafting is imperative.

At the Washington code hearings last year the section covering vaudeville was handled as an unimportant offshoot of the picture code, due to inadequate representation. The theatre representatives, more concerned with picture problems, merely delved into generalities on the vaudeville end and the only part of the vaudeville trade represented prominently at the Capital was the chorus girl.

The Code Authority now offers the rest of vaudeville an opportunity to write itself into the code in the belief that through the code vaudeville can redeem itself, put its actors back to work, and help the theatres. If this vaude move gets over it is estimated it can put 10,000 people to work, counting stagehands, musicians, etc.

A surprising shift of sentiment for vaudeville has sprung up lately from that section of the picture industry represented by producers. Members of the film business, some of whom had much to do with vaudeville's fall, are now talking of encouraging that same vaudeville as an aid to the financing of picture production.

It has been found that for one major theatre circuit the discarding of vaudeville resulted in a loss to that film distribution end of about $1,500,000 a year since 1928. That loss is attributable to the decrease in grosses in theatres that formerly played vaudfilm but now play films only, with the consequent reduction in the pictures' percentage of the gross along with the reduction in theatre overhead. That $1,500,000 difference, many picture people believe, would justify the return of vaudeville to the theatres not only as an aid to the theatres but to help the picture end as well.

Rezoning as Factor

Another and perhaps even more effective wedge for vaudeville restoration may develop through the rezoning of picture theatres on a basis of product release. It is the Code Authority's aim to reshape the film protection customs now prevailing in picture distribution in order to provide some relief for Grade A theatres not affiliated with a producing company. The intention is to divert some of the A product to the independent A theatres away from the affiliated B theatres. The latter, lacking the erstwhile protection on film releases, would be faced with quite a problem. It's considered very likely that added support for the B houses may be stage shows.

The committee to preside at tomorrow's meeting comprises: Edward Schiller, Sam Dembow, Leslie Thompson, Joseph Bernhard, George Skouras, Jack Partington, Henry Chesterfield, Ralph Whitehead, Charles B. Maddock, Marty Forkins.

A letter, as notification of the meeting, mailed out Saturday (27), by the committee, and signed by John C. Flinn, read:

'You are cordially invited to attend a meeting of a Committee which has been appointed by the Code Authority of the Motion Picture Industry at the suggestion of Division Administrator Sol A. Rosenblatt to investigate vaudeville actor labor conditions under provisions contained in the Code of Fair Competition for the Motion Picture Industry, Article IV, Part 2.

'The meeting will be held in the East ballroom, 8th floor, Hotel Astor, Broadway at 44th street, at 2 o'clock P. M. on Wednesday, Jan. 31, 1934.

'The Committee has been requested to make a report to the Code Authority of the Motion Picture Industry early in February and you are urged to attend the meeting prepared to furnish the Committee with any written or verbal suggestions with respect to provisions in the Code pertaining to the subject of vaudeville actor labor.

'Those desiring to speak will kindly signify their intentions in advance by communicating with the undersigned in writing.'

Letter was sent to Dorothy Bryant, Emily Holt, Maurie Rose, N. E. Manwaring, Charlie Freeman, Marvin Schenck, Izzy Rappaport, Steve Trilling, Arthur Fisher, Pally Marcus, Abe Lastfogel, Arth Lyons, Chester Hale, J. H. Lubin, Arthur Knorr, Frank Cambria, Russell Markert, Florence Rogge, Leon Leonidoff, Arthur Willi, Bill Howard, Harry Kalcheim Boris Morros, Jesse Kay, Gus Sun, Irving Yates, Idney Piermont.

Ralph Whitehead, on behalf of the ABA, wired Flinn that that organization would decline to attend and sit on a committee with Henry Chesterfield of the NVA, on the grounds Chesterfield represents 'a company union.'

'KNEE-ACTION' BALLYHOO

Dallas Police So Dismiss Turmoil Over Marcus Show

Dallas, 29.

Much too tame, if anything, thought Dallas of Q. B. Marcus' censor agitating show, 'La Vie Paree.'

After much ballyhoo from Houston, where things supposedly got so Fahrenheity that a morning matinee was staged for the Mayor et al., following cancellation of the show by New Orleans and San Antonio, Dallas went strong for the midnite show. But inebriates were plentyful and most of the laughs resulted from horseplay on the dark side of the footlights.

No censor preview attended the local date. Town's police chief, previously approached by pre-excited moralists, figured it merely knee-action ballyhoo. This town doesn't own a censor and in the midst of the 'La Vie Paree' affair, the city manager iced a plea to hire one.

Honey Hank Galveston's First Tab in Decade

Galveston, Jan. 29.

Ned H. Rao brings to Galveston first tab musical comedy in decade, featuring Honey Hank.

Spotted on Market street between two saloons and opposite Queen (Publix).

B&K Stagehands Talk

Chicago, Jan. 29.

B.&K. and the stagehands' union are in conference to discuss changes in the present setup backstage at the three major B.&K. nabe houses, Uptown, Marbro and Southtown.

May result in the increased employment of stagehands upon the former type of contract, which calls for a double shift.

PALACE DROPOUTS

Palace, New York, had two casualties on last week's bill. It forced a pair of substitutions in mid-week. Earl Van Horn (Van Horn and Inez) sprained a leg ligament and was forced out. Ross Wyse, Jr., left the show due to the death of his wife.

Three Kanes and Bellett and Lamb were the replacements.

Team Joins Unit

Pittsburgh, Jan. 29.

Mary and Bobby, dance team, joined 'Spices of 1934' (unit) here last week at the Pitt.

FUTURE OF NVA IN DOUBT

RKO Sets $5,000 Limit on Units; Otherwise Must Play Percentage

RKO has set $5,000 as the maximum straight salary, or guarantee, figure for unit shows in the future. Any money over that will have to be drawn on a percentage basis. There is no set scale for percentage deals over the maximum guarantee.

Recently RKO has paid as high as an $8,500 guarantee, besides percentage for name units. Majority of these shows drew abnormal business but it was usually found at the end of the week that, despite the big gross the net was shaded red due to the overhead. And when it so happened that a high-priced name unit didn't draw enough to exceed its guarantee and share in the percentage the theatre found itself in the box for the guarantee.

Price of most of the name shows was necessitated by production costs and running overhead, with casts of 50, sometimes more, prevailing. Under the $5,000 edict producers who stage shows with RKO time in mind will have to guide themselves accordingly.

Among the name units RKO has booked and played this season over the $5,000 mark, with their salaries, were: 'Strike Me Pink,' $7,000; 'Scandals,' $8,500; 'Vanities,' $8,500; 'Take a Chance' (Olsen and Johnson), $8,500; '50,000,000 Frenchmen,' $6,500; 'Artists and Models,' $6,500; 'Crazy Quilt,' $6,500; 'Greenwich Village Follies,' $6,500, all plus per-

It's All Units

With Charlie Freeman booking theatres again, Mrs. Gerson's Grill, where he usually lunches, has become a sort of unofficial New York booking office for the unit producers and agents.

Coincidentally, the restaurant's business has improved. Basil Gerson, when asked whether liquor was responsible, replied:

'No, The

Expect Pitt Stanley To Go Stage Again; House After Cantor

Pittsburgh, Jan. 29.

Reported negotiations of Warner Brothers with Eddie Cantor for a local week indicates that the deluxe Stanley will shortly follow its Loew rival, the Penn, back to stage shows after two years of straight pictures.

Penn returned to presentations this week with 'Vanities' (tab).

Understood date for which the Stanley originally tried to get Cantor fell through but that he will come on late in February, at which time the WB house will resume its stage policy by starting out with a big flash.

Penn, with its first stage show in two years current, goes straight pictures for a week Friday (2) picking up again a week later (9) with Amos 'n' Andy.

LONDON'S 'CRAZY SHOW' REHEARSING AS UNIT

A replica of the London Palladium's 'Crazy Show' idea is in production as a traveling unit over here. Joe Fanton, actor, purchased the American rights from the English variety house and arrived in New York last week. Illy Jackson is the producer.

Show starts rehearsals Feb. 1 with a cast including Herb Williams, Three Blue Streaks, Royal Moorish Troupe, Joe Whitehead and Rene Garvet, plus Fanton.

Line will be the London Gaiety Girls (16) whom Fanton brought over with him. Otherwise show is all-American, but built along the Palladium lines. Troupe will number about 35.

Theatre Mayor Will Sing 'Em to Silence

Pottsville, Pa., Jan. 29.

Claude A. Lord, new mayor of this city who has theatre interests has called a meeting of citizens for February to discuss municipal problems. The Mayor has arranged to have song sheets distributed to all those present and announcement will be made that when any speaker, no matter how prominent reaches a time limit, a signal will be given, musicians will play and everybody is expected to start singing.

SAM LEWIS' LONG STAY

Hollywood, Jan. 29.

Sam Le (Lewis and Dody) in town for si. onths because of the illness of his wife who accompanies him.

Sam Dody will enter the insurance biz with his brother, Dan, in New York.

Adds Two Days

Utica, Jan. 29.

he Colonial has increased its vaudeville. Using three acts Fri days and Saturdays, it has added the same number Wednesdays and Thursdays.

3,386 Miles Aboard a Unicycle, On a Bet

Los Angeles, Jan. 29.

Walter Nillson completed a 3,386 mile jaunt from New York to San Diego on a unicycle in 117 days, winning a bet from a Canadian capitalist that he would make the tour in less than five months. Started from Manhattan Aug. 26 and was held up 18 days by bad weather.

Original wager was to make the trip to San Francisco, 3,900 miles, but a slight illness brought about a compromise to pay 60% of the bet.

Ilson will remain here about a month and then return to Europe where he had resided for more than a year before starting the Coast trip.

FRIARS MOVE AGAIN

in Hollywood Theatre Idg. On Broadway

The Friars have moved the club's temporary quarters from the Astor hotel to the fourth floor of the Hollywood theatre on Broadway.

Club's new home will be the penthouse in the same building, which is being extensively remodeled. Lease was passed on by Judge Frederick E. Goldsmith for the club. He made a stipulation that elevator service, light and heat must be supplied 24 hours daily.

Joe Weston, M. D.

It isn't Joe Weston, of Weston and Eline and Weston and Lyons, any more. It's Dr. J. Sinton Weston now. he Dr. means M.D., and the location is South Coventry, Conn.

Weston was a doc before turning vaudevillian but didn't advertise it, he says. He married recently.

MARCUS ADDS ACTS

Los Angeles, Jan. 29.

Charles Hugo, Oriental booker, is adding six vaude acts from Los Angeles to the 45 performers already spotted in San Francisco for the Marcus show, skeded to leave on 16 weeks' tour of the Far East on Feb. 8.

Johnny Beck is auditioning the Los Angeles units this week. First stop for Marcus aggregation will be Yokohama.

COIN ON HAND CAN LAST TILL APRIL

Letter to NVA Fund Members Calls Financial Position 'Impossible'—Should Sanatorium Close Solution Would Be Other Nursing Homes for Patients

CIRCUITS' DISINTEREST

That the NVA in all its phases, including the New York and Saranac Lake ends, is in dire need of funds, and in danger of collapse should no new financing be forthcoming, was revealed by the NVA Fund secretary in a notice sent last week by Martin King to members of the NVA Fund.

Letter states a meeting has been set for today (Tuesday) to bring the NVA's precarious state to the attention of the fund members and 'get an expression as to what disposition, if any, you want to make of these properties, or to devise ways and means to continue with the work.'

That the NVA has sufficient funds with which to operate only

NVA Letter

, 23, 1934.

To the Members of the National Variety Artists Fund:

Notice is hereby given that there will be a special meeting of the members of the National Variety Artists' Fund in the director's room of the Variety Managers Protective Association, Inc., on the ninth floor, 1600 Broadway, New York City, on Tuesday, Jan. 30, 1934, at 2 o'clock p.m. This meeting is being called pursuant to a resolution passed unanimously at a meeting of the board of directors of the fund, held Jan. 23, 1934.

Your board of directors finds it impossible to provide further money to carry on the charitable work of the fund which has been conduced by it for the past 15 years, taking care of the sick and unfortunate of the profession.

We have a hospital at Saranac Lake which cost $1,000,000, a clubhouse in New York which cost as much, 10 endowed beds in French hospital which cost $75,000, a burial plot in Kensico Cemetery for 1,000 graves, which was purchased for $50,000, and we are now at a point where we have no means to carry on this work. The object of this meeting is to bring these matters to your attention and get an expression as to what disposition, if any, you want to make of these properties, or devise ways and means to continue with the work.

Owing to the emergency created by this situation, your presence at this meeting is most necessary.

(Signed) *Martin E. King,*
Secretary.

until next April was the opinion expressed by William J. Lee who, with Henry Chesterfield, is now running the NVA's affairs.

NVA Fund's board of irectors, besides Lee, who is third vice-president, and Chesterfield, who is secretary, is composed of Pat Casey, president; Sam Dembow, first . p.; Moe Silver, second v. p.; Martin King, secretary; Sam A. Scribner, and Leslie E. Thompson. Circuits represented through members on the board are RKO, Warners and Paramount.

$250,000 Annual Cost

The NVA's financial structure rests chiefly on the net from the annual April fund drive through

(Continued on page 51)

Whitehead Repudiates All Schneider Charges; ABA Awaits Action by 4A's; Bobby Clark, Too Ill, Resigns

Surrounded

Irv Brecher was stopped by a mugg for a handout and invited the fellow into a restaurant to eat. Six other guys followed them in.

'They're with me, mister,' the bum explained, ' is a unit.'

WYNN'S VARIETY ROADSHOW AT $2.75

Ed Wynn is returning to the stage Feb. 19 and will tour for the balance of the season. Idea of using 'The Laugh Parade,' which was the revue from which he stepped into radio, is out. Performance will be along vaudeville show lines, with the comic appearing in bits throughout. Show will be billed 'An Evening With Ed Wynn,' the top will be $2.75 and bookings mostly in auditoriums.

Show will cost $12,000 weekly to operate. Few settings, with drapes principally used. Production ruled out to keep down back stage expense. No performance will be given Tuesdays, which evenings Wynn will continue on the air. Although expected to have the rating of being a vaudeville show, there will be but eight performances weekly, an extra matinee being inserted to even up for the blank Tuesdays.

Wynn may play on Broadway, but plan is for a New York engagement of only two weeks. Opening date out of town not yet decided.

SHIFFMAN-SHAPIRO MAY ASSUME N. Y. PALACE

Harry Shiffman and Jack Shapiro, who took over the Cameo, New York, from its owners, with RKO stepping out, are reported likely as operators of the Palace with negotiations on for that house. No advance thought as to whether vaude would continue at the Palace should a deal be closed.

Shiffman is the head of the Brill circuit, important New York indie chain. Shapiro is of the M. Shapiro & Sons theatre contracting firm in which the late Sol Brill was financially interested.

Doubling Tour

Hollywood, Jan. 2

Everet Cummings is sending a unit of five acts, m.c'd by Gene Morgan, cluding original doubles of picture s on a tour east opening at the Golden Gate, San Francisco, Feb. 8.

Unit is to be strictly exploitation with the doubles of screen personalities to be ballyhooed inside and out of the theatre. Doubles claimed to be used in the act are those of Garbo, Joan Crawford, Constance Bennett, John Gilbert, Joan Blondell, Glenda Farrell and Laurel and Hardy. All of these are to be used in portions of the stage entertainment.

Unit booked by Fa con & Marco office.

Blanket denial of all allegations contained in charges made against the Actors' Betterment Association by its former counsel, Irving Schneider, have been filed by the ABA's executive secretary, Ralph Whitehead. Affidavits and other evidence in the ABA officer's behalf are being compiled for delivery to the Four A's.

Schneider, charging the ABA's recent elections were illegal, funds had been misappropriated and the organization was under one-man control, petitioned the Four A's to refrain from granting an American Federation of Labor charter to the ABA.

The resigna ion Thursday (25) of Bobby Clark (Clark and McCullough) as president of the ABA, after holding office for but two weeks, was necessitated by illness. Clark's attorney, Mathias L. Connes, stated his client 'wishes it distinctly understood that his act is not to be construed in favor of the contentions of any individual or group of individuals,' declaring, in other words, that Clark's retirement bore no relation to the Schneider charges. It was declared by the ABA that Clark's state of health would have forced his resignation anyway.

Ted Lewis, first vice-president, moves up into the ABA presidency pending the holding of another election, for which no date has yet been set.

Regarding funds, Schneider charged that a resolution passed by the ABA board of governors diverting moneys collected on dues to a separate account, and not to be touched until a charter had been obtained, was disregarded by Whitehead, with the money used for the club's operating expenses.

Whitehead offers the minutes of the board meeting referred to by Schneider in repudiation of the latter's charges. The minutes, according to Whitehead, disclose that the then vice-president, Georgie Price suggested a separate account for the dues money, but he was asked by other members of the board by what other means the ABA could raise funds to carry on. Price, according to the minutes as quoted by Whitehead, could offer no alternative so the matter was dropped, with no resolutions made.

Elections Not 'Framed'

As for the elections, Whitehead states they were properly held, with the nominations made according to correct parliamentary procedure, and denies Schneider's allegation that the nominees were 'framed' by him in advance.

The Four A's is expected by Whitehead to act on the charges some time this week.

Trapezist Falls 20 Feet, Audience Didn't Know

San Francisco,

Pauline Loretta Smith of Pauline Loretta and Co. is improving at Mary's Hospital here after a 20-foot fall from trapeze to stage of the Fox last week.

Stage electrician saw her miss and blacked out before she hit the stage, curtain being lowered before the audience knew what had happened.

Goodrich and Shaffer were rushed in by the Bert Levey office to substitute.

Two More Units

Curtis & Allen-Lyons & Lyons are resurrecting two more Shubert stock revue titles, 'Passing Show' and 'Gay Paree,' for units. Castin on former starts this week.

Same combination has revived the Shuberts' 'Greenwich Village Follies' and 'Artists and Models' titles and material for units so far.

IN PERSON

America's Most Beloved Songster

MORTON DOWNEY FIRST AGAIN!

First to win acclaim in Screen Musicals "Syncopation" 1928.

First Feature Artist of Columbia Broadcasting System.

First to win national recognition on commercial program (Camel).

First Radio Artist to become valuable stage and in person attraction.

First to win 17 Radio Popularity Contests in two successive years (1931-2).

AND NOW

FIRST RADIO PERSONALITY TO SUCCESSFULLY PRODUCE HIS OWN MUSICAL REVUE

●

Many thanks: To the Interstate and RKO Circuits, their managers and staffs — To the Press; Dramatic, Screen, Radio Editors and Columnists —for their many kindnesses.

●

Management
COLUMBIA ARTIST BUREAU

big news!

RKO

ANOTHER $19,000 WEEK

In an $8,000 house
Main Street Theatre, Kansas City

The first engagement of 1934 RKO tour with 10 weeks to follow.

• • •

Recent sensational new highs on INTERSTATE tour (just completed).

$19,000
In a $4,500 house
Majestic, Dallas

$22,000
In a $6,000 house
Metropolitan, Houston

THE GOLDEN VOICE OF RADIO, STAGE AND SCREEN

MORTON DOWNEY

with his company of 40 ARTISTS in his musical revue.

"MELODY and MADNESS"

Featuring

FRANK and MILT BRITTON

AND THEIR BAND
with Walter (Mouse) Powell and Tito

RUTH FORD

SINGING ENSEMBLE——MALE OCTETTE
BEBE BARRI'S DANCING BEAUTIES and OTHERS

• • •

A Show Proclaimed by All Theatre Managers and by the Press as the Finest, Fastest, Most Modern Unit on the Road Today—And

A PROVEN HIGH POWERED BOX-OFFICE ATTRACTION

Produced by Morton Downey — Staged by Macklin Megley
Music and Lyrics by James K. Hanley and Benny Davi
Musical Director, Phil Philips — Company Manager, Gordon Graham
Barney McDevitt, Publicity

RKO ROUTE:—Omaha, Jan. 26—Sioux City, Feb. 2—Des Moines, Feb. 6—Minneapolis, Feb. 9—Davenport, Feb. 16—Cedar Rapids, Feb. 20—PALACE, CHICAGO, FEB. 23—FOX, DETROIT, MARCH 2 and all points east.

Personal Direction—HUGH C. ERNST

MORTON DOWNEY OFFICES
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VERA McCURDY,
Secretary

UNIT REVIEWS

A NIGHT IN PARIS

(FAIRMOUNT)

Fairmount, W. Va., Jan. 25.

'A Night in Paris,' presented by Kane Bros., played midnight show at Fairmount here to a large audience at $1 top. Was first road show to appear on any local stage since a poor version of George White's 'Scandals' made a one-night stand here in 1925.

This unit, patterned after the Marcus show, is traveling in autos and busses and making one-night, midnight show stands. It has been out three weeks and still is having production trouble. On appearance here the Kanes were forced to bring in a new orchestra because the original band quit the show at Wheeling. New band was worse than none at all. Jack Kane said he'd let 'em go and try again.

Show has chorus of 16 girls, one shy of the orthodox 16. Carries some good scenery and a bright wardrobe. Buddy Kane carries the comedy. Ramona Ray does her specialty.

Billy ('Swede') Hall and Georgia Hall present Billy's familiar old act in which he's the Swedish serving girl. This act scheduled to leave the show at the close of this week. Cleo, Ted and Elinore, adagio trio, present ordinary routine of simple leaps and swings. Billy Crooks is the tenor. Advertised features are the 'girl in bronze' and the 'original Parisian fan dancer,' doing an abbreviated version of the Sally Rand routine. Finish is bolder than Sally's.

Show went from here to Steubenville and then doubled back to Clarksburg for midnight performances. Kanes say it will stay out as long as the money rolls in, and business has been good thus far. Advertising says 50 people with the show. There must be 40 at least.

SHANGHAI FOLLIES

(SOUTHTOWN, CHICAGO)

Chicago, Jan. 24.

This is the Long Tack Sam unit with Sam's standard vaude turn furnishing the backbone of 60 minutes of clean-cut, satisfying entertainment. It's full name at present is 'Shanghai Follies of 1934' and that tag may be switched to 'Shanghai Shambles.' But whatever the name, this unit will deliver.

There is little need to dwell on the Long Tack Sam act. It has played the best there is and has never missed. Sam is a showman. That he now has box-office value added was demonstated at this far southside spot where the show is playing its fourth week in Chicago. At the supper show Wednesday with a picture, 'Man's Castle' (Col), which starved downtown, house was practically capacity downstairs.

Line of 12 girls in this unit are on and off a number of times for pleasant routines. They are costumed well as is the entire unit. There are a couple of drops in this show that are knockouts and evidently cost plenty. Sam hasn't spared any currency in dressing it up.

Regular Sam vaude act is segmented and spaced through the running of the unit, the turn interrupting itself to go into production numbers and comedy, the latter having recently been added and making the final touch for an all-around entertainment revue. Danny White is in for two eccentric comedy dances, the first as a Chinese coolie being particularly effective.

In here for a spot of their own are Harold Boyd and the three Jigsaws, Boyd being formerly of the Runaway Four. Plenty of hokey laughs here and for the most part suitable for this unit due to pantomime comedy. Boyd might cut down one or two bits that veer off the middle of the road. They don't exactly belong in a unit with Sam, who has never gone offside for a laugh.

Sam's two daughters, Mi-na and Ne-sa, are working more than usual in this unit, delivering femme entertainment nicely in duo warbling, tap and toe dancing and Ne-sa's acrobatic and violin dance specialty. Also lead the chorus in most of the numbers.

Sam himself is through the entire unit, building every routine to the top. On his own is selling magic. M. Ling for the Chinese juggling, the diabolo spool spinning and the smash finale bar acrobatics. *Loop.*

ARTISTS AND MODELS

(PALACE, CHICAGO)

Chicago, Jan. 27.

Impression of 'Artists and Models' is that of two standard vaude acts suddenly discovered at the Star and Garter. And in the entire show there are two entertainment sessions. That's when the two standard vaude acts are left to themselves in 'one.' The strippers and blackouts can be purchased on West Madison street for half the Palace price.

If the theatres are going to continue getting such units they might as well forget about the whole thing. There are far better ones around for $2,000-$3,000.

This unit is a slapped-together affair that's getting by on a fad and a title, plus the undercover use of those two vaude acts, Jans and Whalen and Jimmy Savo.

First, there's Savo, who is back in this theatre on a couple of months' repeat and still doing the identical act as before. But that's okay, because Savo can repeat. Jans and Whalen make up another 20 minutes of the show on standard material which, with Savo's encore time, runs the vaude stuff up to nearly 40 minutes. Which leaves only 35 minutes of the unit's 75 to wallow in the depths with cuticle display and bathroom blackouts that weren't funny, and finished in the alley.

'Artists and Models' is waste of the great bulk of the 41 people and 15 hanging pieces. With one more act and the traveler, it might have been a real show with just Jans and Whalen and Savo.

Opening mirrors the opening scene of 'Greenwich Village Follies.' Studio scene with huge palette on which each color is represented by a girl and in the center a flash of nudity for the first femme display, and meaningless.

Chorus went into 'one' for some leg work while the stagehands plus the three carried by the show set up for two punchless blackouts. Back for another chorus routine led by Joe Herbert, warbling, and Kendall Capps doing some neat acrobatic dancing.

Just when show is going under, Jans and Whalen arrive with the oxygen tank in the form of a socking vaude routine. Production number followed. Then that hard-working chorus again added to the running time with a military tap and formation sequence. Two more blackouts that were worse than the others and then back to full with a trio of gals out of the chorus warbling sadly to introduce another burleycue posing flash. More blackouts all from burlesque and from 1924, being such stuff as 'we've been lucky so far.'

Another production number that wearied the audience, and when things looked blackest, Savo arrived in the emergency with his vaude turn to perk up the audience. And then the whole thing was over with another flash of femme flesh.

50,000,000 FRENCHMEN

(BRANDEIS, OMAHA)

Omaha, Jan. 24.

First of three expensive stage units scheduled for the Brandeis is this 70-minute Anatole Friedland tab production of the legit musical. This is the most expensive show to play since house opening last October, and tap raised from 55c including tax to 69c for the week.

Local autdiences verdict seems to be that even a mediocre musical tab is preferable to those collections of vaude acts which are melted together and waved at 'em as a unit. This one rates better than mediocre by a good stretch and is the best offering to play a stand here in upwards of a year.

No name dominates the billing or the playing, which makes the show the thing. Program lists some 17 as principals in the cast of more than 50, and of these Venita Gould, Richard Lane, Al Norman, Susan Jayne, Francis Black and Esther Lloyd get most billing and do most performing.

With the already popular music offered in its intended setting, extraordinary work on sets and costumes, line of 26, twice the number carried by most units showing here, and a band as part of the show, and the acceptability of these musical tabs is explainable.

Biz in mid-week above average, a good indication of the show's caliber. Take will closely approach the house high, and though house won't realize anymore than on a less expensive unit because of the upped cost it is worth the trouble for the customer satisfaction realized.

Advance billing said 28 fan dancers, the one discrepancy of the show. While the line is as nearly undraped as possible and while that particular ensemble approaches the terpsichorean manner, there are no fans and nothing of the regulation fan dance routine. The principal spot in this particular number is taken by Esther Lloyd, who offers the real fan dance as a solo.

Unit moves along without the semblance of an m.c., eliminating the vaude unit aspects and focusing audience's attention on the show itself without an intermediary. Only in next to last of the 12 scenes does Richard Lane take over that work, then only in character. Male lead is his assignment and he executes it throughout as a character in the plot and not as a personality. Opposite him is Susan Jayne, whose work is mainly the singing of two numbers.

Venita Gould gets the first place in list of names and justifies by her ability as a mimic. She's an old acquaintance to fans here and has little trouble registering. Of her imitations by far the best is that of Mae West.

Subordinated comic part is done by Al Norman okay. His best number is a grotesque dance bit with the Norman boys, the 'wolen underwear' dance. About midway Francis Black takes over the front stage for an acrobatic number that is a lesson in finesse.

STUDENT PRINCE

(CHICAGO, CHICAGO)

Chicago,

This is the type of show that this ace B.&K. house should play. They used to be weekly affairs at this class theatre, shows that drew people here week after week until it became a habit to come to the Chicago, even without knowing what was billed. Id-style Chicago shows meant massiveness, costumes, scenery stage full of people with voices. Flash and color and plenty of solid entertainment.

Tab unit of the 'Student Prince' is carrying 61 people according to the billing and at least four voices that can fill this theatre without the microphones. Slicing job on the full-length musical has been handled skillfully. It is much improved since opening in the east. Unit carries all the sock of the full-length show, getting across the laughs and tears with every shade in its proper place.

Show is divided into four scenes with the traveler closing in for only a moment between sequences. Best of the scenes is the opening number in the inn at Heildelburg. It's there that the show delivers its ace tunes, best comedy and real singing. Male chorus is the backbone, with 32 pairs of pipes booming out.

Allan Jones was in form when caught Friday (26) at the last show. His work was a standout and established him further in Chicago, where he has been building a fine following through several legit musicals. Gertrude Lang ran second on pipes and exhibited the tough strain of four shows a day on real warbling.

George Hassell had everything his own way on comedy. Was mugging and ad libbing all over the place.

Only other player standing out was Hollis Davenny as the doctor. Nice touch added here was having Davenny in front of the curtain before the show started, giving the audience a slight inside on the yarn so that they could carry it along with no difficulty.

Throughout it's a class and smart musical show that's aimed for the class houses in each town. It can follow 'Artists and Models' and the others. It at least is not one of those slapped together affairs.

'All of Me' (Par) feature. Business excellent. *Loop.*

COCKTAIL HOUR

(RIVOLI, HEMPSTEAD)

Caught on its opening day, this nearly all-femme unit produced by Marty Forkins and Harry Norwood and staged by Macklin Megley, appeared in need of fixing, but showed all the earmarks of a good thing. It can stand a little work, and through that work will come the fixing.

For one thing, 'Cocktail Hour' surpasses all other units of similar grade produced so far in its mountings, scenery and all around class. If the fixing raises the other departments to the show's physical level, it shouldn't encounter trouble anywhere.

Saying it is 'nearly' all-femme means that 26 of the 27 people on the stage are women. The odd male is Glyn Landick, female impersonator, who cleverly masks his masculinity until the finale, when he jerks the wig to give the show its chief element of surprise. Friday night (26) Landick did it rather abruptly, and much of the intended effect seemed lost.

Rae Samuels has the top billing and featured spot, rating both, and easily outshining the rest on the score of showmanship. Balance of cast includes Kitty Doner, Five Wonder Girls, Eleanor Whitney and the Harmony Co-eds (band).

Production sequences fall at the opening and closing. In between are the specialties, with one shift to full stage for the femme band's workout.

A barroom set and a theme song combine to give the unit its title at the start. Band girls serve as a line in the opening, without dancing, but singing some special lyrics that, for a change, could be heard in the rear of the auditorium. Set is a red and white affair in the modern manner and a stunning example of stage dressing. If nothing else, these units are giving them something to look at.

Opening is carried by introductions of the specialty people, all doing short snatches of their work, and a speedy few moments by the Wonder Girls. They're five acrobatic dancers and tumblers. Best individual worker of the quintet connects on her own in an advance single up ahead, this almost tending to take the edge off the group work that ensues. Were the latter not as strong as it is the results would be unfortunate. As is, doesn't

(Continued on page 50)

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NEW ACTS

'EVERYTHING'S JUST THE SAME' (6)
Sketch
37 Mi .; Full (Special)
Embassy, London

London, 15.

Vernon Sylvaine the author, star and producer of this one-act play, which has sufficient originality of idea and treatment to warrant more extended comment than the usual curtain-raiser.

Stage is completely dark with the exception of a writing table in the center with a single reflected lamp over the head of the man who is seated throughout. It develops the man, although under middle age and in apparently good health, contemplates suicide. He talks to himself and is answered by voices from the darkness.

He eventually rings a bell and his stenographer enters. He puts to her a hypothetical question on the subject of suicide, telling her he has a friend who wants to commit the deed and he can think of no reason for dissuading him. This results in a debate, and when she departs, the man's wife and sons are seen in more or less of a haze upbraiding him for his treatment of them. This portion twaddle and might easily be excised.

Phone bell rings and he is informed the stenographer has just been knocked down by an automobile and killed. He shoots himself and awakens in the next world. The first person he meets is the stenographer, who assures him everything there is just the same, at which he utters an exclamation of disgust and the curtain descends.

More interesting than most of the one-act plays of the present day.
Jolo.

'CECIL AND SALLY'
With Helen Troy, John Patrick
Radio Serial
35 Mins.; Full
World, Omaha

From radio where it is popular the Cecil and Sally skit comes to the stage as a 35-minute comedy drama. Similar to their stuff as waxed for radio. Done in two acts with one setting and seven characters, it can be shortened to 25 minutes or lengthened to an hour. Seems like shorter version would help as numbers of patrons exclaimed about extra length of stage fare.

At that length it would fit more easily into a vaude unit or bill and not have to carry such a heavy assignment strictly on its own. By itself the task is too great.

Cast includes Helen Troy, Johnny Patrick, Norman Field, Helen Audiffred, Claire Sinclair, Charles Edler and Ralph Bell playing in order Sally, Cecil, Uncle Thomas, Aunt Bess, Widow Mason, Dr. Morgan and Mr. Gilliwater.

Skit is titled 'The Funniest Thing' and is scripted by Patrick, as are all the transcriptions. Plot is to get all characters on scene under scarlet fever quarantine with two feme vying for Uncle Thomas. Gag comes when Gilliwater, who has been wooing widow Mason, turns out a nut. Set-up is to play eight weeks on road then back to San Francisco, to record transcriptions for eight weeks in advance.

Could hardly be expected to compete with heavy fare at Brandeis, but to its radio fan following will not disappoint, probably enlighten, and here is its strongest appeal.

LOUISE GAY and REI BROS. (6)
Dance Flash
17 Mins.; Full (Special)
Orpheum

Novelty makes this much more than just another adagio act though essentially the personnel are dancers of the tossing school.

At the outset the featured trio throws a surprise by starting to argue and complain among themselves in 11th avenue slang as they attempt to do a pretty waltz adagio. A lot of this from adagio acts would become tiresome but with Gay and the Reiss Brothers it's something new and different. For the finish Louise Gay works with another male duo on a darkened stage so that extra persons involved in the dance are not seen as they catch and carry the girl in the process of the routine. Three principals are visible as a result of luminous costumes worn.

In between the Reiss Bros. do a number in one. It begins as a song double, one of the boys moving away and into a buck. Both finish on the brogans in a rhythm double, displaying good dancique. Pianist carried precedes in a medley arrangement mixing classics and pop.

Miss Gay has one single specialty, a Hoctor type of number on her toes marked by excellent technique and grace.

A dance flash which all in all merits the best time available and could fit in nicely for picture house purposes. *Shar.*

MIRIAM HOPKINS and Co. (5)
Playlet
10 Mins.
Paramount, N. Y.

Better than just a walk-on personal appearance for a picture star, particularly if, as in the case of Miriam Hopkins, she has legit antecedents which warrant her essaying a comedy-dramalet such as is her current Par offering, before going back to the coast. It's also good advance bally for the next week's attraction, 'All of Me' in which Miss Hopkins is starred.

A fragment from Arthur Schnitzler's 'Affairs of Anatole' (Granville Barker adaptation) is offered by a highly competent cast which has Rollo Peters and Austin Fairman in support. The other two men are butlers who serve the supper over which the Mitzi-Anatole-Max to-do transpires.

The Schnitzler title, apart from the star's basic draw, furthermore has a romantic appeal which probably accounts for a little of the draw. H. S. Potter staged it, and well. The setting is likewise effective, flashy and gaudy, but well in keeping with the Viennese-ballerina background. The details are also authentic.

The Par wisely segregated the Hopkins sketch from the rest of the presentation, interrupting it with a cartoonic and a trailer heralding 'All of Me,' and then the Hopkins playlet. *Abel.*

'9 NUDISTS FROM ELYSIA'
Freak Act
Capitol, Portland, Ore.

Portland, Ore., Jan. 24.

'Nine Nudists From Elysia' got such a b.o. line-up at the Capitol (indie) that the act was held three extra days. Nothing classic or artistic about this troupe, it's a natural for luring the goofs. At the Capitol the alleged nudists did four-a-day, grinding with the pic.

This exposition of nudery goes on behind a gauze curtain, with dimmed lights. All of which is supposed to make it vague and tantalizing, as shadowy white forms do cartwheels and bounce a big rubber ball with elegant abandon. A transcripted voice grinds out the eulogy of nudism through the sound horns while the alleged nudes dance nymphishly.

Actually the nudes are just alleged. There are nine of them, all femmes and all tightly wrapped up in white cotton shirts, without even a pretense of cellophane. Dimly lit stage and gauze curtain hide this rather obvious dodge from all but the customers in the first 10 rows.

No explanation offered as to whether the gals look better or worse wrapped up, but after seeing what's on view the conclusion is that it doesn't matter anyway.
Wyatt.

COCKTAIL HOUR

(Continued from page 49)

hurt too much, but it might be safe, anyway, to save the soloist for the finish.

The Misses Samuels, Doner and Whitney and Mr. Landick have the intervening specialty spots in 'one.' Both Samuels and Doner trim their stuff down to minimum, but Landick stuck around so long he appeared mainly responsible for the show going to 62 minutes, considerably overboard.

Landick's monolog is a vital part of this unit, which, like most all-girl affairs, suffers from a lack of comedy. Therefore it's even more expedient that Landick shave his stuff down to the point where he'll be hitting 'em and running. As working when caught Landick was getting his quota of laughs, but at the same time slowing down a show that needs speed more than anything else.

Miss Doner might still look as good as she has looked for years if not for the fact that two kids, Eleanor Whitney and Billie Lee, are also buck dancing in this show. While Miss Doner is still tops in her showmanly conduct, the steppings that kids do nowadays makes all vets take a back seat, and this is no unusual occurrence. It happens on most every bill now.

Besides drawing a solo spot, Miss Doner is obliged to spread her footwork out through the show, in one or two instances having to follow the kids, right on top of their break-a-leg stuff. Through more advantageous spotting Miss Doner's value to the unit could be increased considerably.

Miss Samuels gave them a pair of songs, both of which provided the only comedy excepting Landick's, and then tried to get off. They didn't want to let her go, so the singing single faked a halt and then slipped them the Whitney kid. That made it a pair of wows, for the girl's stepping seemed to be about the only thing in the show that could follow Miss Samuels' singing. Miss Whitney is a small, cute girl who learned her hard shoe work under Bill Robinson's tutelage. Her dancing closely resembles her instructor's.

The other buck dancing comes from Billie Lee, who leads the girl's band and hoofs the music along, a la Calloway, instead of using the stick. Band girls are dressed and lighted so smartly they almost look like a line of beauts, which is a novelty for a femme band in vaudeville. Their music about average for girls, meaning it lacks power, but the arrangements help cover up that deficiency and with their leader providing action, they make a nice impression. There was a jam-up with the house pit crew at the show caught, which didn't help the finish at all, but that won't happen every show.

Finale setting is a comely full-stage affair of cherry blossom trees, a white staircase and some expensive looking costuming. Dominating color is pink, for the scenery and the clothes alike. A general round-up of the company for a mass bend at the finish takes up most of the time.

When the women sing, 'And to think we did it all without a man,' that's Landick's cue to say 'Oh, yeah?' and douse the Jay C. Flippen. Landick is somewhat in the background at the strategic moment, causing confusion rather than surprise. If he'd step out for a gag or two and make his presence more noticeable before revealing his identity, it would be more certain to get to the audience as intended.

The cutting of about 10 minutes from the original running time probably will do more than anything else to bring about the necessary results. With that done, 'Cocktail Hour' should click easily.

Name getting the big billing from the house on this date is Macklin Megley's. After three units in a row he's now the Ziegfeld of Hempstead, L. I. *Bige.*

MIDWAY NIGHTS

(LOEW'S CANTON)

Canton, Jan. 22.

Assembled from attractions at the Century of Progress, 'Midway Nights,' presented in revue form, proved a welcome lef from several weeks of mediocre vaudeville at Loew's here. Unit, while not the best from an entertainment point of view that has appeared here since the local house resumed stage policy, outdrew straight vaude with standees afternoon and night all three days of the engagement.

The unit, which runs about an hour, is good entertainment, topped by Rosalla, a shapely fan dancer, who was featured all summer at the Old Mexico exhibit at the fair. She is quite an artist in the manipulation of two big white fans which constitute her costume, besides more daring than other fanners that have appeared here so far.

Mona Leslie, from the Streets of Paris show, after posing as a gold statue, comes to life for a dance which doesn't amount to much so far as dancing is cocerned, but keeps its promise.

Rest of the show is much like a vaudeville bill, tied together with the appearance of a 15-girl chorus at intervals. There is no attempt at a plot and the few blackouts offer little that is new. Lydia Sue, pretty acrobatic dancer comes close to being the best bit in the show. Dennis White and a couple of girls display nimble tap dancing.

The comedy doesn't rate highly, but Dave Lee makes the best of the material given him. Andrini Bros. are accomplished musicians and Prosper and Merit do an athletic turn that goes over big. Johnny Post is the soloist.

Little attention has been given to staging. A musical director who works in the pit is enough of a showman to keep the audience watching him much of the time and helps. *Mack.*

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Variety Bills

NEXT WEEK (Feb. 2)
THIS WEEK (Jan. 26)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Music Hall (2)
Jack Arthur
Willie, West & M
Palace (2)
Viola Philo
(Others to fill)
(26)
3 De Long Sis
Hunter & Percival
Eton Boys Co
Buck & Bubbles
Chaney & Fox
Academy
1st half (2-5)
Sid Gary
Larry Rich
Russian Revels
(Two to fill)
2d half (6-8)
3 X Sis
Herb Williams
(Three to fill)
2d half (30-1)
Irene Vermillion
Walter Dare Wahl
Sibyl Bowan

Stone & Vernon
(26)
Parker & Sandino
Stan Kavanaugh
Welst & Stanton
Amos 'n' Andy
DAYTON
Keith's (2)
Singin' Sam
Benny Davis Co
DES MOINES
Keith's
2d half (30-1)
Kate Smith Rev
DETROIT
Downtown (2)
Parker & Sandino
Stan Kavanaugh
Wolst & Stanton
Amos 'n' Andy
(26)
Monroe & Grant
Vic Oliver
Mary Small
Gordon Reed & K

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Medley & Dupree
Song Writers Par'de
Audubon
1st half (2-5)
Marie & Pals
P'tash & P'rlm'tter
Arren & Broderick
Jack Shea Orch
1st half (26-29)
Jerry Rennie & V
Harriet Hutchins
Tracy & Hay
Kirk Howard & K
Toto
BROOKLYN
Albee (2)
New Yorkers
(26)
Willie Mauss
Ross & Bennett
Gerturde Niesen
Cass, Mack & O
Reggie Childs Orch
Madison
1st half (2-5)
B & E Newell
Ruiz & Bonita
(Three to fill)
1st half (26-29)
Gilbert Bros
Sybilla Bowhan
Harry J. Conley Co
Arren & Broderick
Lee J. Rafferty Rev
Prospect
1st half (3-6)
Allen & White
(Three to fill)
1st half (27-30)
Monroe Bros
LaMar Kenny & C
Kay Hamilton
Jack Pepper Co
Delmar's Lions
Tilyou
1st half (3-4)
Postal Telegr'ph Bd
(Three to fill)
1st half (27-28)
4 Spartans
Roltner & Austin
Evelyn Kindler Co
Bert Walton
Clover Leaf Rev
BOSTON
Boston (2)
Jeri, Renee & V
Pete, Peaches & D

Stone & Vernon
Large & Morgner
FAR ROCKAWAY
Keith's
1st half (27-28)
Marie & Pals
Fall Mall
Angus & Searle
Irving & Taylor
Christonsons
HEMPSTEAD
Rivoli
1st half (2-5)
Lots Go Places
1st half (26-29)
Rae Samuels Rev
2d half (30-1)
Delmar's Rev
KANSAS CITY
Mainstreet (2)
Kate Smith Rev
(26)
60 Mill'n Fr'nchm'n
NEWARK
Proctor's (2)
Buddy Rogers' Rev
(26)
Connie's Co
NEW BRUNSWICK
Keith's
1st half (27-28)
Arthur LaFleur
Smith & Cerf
Welch & Hill
5 Collegiates
OMAHA
Orpheum (26)
Mort'n Downey Rev
PATERSON
Keith's
1st half (2-5)
Palma & Palita
Reynolds & White
3 X sis
Cookie Bowers
California Rev
2d half (6-8)
Creolo Follies
2d half (30-1)
Swan & Lucille
Herbert Faye Co
Annie, Judy & Z
Hal Sherman
Ed Rio
ROCHESTER
Keith's (2)
Connie's Co

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
Now in Paramount Building

Fifi D'Orsay
Benny Rubin
Reggie Childs Orch
(26)
New Yorkers
CHICAGO
Palace (2)
60 Mill'n Fr'nchm'n
(26)
Artists & Models
CINCINNATI
Albee (2)
Artists & Models
(26)
Isen & Johnson
CLEVELAND
Palace (2)
Monroe & Grant
June Purcell
Bert Lahr Co
Vic Oliver

SIOUX CITY
Keith's
1st half (2-5)
Mort'n Downey Rev
1st half (26-29)
Kate Smith Rev
ST. PAUL
Keith's
2d half (6-8)
Mort'n Downey Rev
TRENTON
Capitol
1st half (2-5)
Creole Follies
1st half (26-29)
Delmar's Rev
2d half (30-1)
James Evans
Earl LaVere
Helene Denison Co
(Others to fill)

Loew

NEW YORK CITY
Capitol (2)
Harrison & Fisher
May Robson
Ching Ling Foo Jr
Eddie Miller
Boulevard
1st half (2-5)
Gilbert Bros
Madie & Ray
Lane & Harper
Leon Navarro
Anne Pritchard Co
2d half (6-8)
Monr'e & Ad'ms Sis
Wm Ebbs
Neville Fleeson Co
Tommy Mack Co
Marcus Sis & C
Orpheum
1st half (2-5)
Ray Budell
Wm Ebbs
Neville, Fleeson Co
4 Flushers
Rodriga & Lila Orc

2d half (6-8)
Walman's Saxonets
Madie & Raye
Parker Wynn Co
Emil Boreo
Davo Jones Co
Paradise (2)
Honey Family
Gracie Barry
Edgar Bergen Co
Ritz Bros
Carl Freed Orch
State (2)
4 Casting Stars
4 Step Bros
Medley & Dupree
Lillian Shade
Geo Jessel
Kitchen Pirates
BROOKLYN
Bay Bridge
1st half (2-5)
Joe Jackson, Jr
Delivery Boys
Barry, Breen & W
Bob Hall

Walman's Saxonets
2d half (6-8)
3 Victor Girls
Mason & Yvonne
Kane & Hazelton
Eddie White
Vogues of 1934
Gates Ave.
1st half (2-5)
3 Victor Girls
O'Neill & Manners
4 Pennies
Tommy Mack Co
Vogues of 1934
2d half (6-8)
Joe Jackson, Jr
Lane & Harper
Wm O'Neill
Carr & Martin
Nellie Arnaut Bros
Metropolitan (2)
Harris 2 & L
Sybilla Bowan
Lang & Squires
Joe Laurie Co
Valencia (2)
Park & Clifford
Henry Therrien Co
Radio Rogues
Sid Page Co
Singer's Midgets
BALTIMORE
Century (2)
Gautier's Toy Shop
Kay Hamilton Co
Lionel Barrymore
Willis & Davis
Dodge Bros Rev
BOSTON
Orpheum (2)
Van Horn & Inez 8
(One to fill)

Roltner & Austen
Roxy Gang
Lewis & Ames
Alexander & S Co
COLUMBUS
Broad (2)
Century of Progress
JERSEY CITY
Loew's (2)
Bob Ripa
Frank & P Trado
Baby Rose Marie
F'rsythe, Sem'n & F
Enrica & Novello R
MONTREAL
Loew's (2)
Ferry 'Frog Man'
Joe May & Dotty
Cass, Mack & Owen
Coleby & Murray R
(Two to fill)
NEWARK
State (2)
Earl Jack & B
Collins & Peterson
NTG Rev
PROVIDENCE
Loew's (2)
Miacahua
Irving Edwards
Benny Marks Co
Russ, Elmer & A
Duke McHale Co
SYRACUSE
Loew's (2)
Cab Calloway Orch
WASHINGTON
Fox (2)
Jans & Lynton Rev
Mary Haynes
Buster West
Meyer Davis Orch

Paramount

NEW YORK CITY
Paramount (2)
Milton Berle
Barbara Blane
Ethel Shutter
Rubinoff
Beth Pitt
AUSTIN
Paramount (2)
Melody Mad Parade
BUFFALO
Buffalo (2)
Doris Kenyon
Michon Bros
Julianna
CHICAGO
Chicago (26)
Student Prince Co
Geo. Hassell
Allan Jones
Gertrude Lang
Marbro (26)
Will Mahoney
Ding Bell
Harlan Hassberg
Serge Flash
Billy Severin
Mark Fisher Orch
Southtown (26)
Dave Apollon
Nora Williams

Danzi Godell
Ruth, Jean & G
Uptown (26)
Jackie Heller
Pops & Loule
Ray Huling & S
Miles & Kover Rev
Harold Boyd Co
DALLAS
Paramount (2)
'Sweet & Low Do'n'
DETROIT
Michigan (2)
Pops & Louie
(Others to fill)
FORT WORTH
Worth (2)
'Bottoms Up'
HOUSTON
Paramount (2)
'Going to Town'
SAN ANTONIO
Paramount (2)
Melody Mad Parade
TORONTO
Imperial (2)
George Prentiss
J & J McKenna
WACO
Waco (2)
Weaver Bros & E
(Others to fill)

Warner

ELIZABETH
Ritz
1st half (26-30)
Kam Tai 3
Harrison & Elmo
F'rsythe, Sc'm'n & F
Lamb & Belilt
Tom Manahan Bd
2d half (31-2)
4 Salcros
Elmer El Cleve
Trixie Friganza
Nippon's Co
PHILADELPHIA
Earle (2)
Kirby & Duval

Duke Ellington Orc
(26)
Cooper & Pickert
Hill & Hoffman
Fifi D'Orsay
Chas Ahearn Co
WASHINGTON
Earle (2)
Hudson Wonders
Talent & Merit
Jack Whiting Co
Donald Novis
(26)
Falls, Reading & B
Duke Ellington Orc

Fanchon & Marco

NEW YORK CITY
Roxy (2)
Arnaut Bros
Benny Ross
Maxine Stone
Barney Grant
Minor & Root
(Others to fill)
BROOKLYN
Paramount (2)
Gaudsmith Bros
Berry Bros & V
(Others to fill)
ATLANTA
Rialto (2)
Heller & Riley
Frank Melino Co
Maxine & Bobby
(Others to fill)
BOSTON
Metropolitan (2)
Blackbirds Show
DENVER, COLO.
Orpheum (1)
Nell Kelly
Pressiar & Klaiss
Davie Jamieson 3

(26)
J & M Mason
Vicki Joyce
Al Lyon
Leo Carrillo
LOS ANGELES
Paramount (1)
Sally Rand
Joe Browning
Violet, Ray & N
(25)
Picchiani Tr
Gin & Fizz
Harry Rose
SAN FRANCISCO
Warfield (2)
Paul Draper
(Three to fill)
(26)
Anson Weeks
Frazee Sis
Royal Samoans
Norton & Haley
ST. LOUIS
St. Louis (2)
Olson & Johnson Co

Independent

BALTIMORE
Hippodrome (26)
Lulu McConnell
Harry Savoy
Prosky's Tigers
Capps Fam
BUFFALO
Buffalo (26)
Milton Berle
Lou Brecse Orch
Hippodrome (26)
Rosalie
CHICAGO
State Lake (28)
WLS Merry-Go-R'd
Stuart & Lash
Ruth Pryor
M. Montgomery
Paul Remos
DETROIT
State (26)
Eddie Loughton
Eddie Lambert
Kay Davidson

Slim Timblin
Nash & Fately
Ames & Arno
Aussie & Czech
HOLLYWOOD
Pantages (25)
Henry Santry Orch
LOS ANGELES
Million Dollar (25)
Canestrellys
Cheesman & Perry
Cook & Langdon
Kerejarto
McKeon Fam
Orpheum (25)
Les Kellores
Williams & Dust
Donna Day
Fay Courtney
Harry Holman Co
Jimmie Shafer Co
ST. LOUIS
Ambassador (26)
WLS Barn Crew

London

Week of Jan. 29

Canterbury, M. H.
1st half (29-31)
J & H Anderson
The Dares
2d half (1-3)
Leslie Strange
O & B Chatt
Dominion
Tom Jones 3
Palladium
Mary McCormic
Jack Hylton Bd
'America Calling'
Max Miller
Clapham & Dwyer
Tracy & Vinetta
3 Bonos
Medini Tr
Bruna Jolanda
Ted Ray
Bibbert
Bird & Ready
Palladium Gls
Kit-Kat Rest
8 Rhythm Gls
Mae Wynn 4
New Victoria
Victor Olof 6
Trocadero
Stanley Holloway
E & D Waters
3 Dyna-Mites
Ted Ray
Elizabeth
Maurice
CLAPTON
Rink
3 Accordion Kings
Fred Lindsay Co
Conway & Burns
EAST HAM
Premier
Fred, Phyllis & A
Tar'no & H'rdwicke
'Mr. Thomas'
EDGEWARE RD.
Grand
Thom & Mack
Carsons
Dudley Dale Gang
FINSBURY PARK
Empire
'Crackers'
Nervo & Knox
Eddie Gray
3 Stooges
Al Oakes
Jottie Stunt
The Astons
Lolota
Caliente
The Marconis
Gaillard 3
Enrico Muzio
Sherman-Fisher Gls

HAMMERSMITH
Palace
Roy Fox Bd
HOLLOWAY
Marlborough
Morris & Cowley
4 White Flashes
Lillian Burgiss
ILFORD
Super
Fred, Phyllis & A
Fields & Rossini
Mae Wynn 4
ISLINGTON
Blue Hall
1st half (29-31)
Leslie Strange
O & B Chatta
2d half (1-3)
J & H Anderson
The Daros
KILBURN
Grange
Thom & Mack
The Carsons
Dudley Dale Gang
LEWISHAM
Palace
Naylor & Cecil
Fields & Rossini
Mae Wynn 4
LEYTON
Savoy
3 Green Bros
3 Aberdonians
Haig & Escoe
LEYTONSTONE
Rialto
3 Aberdonians
NEW CROSS
Kinema
Val Rosing
PECKHA
Tower
Emilie Hook
SHEPH'RD'S BUSH
Pavilion
Tom Jones 3
STAMFORD HILL
Regent
Morris & Cowley
4 White Flashes
Lillian Burgiss
STRATFORD
Broadway
3 Green Bros
3 Aberdonians
Haig & Escoe
STREATHAM
Palace
Emelle Hook
TOTTENHAM
Palace
3 Accordion Kings
Fred Lindsay Co
Conway & Burns

Provincial

Week of Jan. 29

COVENTRY
Palace
Tony Gerard
BRADFORD
New Victoria
Alfredo Orch

EDINBURG
New Victoria
8 Piano Symphony
NOTTINGHAM
Empire
2d Crazy Show

Cabarets

NEW YORK CITY

Ambassador Hotel
Pancho's Orch
Astor Roof
Jack Berger Orch
Bal-Musette
Leon Bedou
George Marchal
Pierrotte
Millard & Anita
Georgette
4 Apaches
Sacha Orch
Beaux Arts
Kathryn Parsons
Lucien La Riviere
Thomara Doriva
Siltan & Mari
Maurice Shaw Orch
Lopez's Hawilans
Biltmore Hotel
Paul Whiteman Or
Jack Fulton
Robt. Lawrence
Roy Bargy
Peggy Healy
Florla Armstrong
Ramona
Rhythm Boys
Casino de Paree
Bill Robinson
Rex Weber
Smith & Dale
Ben Pollack Orch
Don Redman Orch
Central P'k Casino
Eddy Duchin Orc
Maurice & Cordoba
Chapeau Rouge
Peppy de Albrew
De Marcos
Jeanne Aubert
Dick Gasparre's Or
Commodore Hotel
Isham Jones Orc
Isabel Brown
Cotton Club
C. C. Rev
Jimmy Luntsford O
Croydon
Charles Eckels Orc
Delmonico's
Al. B. White
Val Vestoff
Janis Williams
Naomi Morton Boys
Joe Venuti Orch
El Chico
Tanco & Lorca
Las Ajedas
Adelina Duran
Orlando Ricarde
A.B.C. 3
Pilar Arcas
El Morocco
Georges Metaxa
Jos. C. Smith Orch
Tango Orch
Essex House
Glenn Gray Orc
Gallagher's
Chester Doherty
Rosalie Roy
Muriel Ellis
Gerty Dwyer
Bert Goodman
Medisco & Michael
Al Fields Orch
Gov. Clinton Hotel
Enoch Light Orc
Ha-Ha Club
Danny Healy

Jack White
Jerry Bergan
Lillian Fitzgerald
Roth-Andrews Orch
H'lyw'd Restaurant
Rudy Vallée Orch
Eddie Peabody
Ann Lester
Eleanor Tennis
Hotel Dixie
Art Kahn Orc
Hotel Lexington
Jack Little Orc
Hotel Montclair
Wm Scotti Orc
Mario & Floria
Hotel New Yorker
Abe Lyman Orc
Hotel Pennsylvania
Geo. Olsen Orch
Ethel Shutta
Bob Rice
Joe Morrison
Hotel Roosevelt
Rubinoff and Orch
Kelly's
Joan Miller
Sterling Sis
Rita Renard
Jeanne McConly
De Lopez 3
Joe Capalla Orch
Kings Terrace
Al Shayne
Gladys Bentley
R'b'rl'gs' Williams
Ted Brown Orch
Maison Royale
Antobal Cubans
Mayfair Yacht Club
Walker O'Neill Orc
Montmartre Club
David-H'da Murray
Teddy Lynch
Readers Orch
Moulin Rouge, B'kn
Larry McMahon
Connie Lang
Eleanore Gardner
Frank Morey
Martin Trini Orch
Murray's
Johnny Howard
Bobby Brinn
Edith Lowe
Mitzy Rouss
Hammer & Sledge
Ethel Agld
Leah Lazarus
Jim Josephs Orch
Palais Royal
Doris Baxter
Nitza Vernille
Florence Desmond
Caperton & Biddle
Emil Coleman Orc
Paradise
NTG Rev
Buddy Rogers
Felicia Sorrell
C'ntess Von Losesen
Zanette & Manon
Ann Lee Patterson
Nelda Kincaid
Dixie Dunbar
Barbara Jason
Edith Roark
Park Central Hotel
Ozzie Nelson Orc
Harriett Hilliard
Adair & Richards

Place Pigalle
Harry Rosenthal O
Marion Chase
Alfonzo's Bd
Restaurant La Rue
Arthur Warren's O
Sans Souvar
Ell Spivack
Nina Mingova
Paul Zam Orc
Johnny Russell
Savoy-Plaza
Freddie Martin Orc
Simplon Club
Irene Bordini
King's Jesters
Wm Farmer Orc
St. Moritz Hotel
Leon Belasco Orch
Margarite & Leroy
St. Regis Hotel
Phil Harris Orch
Caperton & Biddle
Taft Grill
Geo Hall Orch
Tavern, B'klyn
Eddie Jackson
Jack Murray Orc
Tic Toc Club
Gertrude Niesen

Gypsy Nina
Billy Castle
Genev. Tie
Vanderbilt
Joe Moss Orch
Village Barn
Scherr Bros
Paul Tremaine Bd
Eddie Pritchard
Josh Medders
Lulu Bates
Floria Vestoff
Ted Fletcher
Ronald Brookes
Village Nut Club
3 Roberts Bros
Zara Lee
Scotty Conner
Milton Spielman Or
Waldorf-Astoria
Uyemla Strenge
E Madreguera Orc
Xavier Cugat Orch
Poema Orch
Helen Ward
Jaffry Oro
Wivel Cafe
Amy Atkinsan
Jack Wick
Lillian Lorraine
Ami Pavo
Maldie Du Fresne
La Salle Orch

CHICAGO

Bismarck Hotel
(Walnut Room)
Dick Cunliffe
Parker Gibbs
Elmo Tanner
Red Ingle
Myrio & Desha
Ted Weems Orch
Boulevard Room
(Hotel Stevens)
Irving Gagnon
Ruth Broughton
Chas Agnew Orch
Blackhawk
Deane Janis
Hal Kemp Orch
'Skinnay' Ennis
Bob Nolan
Cafe deAlex
Wade Booth
Imperial 3
Lenore Lynn
Marian Garner
Earl Hoffman Orch
Chez Paree
Dorothy Crooker
Yacht Club Boys
Sally Gay
Jimmy Hadreas
Vincent Lopez Orc
Club Leisure
Lucio Garcia
Billy Meagher
Joe Mann's Orch
Betty Chase
Jack Sexton Jr
'Sugar' Harolds Or
Club La Masque
J & B LaMarr
Edna Leonard
Eddie Morton
Francis Stillman
Al Garbell
Earl Willis Oro
Club Royale
Patsy Ogden
Shayne & Armstong
Joan Andrews
Geraldine Ross
Joe Lewis
Fritz Miller Oro
College Inn
Edith Griffin
6 Lucky Girls
Doris Hurtig
Frankie Masters Or
Congress Hotel
(Joe Urban Room)
Art Kassel
Robert Royce
Cherie & Tomasita
Carlos Molina
Colosimo's
Julia Lyons
Dorothy Henry
Deronda & Barry
Enrico D'Alba
Eddie Deering
Countess Borisk
Signor Barsoni
Art Buckley
Bob Tinsley Orc
Club Alabam
Phyllis Henry
Patsy McNair
Gloria Starr
Eddie Roth Orc
Drake Hotel
Ruth Lee
The Crusaders
Lucille Johnson
Earl Burtnett Orc
Edgewater Beach
Esther Todd
DeRonda & Barry
Art Carroll
Bob Sylvester Orc
Frolic's
Wally & Ver Dyn
Joe Allen
Ginger Pearson
Ruthanla & Malc'ln
Evelyn Regan
Evelyn Hoffman
(Hotel) LaSalle
Art Kahn Orc

1-Hat Club
Billy Meagher
Irene Duval
Dotty Myers
Effie Burton
Jerry Gear
George Petronne Or
K-9 Club
Billy Brannon
Half-Pint Jaxon
Ed Casey Orc
Leon La Verde
Earl Partello
George Oliver
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Marge & Marie
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Club Minuet
Marvel Burke
Cookle Siedel
Betty Williams
Annette Kruger
Trudy Davidson
'Sugar' Kennedy
Frank Sherman
Morrie Stanton Orc
Mural Room
(Brevoort Hotel)
Jaros Sis
Paul Fay
Gale Gipp
Fay Peters
Bob Perry's Orch
"Opera Club"
Lawrence Salerno
Bernice Stone
Tom Gentry Orch
Jose Rivas Orch
Pierce & Harris
Palmer House
Rosita & Ramon
Harrison & Fisher
Lowe Burnoff & W
Gale Page
4 Californians
Stanley Morner
Abbott Girls
Richard Cole Orch
Paramount
Jack Waldron
Julia Garrity
Miss Harriet
Nellie Nelson
Billie Gerber
Playground
Dot Culbertson
Peggy Paige
Joe Little
Adele Goul
Don Elkins
Jimmy Frances
Milored Holland
Lou Shatel Orc
Rainbo Gardens
Frank Wilson
Dorothy Thomas
Jules Stein Orc
Samovar
Carmen Di Glavin
Muriel Love
Kellar & Field
Tommy Lyman Or
Terrace Gardens
Romo Vincent
Ainsley Lambert R
Clyde Lucas Orc
Via Lago
Crane Russell Orch
Bebe Sherman
Zita & Marcelle
Jack Housh
Wanda Kay
Al Handler Bd
100 Club
Edna Rush
Cele Davis
Virginia Hevy
Billy Gray
Ethel Allis
Myra Langford
Danny Alvin Orch

Future of NVA

(Continued from page 47)

theatre audience collections. The '33 drive just about grossed enough to carry the NVA through the year. Total overhead of the Saranac san and the New York clubhouse end is around $250,000 yearly.

If circumstances should force the sanatorium to close a logical solution would presumably be to assign the patients to other nursing homes, the organization to continue to take care of the finances. It is believed that sufficient money, in such an extremity, could always be raised.

From all appearances and accounts the various theatre circuits have lost interest in NVA affair.

The NVA Fund board, comprising executives of the major circuits, no longer functions. Lee and Chesterfield run the works themselves without, it is understood, the necessity of consulting anybody but each other. In fact, according to Chesterfield, the Saranac san is completely in Lee's hands. Chesterfield specializes on the New York end.

Part of the overhead of the New York social end, and said to run around $500 weekly, the 46th street clubhouse sheet, NVA News, which is Chesterfield's personal means of plugging his name and anything he has to say.

$5,000 Monthly in N. Y.

According to Chesterfield, the NVA Club in New York is now disbursing about $5,000 a month for charitable purposes. The other $90,000, or thereabouts, used by New York end is for maintenance of the clubhouse which, says Chesterfield, is a 'refuge for 'these poor creatures,' meaning the actors who hang out at the club.

How the $250,000 for next year's maintenance will be raised is problem. With the circuits' disinterest in the NVA, there's no certainty that the usual support from that source will be forthcoming. When originally taking the financial responsibility on their shoulders, the managers felt they were 'obligated.' Since then the number of circuit theatres playing vaudeville has greatly diminished, and whether they still feel 'obligated' isn't known.

That the Actors' Betterment Association take over the NVA, especially the worthy Saranac Lake end, has always been quickly squelched by the ABA board whenever such a proposal has been made by one of the members.

Financial uncertainty, states Lee, is the reason why no permanent medical head for the Saranac Lake sanatorium has been appointed. That post was ordered filled, as of Jan. 5, by the New York State Department of Social Welfare which, following an official investigation, recommended the demotion of Mrs. Katherine Murphy to the position of housekeeper for the good of the patients.

Meanwhile, Dr. George Wilson, who was Dr. Edgar Mayer's assistant, is serving as temporary medical head. Mrs. Murphy retains the title of 'superintendent' without having any authority in the medical care of the patients. That she still is called 'superintendent,' with all that that title implies, differs from the status to which she was ordered relegated by the state.

In New York the report is that Dr. Mayer may not return to the NVA san. He is currently engaged in research work and lectures at the Cornell Institute which invited him to New York as one of the leading tuberculosis specialists of the country.

U. A. Expands

(Continued from page 5)

added to the regular yearly product put out of UA and Twentieth Century, company is expanding its sales force all along the line and is also adding some theatre property. In London company has the Leicester Square theatre, a 2,500-seater, but is adding the Pavilion, 2,000-seat house. It will be completely renovated in the next few months and may go two-a-day, with the Leicester Square retaining its grind policy. Company already has two theatres tied up in Paris, the Lord Byron and Miracles.

Kelly leaves Australia six weeks, he said, to look over that territory and expand his sales force there. He already has doubled and tripled his staffs and offices in every other part of the world except South America, and will handle that from New York before going off to the Anzac territory. Says he must go down there to see what's happening before making up his mind, what with film trade wars and other mysteries. He doesn't think he will either build or take over any theatres in Australia, he says, but is ready to do so if he finds it necessary. Fact that Metro is putting up a theatre in Sydney and taking over another in Melbourne, he thinks, may have sufficient effect on the exhib combine there to make further building and possible overseating unnecessary.

Harry Jentes, formerly of Kelt-Engel, goes with E. B. Marks this week in the pro dept. and doubling on the Latin-American end.

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15 YEARS AGO

(From VARIETY and Clipper)

London managers were pricing building material over here. More theatres needed in London and structural steel not obtainable.

Marcus Loew flirting with the idea of making over the New York theatre, with store frontages. Hesitated because the New York was then a big revenue house. Double feature now.

Charles Dillingham signing up star chorines for the fall. Good ones always scarce when rehearsals started.

Canada, which had been admitting acts on a draft board ok during the war, now demanded passports.

Harry O. Davis, g. m. of Triangle, traded in his shares for that company's 'Servant in the House.' At the same time dropped his $33,000 suit for back salary and left the company.

Most of the big producers were angling for Doug Fairbanks, whose Paramount contract ended in May.

tanley was offering cigars for gags. Times Sq. tobacconist listened. If he laughed the teller got a smoke and Stanley the gag.

That United rtists idea still intriguing Hollywood. Reports had J. P. Morgan, the Du Ponts and Henry Ford supplying the backing. Eventually they rolled their own.

ickets brokers spilling the dirt to the Dist. Atty. in the drive under the new regulations. Revealed that the Shuberts had held an interest in the Tyson Co., but had sold out.

Vaude actors planning a new club. To be purely social. Just dragged along.

50 YEARS AGO

(From Cli

Indianapolis correspondent charged that a local drama crick merely rewrote the N. Y. criticisms of such shows as came to town.

Wildcat opera troupe at the French opera house was playing to around $50 nightly. Moved to Cuba. Maurice Grau backed the latter venture.

Baker and Farrom company came into Wheeling behind schedule, so they arrived all made up for the first act of 'Chris and Lena.'

London showman, one of the Sangers, was advertising three troupes of trained elephants for sale.

Member of a German company in Chicago caused the arrest of the leading man on the charge of pulling a un on her. He told the court she was following him about and he merely sought to scare her. They kissed and made up.

Barnum's white elephant arrived in London for showing there and in Paris before being brought over for the season.

ulu Hurst, magnetic girl, was showing in Georgia. In one town a man from the audience did not follow instructions in handling a chair, and her dad beat him over the head with it.

So many ime museums in N. Y. one of 'em went down to a jit.

Partridge's Continental band reengaged for the Barnum show. Men wore 1776 uniforms, and novelty pleased.

Inside Stuff—Pictures

That the 10% elliminations clause is only the opening wedge in making most provisions of the NRA code retroactive in film contracts, made before December 7, is an argument now prevailing among members of the Code Authority. They hold that long-term franchises and contracts if general retroactivity is to prevail, may as well be torn up.

Within distribution ranks, especially during the past few days, the matter has been bitterly argued.

The subject has verged more on fairness to exhibitor customers than the legality of the NRA ruling which at first occupied attention of the majors in particular.

If, as some of the majors put it, retroactivity is permitted to extend back only to Dec. 7, 1933, then, it is argued, exhibitors who contracted last summer in good faith, will be deprived of code advantages. On the other han , this would give the break, as well, to the exhibs who held up their contract signatures until the last minute.

Unusual rental arrangement on a two weeks' basis 'Nana' at the Music Hall, which comes in Thursday (1). Under the deal the Hall takes the first $65,000. After this figure is reached the split is 75% to Sam Goldwyn-United Artists, 25% to the theatre. Goldwyn personally set the booking, with the understanding 'Nana' would get two weeks. This is presupposed by the Music Hall on the basis of the rental terms, with the same split figure and percentage overages to obtain on the holdover.

Goldwyn defrays the majority of the cost of the ad campaign amounting to total of $35,200. To date all pictures have gone into the Hall on a guarantee against or plus percentage. Highest was for 'King Henry', guaranteed $20,000 with 50-50 split over $80,000 gross.

No effort was spared to give 'Catherine the Great' (UA) an all-time high in the way of a Paris send-off. Besides a couple of trade and press shows, there were previews and private showings, an afternoon reception at the ritzy Cercle Inter-Allie, giving Alex Korda a chance to glad hand all Paris, and also an elaborate dinner, aimed at filling the guests of the premiere with both satisfaction and caviar. Lord Tyrrell, the British Ambassador, was the star guest.

Invitation list included everyone in Paris from the Japanese ambassador to the corporal of the guard at the President's palace.

roperties of the Fox West Coast bankrupt estate are given a book value of $19,079,014 in the inventory filed by the trustees. his is the semi-final action in the windup of the bankruptcy, preparatory to public auction of the assets perhaps a month or six weeks hence.

H. L. Bentley, Walter S. Dunn and Edward H. Sharpe were appointed by Referee McNabb as appraisers of the estate. They will, check the extensive and complicated property listings and estimate their current market values, as compared to the book values submitted to the court.

After buying 'Thin Man' by Dashiel Hammett, Metro decided that the yarn as published was too hotcha for film material and will retain only the basic idea of the novel.

Yarn was bought for its critic raves and its plug by Alexander Woollcott over the air. Dealing in part with sadism, masochism and kindred unfilmable stuff, studio has the task of cleaning it up and yet retain some of the flavor of the book that brought the advance plugs.

Executive is in New York for a supposed conference on studio business. But his real mission is to attempt to get a former stage and screen actress to delete his name from her memoirs which she is about to have published.

Exec had a pal intercede for him three weeks ago but it was no go. Gal claimed she was going to tell all.

After being rviewed by three fan mag writers on successive days, Margaret Sullavan boarded a plane from Hollywood and flew to Chicago where she waited around the terminal for six hours until she could take a plane back.

It was her idea of escaping from what she expressed iversal execs as 'horrible, rying persons'.

An unassuming man walked up to the information desk at a major studio and asked for the head of the company.

Desk man was hard of hearing and request was repeated. Attendant remarked, 'Oh, yes, I think he has an office here. What is your name, please?'

Visitor, 'Sol Rosenblatt'.

Roxy's kitchen in the Radio City Music Hall has been shut down by the operating commission in charge of the place. The office with the wall length mirrors and gold-leafed ceiling is only for conference purposes now. The apartment which Roxy maintained on the top floor of the Music Hall has been converted to office space for the press department.

In order to cash in on the Rudy Vallée divorce ballyhoo Fox is planning to hurry the release of George White's 'Scandals,' in which Vallee appears. Originally slated to follow 'Fox Follies,' set for release last of February as against April 27 for 'Scandals,' the latter is to go out first. 'Fox Follies' will get the spring release date instead.

Paramount is heralding the entrance of Earl Carroll to Hollywood by billboards with the inscription: 'Girls. World's greatest authority on feminine beauty is coming. Paramount Pictures.'

Idea is to follow with a billboard teaser campaign for 'Murder At the Vanities'.

Buildup campaign on Anna Sten for her Radio City Music Hall debut in 'Nana' is attracting wide trade attention and also from advertising men outside of show business.

Keying of interest in the personality first, with the film title and engagement secondary, is being widely commented upon.

Buffalo Evening News, largest daily in western New York, went on the warpath last week against picture ethics and the film 'All of Me' (Par) via an editorial.

It marks the first time a Buffalo daily has ever gone after a picture editorially. Editorial was headed, 'No Uplift Here'.

Union News Co., in addi on to having the cafeteria in the RCA building, has just been awarded the tray-carrying concession in the basement of the Music Hall. Contract went to the Union company on expiration of a year's lease to Eddie Kupper who operated the eatery.

Columbia was forced to raise the pay of its first film editors in order to halt kicks that have arisen since the code. Seconds and assistants listed in the code had been making more, because of overtime, than their bosses.

Murray W. Garsson was erroneously referred to last week as an investigator for the U. S. Department of Commerce. He is a special assistant to the Secretary of Labor.

Fanny Holtzmann, attorney for Francis Lederer, leaves for the Coast Feb. 1 to huddle on the Czech actor's Radio contract.

Talk of Jesse asky shifting to Radio and leaving Fox is baseless. Lasky has another two years, by contract, with Fox.

Inside Stuff—Legit

John Peter Toohey, publicity director for Sam H. Harris, blew up last week when a carefully planned story reached the prints, but not the way he expected. Arrangements were made with King Features for a double truck yarn on famous persons impersonated or mentioned in 'As Thousands Cheer'. There are 52 such notables enacted or referred to and the story was to be syndicated to 200 papers.

General plan of the story was 'Reactions to the Razzberry' from the prominent people whom the show spoofs. There have been any number of letters giving opinions as to the propriety of lampooing America's great people. That inspired Toohey to arrange the yarn and he instructed all back stage and in the front of the house: 'Don't talk'.

Before King Features started on the story Joseph Medill Patterson, publisher of the New York Daily News, saw 'Cheer' and got the same idea. He assigned a feature writer to the job but the byliner quickly found nothing but deaf and dumb people around the Music Box. That is until Moss Hart, who wrote the revue with Irving Berlin, was contacted. Toohey forgot to tell Hart, so Hart talked. Result was that a double truck on the idea appeared in Sunday's News, automatically cancelling the proposed syndicated yarn.

Summary of the reactions indicated that the notables can take it, those who saw the revue laughing at the skits in which they are impersonated. Hart stated that most of the complaints come from near-greats who aren't mentioned in the show.

Referred to by the ticket agencies as the season's 'Man of War' show, Max Gordon's 'Roberta' has finally climbed into the definite hit class after playing nearly three months at the New Amsterdam, N. Y. In music circles the popularity of the show's standout tune, 'Smoke Gets In Your Eyes', is credited for 'Roberta's' box office success. Precedent on musical shows is that they must click at the start or not at all, 'Roberta' being an exception.

Cast in 'Roberta', New Amsterdam, N. Y., took a salary cut but it didn't last long. Max Gordon, who produced the show, announced that the slice would be rescinded if business improved. Show's business jumped throughout January and full salaries were restored after a two-week stretch. Bob Hope was out of the show two nights because of the death of his mother. Henry Bergman understudying him, stepped in. When Gordon saw Bergman's performance, he doubled his salary.

A. E. Thomas does a comeback with 'No More Ladies.' Although he authored several hits, it is nearly 10 years since his last previous click, Thomas' 'Just Suppose' was an early success and it served to bring Leslie Howard to attention over here. 'Come Out of the Kitchen' and 'The Champion,' latter written with Thomas Louden, were other successes. About five years ago he wrote 'The Big Pond', which, although a stage failure, served Maurice Chevalier in films.

'Ladies' was tried out in Jersey last summer under the title of 'Home, James,' Corinne Griffith appearing in it at that time. Play is the first indicated comedy click for the Shuberts this season.

Stream of would-be actors have been visiting the Heckscher Foundation theatre on upper Fifth avenue, in response to advertisements in the New York Times reading 'Actors wanted—no experience necessary'.

At the Heckscher the proposition is revealed as contingent upon the prospective thespian disposing of $100 worth of tickets after which they're eligible to attend a four-week rehearsal of an unnamed play to be presented for the benefit of those who bought the tickets.

Remuneration for the actors finally getting on the boards (size of part not specified) is described as 50%, but of what and after deducting what isn't made clear.

'Days Without End', Eugene O'Neill drama presented at the Miller by the Theatre Guild, completes the five-week subscription period next week. Engagement will extend at least another week. Understood the added time was arranged at the insistence of Carlotta Monterey, the author's wife. Her idea is to prove whether the drama can play successfully without subscription support.

Guild will guarantee the theatre against loss during the extra week, and the first time the Guild has made this sort of deal.

Religious papers have taken up the cause of 'Days Without End', Eugene O'Neill, the play's author, is participating in no way, although reported having burned up over the notices of the New York critics. Secular publications have taken pot shots at the critics, one Brooklyn weekly stating that most of them didn't know what they were writing about when reviewing 'Days'.

No reaction as yet at the boxoffice, Theatre Guild subscription money virtually making up the entire gross.

Katharine Cornell is getting to be almost as touchy as the late Elisabeth Marbury about the spelling of her front tag. Play broker squirmed and said things when they slipped her a ' ', while Miss Cornell wants hers spelled with two 'a's'.

Latter's press department carries a supply of special postcards with a printed 'the proofreader' in the address space. Down in one corner is a reference to some item in the paper addressed in which the name has been spelled in the customary manner.

Member of the legit Code Authority was an hour late in attending last week's session.

He is one of those in the code group who objected to so much consideration being given the ticket situation. Said he was tied up with a business associate whom he bet that the committee would still be talking about tickets, no matter how late he was.

'And gentlemen', he said, 'I wish to inform you that I won myself 50 bucks'.

Pacific coast's only femme legit producer is Bayonne Whipple Huston, who has broken into the commercial theatre with her acquisition of the former Egan, downtown Los Angeles 334 seater. Current production is 'The Big Bird'.

House has been renamed the Musart and at a straight 75c, nights only, can gross around $1,700 weekly at full capacity. Cast of 'Big Bird' entirely professional with everybody drawing small salaries.

that the possibilities for film engagements is worth the sacrifice on

Lanky Millard Mitchell who scored in 'False Dreams, Farewell', at the Little, N. Y., is a Brooklynite. Previously he appeared in a number of shows, mostly flops.

His father, a civil engineer, is probably the world's champ wide-ran reader. He orders a crate of books from a dealer and peruses them one by one regardless of what the topic may be. Mitchell's sister, Lucy, is Gilbert Miller's secretary in the New York office.

Prize low gross for a legit attraction in Los Angeles was garnered in the three weeks that 'Love Chiselers' played at the Belasco. A total of $2,400.

Show was produced by J. H. Morton, former dancer, said to be financed by his father-in-law in Toronto.

That 'M-G-M' in 'She Loves Me Not' has finally become 'N-C-N'. started squawking when the show opened.

25 SHOWS IN THE MONEY

Ticket Situash Cools Down as Biz Improves and Squawks Ease Off

Ticket situation on Broadway is now less turbulent than at any time since the legit code was adopted and the Code Authority told the specs what they could and could not do. Squawks from the agencies are easing off because January business improved. The proposed new ticket control is definitely shelved.

That came about at last Wednesday's (24) CA meeting. One of the committee arose to speak his mind, and he said plenty. He declared that the matter of tickets was not the only problem which the legit theatre should solve and demanded more time should be spent on the other questions.

That the CA members were steamed up was attested when a motion to adjourn was set aside for the moment. Brock Pemberton, head of sub-committee delegated to delve into the ticket situation, declared his new control plan was withdrawn. He said he devoted much time to the problem, and since there was a marked decrease in abuses he would go along with the committee with the idea of bettering the present system, that of licensing the ticket brokers who are expected to adhere to the rules.

Interchange

Objective of the brokers is narrowed down to forcing the issue on exchange of tickets. Most of their complaints have been thrust aside for that sole purpose. They want the privilege of selling or interchanging tickets from one to another and the right to charge for each transaction. Rules do not permit interchangeability, but call for each agency to turn back all unsold tickets from each allotment. If the interchangeability thing is accepted it will mean the premiums on some tickets will be $1.50 instead of 75c Brokers say that will solve the tangle and quiet the squawks.

Ticket committee will continue to police the agencies. For several weeks that was dropped. Specs coughed up $1,000 for that purpose, and two agencies and two theatres were found to have cheated. Agencies were supposed to kick in with a G monthly for the policing thing. Whether that will be exacted isn't certain, but some of the original coin is in the hands of the committee, whose only out at this time is to continue keeping tabs on the specs and slapping on punishment when violations are detected.

Penalties

Agencies are suspended from doing business for one week when caught, and theatres or managers are supposed to pay a $500 fine. Agencies have one out—the rules do not cover amusements others than legit, and therefore tickets for all other events can be handled and sold at any price.

The ticket problem, although much improved over former times, is still not disposed of. From now on changes in the rules will be made, but the CA will devote less time to that phase of show business.

Hours of rehearsal came up for a consideration for a short while last week, and it is expected that this week that problem will be settled. Equity has asked that the limit on rehearsals be eight hours daily, and such a rule is expected to be adopted.

Extra Eighth Salary To Chi 'Curtain' Cast

Chicago, Jan. 29.

Arrangements have been made by the company of 'Curtain Rises' to pay the cast an additional one-eighth salary to conform with their Equity contract. Deal with the cast now at the Cort calls for eight performances weekly on a guarantee salary plus a percentage above $3,000.

Cast is doing nine shows weekly at present but so far has drawn coin for only eight. So far show has been passing out regular weekly bonuses on the percentage deal.

Janis Musical

Revue tentatively called ish, Tish' framed by Elsie Janis has started rehearsals. It is understood the show will be presented by Charles Dillingham, with Miss Janis interested on the managerial end also.

Showman was mentioned concerned with a musical starring the Marx Brothers, designed for the Music Box next season but participation by him was denied.

SUNDAY 'TOPSY' MATS FOR KIDS

Chicago,

Duncan Sisters have cancelled the Monday night shows of 'Topsy and Eva' and have substituted a matinee on Sundays.

Idea is to give an extra boost to the kid trade which has been the backbone of the 'Topsy' revival at the Apollo.

Wanted the additional matinee but didn't want to add cost of extra one-eigth salaries, so cut Monday, which has always been weak here.

EIGHT-HOUR REHEARSAL DAY IS C. A. PROPOSAL

Issue of limiting the hours of rehearsal will be discussed by the legit Code Authority this week, with indications against a unanimous vote. Equity proposes to fix rehearsals at eight hours daily, with one hour off for rest or luncheon, Sundays to be included. Some of the managers, however, have voiced opposition to the plan, feeling they would be restricted.

Equity insists on standing on the eight-hour limit and if there is a split on the matter in the CA, it will be another question which Washington will have to decide. Some leeway is given in the Equity proposal which removes the limitation during the three days prior to opening.

Legit code lists hours of rehearsal limitations as one of the issues to be adjusted, it having been recognized during the framing of the code that there have been abuses by directors and managers. Equity rules allow four weeks' rehearsals for straight shows and five weeks for musicals. If those periods are exceeded, salary starts.

Understood most managers do not object to the eight-hour limit for straight shows, rehearsals for such productions rarely lasting longer. The rub concerns the musicals.

LYNN RIGGS' FOURTH

Syracuse, Jan. 29.

A fourth drama by Lynn Riggs, Oklahoma playwright, will be produced by Boar's Head, of Syracuse University, dramatic society, major effort Feb. 9-10. It is 'The Cherokee Night' and completes a cycle that began in 1930 with Rancour.'

Production results from a personal friendship between Riggs and Prof. Sawyer Falk.

Toronto's Yiddish Season

Toronto, Jan. 29.

Only Yiddish theatre here, Standard, is embarking on a series of guest-star performances, with Jacob Ben-Ami in for a four-week run of rep, this to include Strindberg's 'The Father,' Bernstein's 'Israel' and the Ben-Ami stand-by, 'Samson and Delilah.'

Guest-star to follow is Stella Adler, who co-starred here last season with Ben-Ami.

'33-'34 AVERAGE BEST IN YEARS

25 of 75 B'way Legits So Far Look Safe—Last Season's Average One Out of Five—Nine Hits and 15 Moderate Successes Indicated—Film Coin Helps

11 PICTURE BUYS

One out of three of the current season's legit plays have landed in the money, according to the figures thus far. With Wednesday night's opening (24), 75 plays had been introduced on Broadway, of which at least 25 gave indications of cashing in. Only one entry since that day, Thursday night (25), pulled the average down slightly by being a flop.

The 1932-33 average for money shows was one out of five.

One out of three plays to be in the money is about the highest Broadway percentage in years and is the answer to the fact that there is more angel money available for production currently than in a long time. Broadway has again become a worth-while gamble and they're anxious to bite. Beyond which the inconsistency and difficulty of Wall Street has a lot of pocketbooks turning to new fields, with legit seemingly enticing them.

In calling 25 of the first 75 plays money-makers, there is only one play considered that actually flopped on the street. That is 'Heat Lightning,' which was sold to Warners for pictures, thereby clearing up its loss in the theatre. There were several other plays that are called flops which nevertheless sold to pictures and ended up neatly for the writers, although the producers didn't share in the picture money.

Nine hits thus far, out of the 75, with a tenth indicated in 'No More Ladies.' The hits are 'Men in White,' 'Days Without End,' 'Sailor Beware,' 'As Thousands Cheer,' 'Ah, Wilderness,' 'Her Master's Voice,' 'Roberta,' 'She Loves Me Not,' 'Mary of Scotland' and 'The Follies.'

Thirteen mild money-makers, with a 14th indicated in 'By Your Leave.' Latter and 'No More Ladies' are both past week's entries and may not, of course, follow through their early indications.

The mild hits or moderates known thus far are 'Murder at the Vanities,' 'Double Door,' 'Hold Your Horses,' 'Pursuit of Happiness,' 'Champagne Sec,' 'Ten Minute Alibi,' 'Green Bay Tree,' 'Three and One,' 'Dark Tower,' 'The Lake' and 'Big Hearted Herbert.'

Picture money has been a healthy influence in legit production for the current season, quite a number of plays clicking that way. Fewer plays produced for obvious film money and for no other reason, however, than in several years past. That is shown by the curious fact that with only a very few exceptions most of the plays bought for films, and about 30 of them were, are in the actual hit or mild hit class even as legits.

Seven of the current season plays have definitely been set for films thus far, with six more in the throes of negotiation. Paramount leads with purchases, having bought six thus far of the current crop. Three went to Metro, while Fox and Radio haven't bothered with play purchases to date.

Paramount purchases are 'Murder at the Vanities,' 'Double Door,' 'Pursuit of Happiness,' 'Sailor Beware,' 'Her Master's Voice' and 'She Loves Me Not.'

Metro has 'Dark Tower,' 'Men in White' and 'Ah Wilderness.' Warners bought 'Heat Lightning.' Eddie Dowling will film 'Big Hearted Herbert.'

Before the week is over either Metro or Paramount will have completed purchase of 'Mary of Scotland', for which both studios are bidding.

Also being bid for currently, but not sold as yet are 'The Lake,' 'Wednesday's Child,' 'Roberta' and 'False Dreams Farewell.'

Equity, Feeling Limited, Said to Anticipate Some Changes in Policy

Equity is facing a number of problems, and since it is somewhat limited in its activities because of precedent or constitutional provisions, a change in policy is anticipated for the near future.

One of the most pressing points arose when the Columbia Broadcasting System announced renting of the Hudson, N. Y., for the purpose of giving public broadcasts free of charge. Move by the radio outfit is regarded as a thrust at the legitimate theatre and what to do about it will be a matter of immediate consideration.

Equity in surveying the radio field figured that more than 60% of microphone performers are Equity members, and it therefore has cause for extending activities into that field.

Suggestions have been made to take the broadcasting shows out of the gratis class. One proposal is that a modest admission charge be made and such money be turned over to stage charities. Idea, however, does not greatly interest legit showmen who declare the appearance of a number of name artists in such appearances is unfair competition. Columbia's plan of holding four broadcasts daily in the theatre which has a capacity close to 1,100 would attract more than 30,000 persons weekly to the free entertainment.

Doubtful on

Equity still doesn't know how it fares under the NRA legit code. Most of the theatre's problems remain unsolved because too much time has been devoted to a few topics. It feels that although there is a Code Authority, that body is without authority because it cannot act without an okay from Washington. When NRA headquarters does get the matters which went to a divided vote in the CA, Washington is charged with delaying the decisions too long—or tossing the question back for further consideration.

It is conceded that the code does succeed in getting the various groups within the theatre together, the very structure of the code provides a machinery that works too slowly. Opposed interests at least talk things over but the opinion is that the legit code should be taken apart and put together again if it is to work out effectively.

That is why open hearings on the code, due in February, will probably develop some interesting suggestions for changes, in fact amendments to the code are virtually certain.

$65,000 LOSS

'Cake' Drops It in N. Y. and Estimate Road—Folds in Philly

'Let 'Em Eat Cake' closed in Philadelphia Saturday (27) after touring but three weeks. Sequel to 'Of Thee I Sing' played Washington and Baltimore prior to the Philly date, all these stands being operated at a loss. Show was pencilled in for Chicago.

Estimated 'Cake' ended in the red for $65,000.

12 CWA STOCKS READY TO OPEN

The dozen stock companies formed under the auspices of the Civil Works Administration are ready to make appearances this week in New York high school auditoriums, after two weeks of rehearsal. Performances will be gratis, there will be no programs and the identities of the players will remain undisclosed, according to the plans of the CWA service division.

Those 150 professionals participating in the government's aid project were somewhat upset last week when an order was issued reducing wages 12%. It was stated to be a blanket economy order issued from Washington. The actors were paid off according to schedule—$25, $27.50 and $30 according to their parts—for the first week of rehearsal, but it is understood the cut goes for the second week.

There was a protest over the reduction on the grounds that the CWA made a definite allotment of $28,500 for the purpose of paying the actors for two weeks of rehearsals and two weeks of appearances. Matter is being considered by the Washington end and it is hoped there will be an adjustment, also further funds provided so that shows may play over a longer period.

One or two shows are slated to open tonight. When bookings were being made so that all could get started at the same time, it was discovered that some schools were unable to house shows this week because of mid-year commencements.

Head of a colored actors' organization sought information as to whether such players had been included in the CWA plan. It was stated that none of the plays selected called for colored actors. Possibly there may be several such units, if the project is extended.

Loop Showing for Chi Nabe 'Maedchen' Company

Chicago,

Loop run is being prepared for Jewish Peoples' Institute production of 'Girls in Uniform.'

Producer Charles K. Freeman drew the dailies critics for his neighborhood little theatre showing. If the results on the present nabe venture pan out show will move to the loop in February.

K. C.'S FIRST

Kansas City, Jan. 29.

Walter Hampden opened a three-day engagement at the Shubert Saturday (27).

This is the first touring attraction to visit Kansas City this season.

'LAKE,' ONLY 7 WKS. ON B'WAY, HAS 13 ON ROAD

'The Lake' will end its Broadway engagement at the Martin Beck after one more week, at which time it will have completed seven weeks. Date is considerably under expectations for show which lured Katharine Hepburn back from Hollywood. Unavoidable excessive ballyhoo in advance of the premiere figured in first night lukewarmness.

'Lake' has been booked for 13 weeks on the road, which will carry the show into May. Pittsburgh will be the first stand out, dated for Feb. 12. Miss Hepburn is free from picture engagements until June 1.

First week's gross in New York was over $24,000 but the pace slackened thereafter. Last week's takings were around $12,000, which meant a moderate profit. Operating cost is high.

Marilyn Ill and Out

Marilyn Miller went out of 'As Thousands Cheer," Music Box, N. Y., last week through illness and Monday (29) it was not certain when she would rejoin the cast. She is under treatment in the private pavilion at Roosevelt hospital, the ailment not being serious but temporarily distressing.

Plays on Broadway

NO MORE LADIES

Comedy in three acts. Presented at the Booth Jan. 23 by Lee Shubert. Written by A. E. Thomas. Staged by Harry Wagstaff Gribble.

Dickens.....John Bramall
Oliver Allen.....Bradley Cass
Mrs. Fanny Townsend.....Lucille Watson
Jacquette.....Miriam Battista
Mrs. Anderson Townsend.....Mary Sargent
Anderson Townsend.....Edward Fielding
Sheridan Warren.....Melvyn Douglas
Marcia Townsend.....Ruth Weston
Stafford.....Boyd Davis
James Salston.....Rex O'Malley
Diana.....Nancy Ryan
Earl of Moulton.....Louis Hector
Teresa German.....arcella Swanson

After a succession of mediocrities or fair to middling shows, a brightly written, smartly played comedy takes its place among Broadway's good things. For a change, 'No More Ladies' proved all that Boston said it was.

Alert casting, with an exception or two, was made from players back from Hollywood. Two sets, with first act investure especially effective, count in establishing an atmosphere of wealth and good breeding. Play is spotted in the Park avenue apartment of the Townsends and their home in Southampton, L. I. Paneled apartment with a large, intriguing gold fish tank set in the wall catches the eye, but the dialog is also smart enough to hold attention.

'No More Ladies' was tried out in Netcong, N. J., last summer under the title of 'Home, James.' Neither title seemed appropriate, but the important thing about the play is the improvement since its rural tryout. A. E. Thomas, who does a comeback with 'Ladies,' revised the script to make it funny, and he did, without pushing sex into the background.

Marcia Townsend and her grandmother Fanny are sophisticates. So is Sheridan Warren, a man about town, who loves Marcia but has no intention of marrying her. Marcia has the same idea. After telling each other they'll never make a go of matrimony, they wed anyway. Grandma Fanny, who takes her Scotch highballs, man's size, and gives the first act most of its laughs with her crisp comments, is the only person in the Townsend menage who thinks the duo will trot well in double harness.

Few months after Marcia and Warren are wed he tarries in New York for several days. Main reason was an affair with Teresa, a blond night club warbler. He dines with her at the Ritz and is promptly detected. Because he had promised to tell the truth, he confesses an infidelity with Teresa. Strange things happen within Marcia's breast—she feels cruelly hurt.

Marcia strikes back by staging a house party which surprises and annoys the erring spouse. Invited is Diana, Jimmy Salston's ex-wife, who used to call him 'Jimsy whimsy,' one thing that drove him nuts. Warren had copped her from Jim, but unwittingly did him a favor, for in introducing Diana to Lord Moulton, who was looking for a b. r., that paved the way for the flighty girl divorcing Jim and wedding Moulton. Latter is a guest; also Jimmy, and, to complete the party, there is Teresa.

Marcia flirts with Jim, and at a party that night they slip away, returning to the house at noon the next day. Warren is burning. She refuses to say where she had been, and he decides it's his cue to check out. But he doesn't go, for when they talk it over they find they are as much in love as before he made the mistake with Teresa. But she doesn't tell him where she tarried with Jim, the finale line being amusing too.

Ruth Weston, who stepped into 'Biography' for a time last season, is in attractive Marcia, who has the class of a thoroughbred, although she seems to talk through her nose. Melvyn Douglas is her crack running mate as Warren. Rex O'Malley probably has the best part yet assigned him on this side, and comes near copping the honors. Louis Hector, a fine choice as the grandmother, just about runs away with the first act. Louis Hector about right as the titled Britisher. He and Nancy Ryan, who plays Diana, were in the Jersey tryout cast.

Keystone section of the play garners the most laughs, so it seems that 'No More Ladies' is as good as its second act. *Ibee.*

BY YOUR LEAVE

Comedy in three acts and five scenes by Gladys Hurlbut and Emma Wells. Produced by Richard Aldrich and Alfred De Liagre, Jr., at the Morosco Jan. 24. Features Dorothy Gish, Howard Lindsay, Kenneth MacKenna; staged by Mr. De Liagre; sets by Joe Mielziner.

Mrs. Gretchell.....Josephine Hull
Ellen Smith.....Dorothy Gish
Winifred.....Esther Dale
Miss Whitcomb.....Elizabeth Bruce
Henry Smith.....Howard Lindsay
Frances Gretchell.....Cynthia Rogers
David Mackenzie.....Kenneth MacKenna
Freddy.....Ernest Glendinning
Andree.....Elizabeth Love

Too bad the producers or authors or both couldn't get together on another week or two of fixing for this play; they could have made a solid hit. As is it will get a bit of money, though not likely to get above that rating. It has laughs, good laughs, which is the first thing in its favor. But it also has a number of long, dull stretches which cry for pruning and peppering. When fixed, word of mouth should help it get somewhere.

Not much new or novel in the story; it's the handling and dialog that count. It's a piece of marital relationship, most angles of which have already been copiously discussed in legit. Laid in the suburbs with all the trimmings of that type of thing, but it has a lot of sophistication in treatment, which gives it a new light.

Henry and Ellen Smith are a young married couple, getting old too soon. Henry wants adventure. He suggests that they take separate vacations for a week, everything goes, and no tales to tell later. He can't make the grade, and comes back a day early. She has a good time. But he doesn't find out the truth and everything's okay.

While the authors treat the thing from a humorous standpoint it's a good show—the minute they get serious it gets dull. There's one long scene, the second of the second act which is all serious. That's between the wife and her lover, and it never seems to end. After that, play goes funny again, and again is okay.

Of the actors Howard Lindsay is by far the best. He wrote 'She Loves Me Not,' current season's comedy hit, so maybe he helped pep his own lines up. Certainly they're the best in the piece. At any rate, he turns up here as an actor and a good one. Somewhat of the Ernest Truex type, though not so farcy. He makes a perfect Joe Dubb.

Dorothy Gish doesn't impress as well as she might, possibly through directorial duress. She played the part too tensely opening night, not giving it width or depth enough. Kenneth MacKenna makes an unusual sort of third man, though satisfactory.

In smaller parts Josephine Hull and Elizabeth Love impress nicely. *Kauf.*

MACKEREL SKIES

George Bushar in association with John Tuerk presents this drama in two acts and four scenes by John Hagarty. Staged by John Roche; setting, Aline Bernstein. Scaled at $3.30 top. Opened Jan. 23 at the Playhouse.

Anna.....Florence Edney
Elizabeth.....Carol Stone
Hobson.....Glenn Coulter
Valentine Struthers.....Tucker McGuire
Sophie.....Cora Witherspoon
Elsa.....Violet Kemble Cooper
Mrs. Schuyman.....Max Figman
Timothy Lord.....John Griggs
David Gerard.....Charles Trowbridge
Mr. Kubeck.....Tom Powers

Technically 'Mackerel Skies' is far superior to its intrinsic worth as a play. Exceedingly well cast and competently mounted, the dramaturgical values are eclipsed by the elements of histrionics, the direction and scenic investiture (the latter an excellent substantial interior by Aline Bernstein).

'Mackerel Skies' as a play is a rather wandering affair, about on a par with the shifting Viennese-New York geography which binds together the sundry characters. Title describes that panoramic picture which augurs a change in the weather; usually it's a precursor of rain or some other climatic disturbance.

The analogy concerns the household of David Gerard, well played by Charles Trowbridge. His second wife is somewhat neurotically but effectively personated by Violet Kemble Cooper. Tom Powers is Stefan Kubeck, the peasant of the old days along the Danube, by whom the once royal Miss Cooper begat her only daughter (Carol Stone).

There is much palaver over the social earthquake caused in another household when a schoolgirl compliment learned she was an illegitimate child. From that, plus the suave straighting as done by Max Figman, the denouement is no surprise as to the legitimacy of the ingenue or the coincidence of the ex-peasant, now a wheat tycoon, once again meeting the haughty princess of the Danube.

For Miss Stone, youngest of the Stepping (Fred) Stones, the plot and her own anti-climatic Broadway debut were almost analagous. The nervousness of the stage character's Metropolitan opera debut pars Miss Stone's own bow-in on Broadway from scratch. (This is mentioned in contrast to a circumstance earlier in the season when Miss Stone stepped into a short-lived play after somebody else had created the assignment first.) And like the operatic click, there was visible and audible evidence that the youngest of the Stones was more than adequately carrying on the family tradition in the theatre, for she manifests herself as a thoroughly competent young actress, as talented as she is personable, and possessed of full promise for drama importance.

Unfortunately the play's merits can't match everything else about it, hence 'Mackerel Skies' is not destined for Broadway longevity. It has some flicker possibilities, however. *Abel.*

Whatever Possessed Her

Comedy in three acts, presented at the Mansfield Jan. 25 by Raymond Moore; written by Hardwick Nevin; Catherine Calhoun Doucet and Richard Whorf featured; staged by Arthur Sircom.

Burchard Bangs.....Pierre Watkin
Sellers.....Stapleton Kent
Genevieve Trubee.....Flora Campbell
Henry.....Joseph Allen
Eddie.....Percy Kilbride
Millicent Bangs.....Catherine Calhoun Doucet
Phoenix Greggs.....Richard Whorf
Young Reporter.....Philip Huston
Jerome Mortimer.....Otto Hulett
May Moss.....Constance McKay
Arthur Strong.....Gordon Richards
Wiley.....Frederic Forman
Mr. Hallet.....George Henry Trader
Hastings McElway.....Roland Drew
His Secretary.....Edward Fuller

Not one bad show, but two, because the last act is a show within a show. Hasn't a chance.

Author had an idea of razzing rural show-shops, but in writing the travesty he went haywire. Perhaps the actors got some fun out of acting it, yet several clever people were unable to create the expected laughs. As the performance ran overtime the first-nighters were plainly bored.

Middle-aged Mrs. Bangs decides to turn her barn into a theatre, having nothing else to occupy herself with, a complacent husband letting her have her way about it. She engages a playwright who hasn't written the play, and she also sends for several actors.

Latter object to the barn theatre plan, but finally get down to rehearsal in some fashion. The author becomes so distracted he jumps into the lake, then changes his mind because the water is too cold. There are several more incidents accompanying the amateurish preparations, but the performance finally starts.

That's where the extras come in. They were well dressed, which gives the affair a bit of class. Mrs. Bangs orders a punch bowl of cider for refreshment, not aware the butler sweetened the stuff with applejack. So the leading man gets stewed, doors on the stage set get stuck, and the 'play' in the barn ends when the back flat disappears into the night. Mrs. Bangs gets herself organized next morning with the aid of her husband, and at the curtain a calf is led back to his quarters in the barn. At least the calf was natural.

Catherine Calhoun Doucet is the flighty Mrs. Bangs. She is featured along with Richard Whorf, who is wasted in 'Whatever Possessed Her.' Joseph Allen had little chance. Low comedy assignment goes to Percy Kilbride, doing a hick carpenter.

Raymond Moore, the producer, conducts a summer theatre at Denis, Cape Cod, but no travesties. *Ibee.*

(Withdrawn after three days; printed for the record.)

Syracuse Civic Rep Having Internal Trouble

Syracuse, Jan.

Internal friction is threatening the Civic Repertory Theater, which starts its sixth week of dramatic stock tonight (Monday).

Suggestions that the group adjust its policy to attract both the old-time stock fan and the film-goer thus far have been frowned down, although red entries thus far outnumber the black. Association proper has upwards of 4,500 members who paid $1 each to finance the enterprise. Members get a 25-cent cut on tickets. Boxoffice is scaled at $1 top.

JOHN BROWN

Drama in three acts presented Jan. 27 at the Ethel Barrymore by George Abbott; staged by same; written by Ronald Gow.

Annie Brown.....Whitney Bourne
Mrs. John Brown.....Alma Kruger
Ellen Brown.....Edna Hagan
Owen Brown.....Harry M. Cooke
Salmon Brown.....Buford Armitage
Uncle Jeremiah.....Harold Gould
Watson Brown.....Robert Foulk
Bell.....lizabeth Kendall
Oliver Brown.....Oliver Barbour
Martha, his wife.....Iris Whitney
John Brown.....George Abbott
Shields Green.....Walter Price
A Slave-owner.....Charles McClelland
John Kagi.....John Emery
Stevens.....Alfred Webster
A Sentry.....J. Ascher Smith
T. W. Higginson.....Herbert Yost
Frederick Douglass.....rnest R. Whitman
Col. Washington.....Thomas Morgan
Telegraph Operator.....William Shea
Virginia Militiaman.....Edward Acuff
J. P. Gallagher.....Jamie Lane
Col. Lee.....William Corbett

rown's Body' was the title and it was originally presented in England as 'The Gallows Glorious,' being of British authorship. With the 'Body' out George Abbott presented it and appeared in the title part, apparently his own. The critics bore down on the play and the actor-manager, so he withdrew the show after the second night.

It is the second American biographical play from England, Drinkwater's 'Abraham Lincoln' being the first and by far the better theme. Perhaps it was the Drinkwater 'Lincoln' that inspired Ronald Gow to select the early abolitionist as a topic. But there is hardly a comparison between the two historical personages, except that both were opposed to slavery.

The reviewers thought that Abbott's high pitched voice was not fitting to the character, deep, sonorous speech rather expectant from such a rabid old fellow as John Brown. However, he took the boys' word for it and quickly folded. *Ibee.*

(Show closed after two performances. Printed for the record).

This space had been set aside for Boris' portrait. But he was out getting business and the staff photographer couldn't locate him. You have seen him often during the past 28 years, and we know you will see him often in the future.

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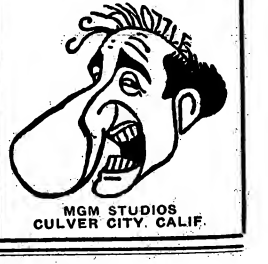
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'Horses,' B'way Flop, Looks Like Chi Hit, Selling Out at $20,000 Pace

Chicago, Jan. 29.

Best news of the week is the marker set by the Joe Cook 'Hold Your Horses' show at the Grand. Musical has gotten away well and caught on. Running along at practically capacity, which sets it on a fine $20,000-$21,000 pace. Originally slated for a trio of weeks the show looks good for twice that at current speed. Seats are selling well in advance.

Not as much can be said for the Duncan Sisters on the second try on the 'Topsy and Eva' revival at the Apollo. Show is picking up on each performance, but at a crawl pace that will take maybe two or three weeks more before it can breathe easily.

'Curtain Rises' is doing okay at the Cort on a $4,000 and over pace, which amount of money is turning over nice percentages to the performers on a salary and split over $3,000.

Estimates for Last Week

'Elizabeth Sleeps Out,' Studebaker (C-1,250; $1.50) (2nd week). Produced by Randall Productions, Inc., with Horace Sistare as leading light. Present company organized as stock. First week got by fairly well at $3,500.

'Hold Your Horses,' Grand (M-1,207; $2.75) (3rd week). Has caught on, the third legit venture this season to so do. Others were 'Biography' and Walter Hampden repertoire. Cook musical practically selling out, which holds pace to over $20,000.

'The Curtain Rises' Cort (C-1,100; $2.20) (3rd week). Cut-rates keeping this one going along to excellent profits. Cast is regularly getting chunks of percentage coin over $3,000 split figure with show running well over $4,000 weekly.

'Topsy and Eva' Apollo (M-1,500; $2.20) (2nd week). Trying again after a one-week lay-off. Interim took lustre away from show which had showed some signs of getting started. Now having a time getting build-up again but chances are pretty good. Encouraged by fact of small but sure box-office climb each show. First week $9,000.

OUT-OF-TOWN REVIEW

ROMEO AND JULIET

(KATHARI CORNELL)

Los Angeles, Jan.

For her hinterland tour, Katharine Cornell has selected 'Barretts of Wimpole Street', 'Candida' and 'Romeo and Juliet'. In the last named, her first attempt at Shakespeare, she has departed from the accepted performance of the play, gives the story of the two grief torn lovers a modern conception that should please present day audiences, though the dyed-in-wool fans of the Bard may resent her interpretation.

Cornell fans, however, will be more pleased with her as Elizabeth Barrett or 'Candida', much more exciting characters as far as the star is concerned.

Her performance as 'Juliet' is keyed at a fast pace, Miss Cornell dispensing with the accepted reading of the lines, injecting her personality into the part. She disregards the meter of verse to point up her own performances. Often, in this respect she gave the part youth, which it practically always lacked, for when in former days actresses advanced sufficiently to play 'Juliet', age had advanced with them.

Basil Rathbone as 'Romeo' gave more of the accepted performance than the star, His reciting of the lines were smooth without being stilted. In some spots he overacts, but the part is one that permits liberty of diction and gesture.

Outstanding in support are Charles Waldron as the Friar, Orson Welles as Mercuito, Alice John as the nurse, A. P. Kaye as Cauplet, Reynolds Evans as the Prince, Charles Brokaw as Benvolio, Francis Moran as Tybalt.

Direction of Guthrie McClintic aids much in the pace of the performance. Blackout technique is used for the opening and closing of all 20 scenes. Woodman Thompson's settings are all modern with lighting arrangements adding much to the dramatic theme of the play.

Considering the difficulties attending the selection of a cast that will fit the requirements of a Cornell production of three different plays, casting is away above the ordinary.

Opening night saw the house sold out with the entire downstairs formally draped by the blue bloods of Hollywood who cheered the star's every effort.

Leaving Los Angeles, company goes to Oakland, thence east playing everything and anything that looks like a theatre for one night or more. Tour ends in Philadelphia the latter part of May. *Call.*

2 BOSTON OPENINGS

Dennis King Show and 'Ali vade Beantown

Couple of openings tonight (Monday), American premiere of 'Richard of Bordeaux', by Gordon Daviot, at Colonial, and 'Ten Minute Alibi', at Plymouth. Latter announced with original cast. Former has Dennis King as star.

All other legits are dark with next opening scheduled as 'Double Door', Plymouth, Feb. 12. No other bookings ahead at this writing. Looks lean for Hub unless miracles happen.

At the Boston Opera House next Monday (5) Tommasso Nazzaro brings the New Boston Opera Co. for one week. Metropolitan Co. will sing the spring.

Future Plays

'Case istory,' by Hiram Sherman, being directed by Whitford Kane for Metropolitan players.

'Gentlewoman,' John Howard Lawson's play, being readied by the Group theatre for spring showing.

'Legal urder,' play on the Scottsboro case, will be rushed into the President Feb. 5 by Allen productions.

'Lo and Behold,' London revue with added material by Howard Dietz and Gene Burton, will be brought to the Fulton by C. B. Dillingham. Elsie Janis will stage.

'The Lady Detained,' by Sam Shipman and John B. Hymer, will be done by Morris S. Schlessinger. Play was once owned by Al Woods, who let it revert to the authors.

'Trio' due some time in March with Fay Marbe heading the four-person Had a Maine tryout last summer. Walter Hartwig will direct.

'When in Rome,' by Austin Major, has been taken by Geo. Smithfield for early production.

'Henrietta the Eighth,' by Rocher MacPherson, being cast by George H. Brennan.

Agent Squawks

(Continued from page 2)

front office for the director, to get him the writer or player he wants, and then lets him go. He's all right, Howard says. But the latter—the director is sure to run into trouble with him. With him, it's yes in the morning and no at night. 'That,' says Howard, is bad, very bad.'

The director tells a story, that's his job. His telling is as personal as the reading of the orchestra, as Toscanini's rendition of Beethoven's Fifth. Don't heckle him, don't halve his job, and he'll tell it straight, give it the drama he feels in it. The director bears down when he himself is responsible for his picture, and he coasts along on a high salary when he's not. The single point of view.

When the picture's assembled, the director begs to cut. He wants to slash out the muddy parts, the untrue, the lagging, the climax. He wants his story strong and neat. The producer thinks of what those sequences cost, of the expense of re-recording, of all those extras in the cafe scene of the set itself that the director storms to eliminate. So there are compromises, the cafe set stays in, the momentum is retarded, and the single point of view is now a many-headed monster.

Nor can the director save himself the anguish of those too many dissipating scenes by just not shooting excess footage. 'Nobody can contemplate in advance the grip or effectiveness of different scenes, by reading them in script. They come to life in the shooting, or they lay there, wooden, terrible mistakes. You've got to shoot them to find out—and once you know, you should either forget them or replace them. But, now that Hollywood's got to fight against the number of pictures it must turn out, instead of fighting to make good pictures—time's become the essence, the measure. So clean cut pictures have been shoved aside, and we make our pictures hopefully—not surely.'

Shows in Rehearsal

'They Shall Not Di ' (Theatre Guild), Guild.

'Lo and Behold' (C. B. Dillingham, Elsie Janis), Fulton.

'Dodsworth' (Max Gordon), Times Square.

'Queer People' (Galen Bogue), National.

'Broken Doll' (John Golden), Masque.

'Broomsticks Amen' (Thomas Kilpatrick), Biltmore.

'Sing and Whistle' (When Ghosts Meet') (Gropper and Truex), Fulton.

'When in Rome' (Geo. Smithfield), Union church.

$27,000 Advance Sale for Kath. Cornell in L. A.

Los Angeles, . 29.

Biltmore reopened Monday (22) with Katharine Cornell splitting the week with 'Romeo and Juliet' and 'Barretts of Wimpole Street'. Latter was a sellout. Six performances of the former saw a few empty seats but the week grossed $23,000, highest take in L. A., since Miss Cornell played here two years ago when she got $28,000 at $3.30 top.

Current engagement has a top of $2.75. This week, splitting 'Barretts' and 'Candida' had $27,000 advance Saturday (27) with only a few seats left. Company goes from here to Oakland, thence east for one nighters.

Runner up was 'Autumn Crocus' with Frances Lederer at the El Captain which got $6,300 on the week. 'Sailor Beware' at the Mayan did slightly over $2,700 with 40c passes. The 'Ghost Train' co-op cut rater at the Hollywood Playhouse did $1,600 enough to pay off and leave a little for distribution among the players.

Road Show Lack Gives Balto Stock $5,000 Week

Baltimore, Jan. 29.

Season will stack up as a washout. Ford's, burg's UBO spot, thus far has house but six shows and but one future booking is penciled in, session of Cornelia Otis Skinner's monodramas, week Feb. 5.

Paucity of pieces on tour primary reason for infrequent dramatic fare touching town, but the newspaper editorialists and drama editors are irreconcilable on that score, having kept tabs on tour shows and gnashing type-set teeth when so many whisked by this town to limp through what they declare are lesser grosses elsewhere. Point in case, uniformly bright biz has greeted each of the six shows town has glimmed. 'Music in the Air' got $17,000 and 'Let 'Em Eat Cake' $24,000 at $3.30 top. At $2.75 top 'Mary of Scotland' $21,000 and 'Biography' $18,500, while Le Gallienne Civic Rep snagged $15,000 and Aborn's light opera troupe $6,000 at $2.20.

Scarcity of roadshows probably biggest hypo to stock troupe at Auditorium, which looks earmarked to become most successful resident company since the Farnsworth-Knopf outfit rode through two sparkling seasons back in pre-depreah '27 and '28. Last week Florence Reed, guest-starring in 'Thoroughbred,' boomed the take to $5,000 at $1 top. Currently Miss Reed stays a fourth week as name star, essaying 'Madame X.'

ENGAGEMENTS

Regina Wallace replaced Spring Byington and Mady Correll replaced Irene Purcell in 'The First Apple' last week.

Isabel Baring, Boyd Irwin, 'Hat, Coat, Glove.'

Mildred Natwick replaces Margaret Nybloe in 'The Wind and the Rain.'

Doris Patston 'All King's Horses' (Los Angeles).

Otto Lederer, Sam Goldberg's burlesk, Music Box, Hollywood.

Parker Steward for Michael Bartlett, Arthur Geary for Francis Tyler, Wm. Miley for Horace Sinclair, Whitford Kane in Miley's former role and Katherine Skidmore for Lee Whitney, 'School for Husbands' (road).

Murray Brown, Jack Fields, Victoria Decker, Marion Strum, Baby Kidd, Aimee Leslie, 'Legal Murder'.

Nita Naldi, Harold Healy, Gladys George, Helen Claire, Dwight Frye, Flavia Arco, 'Queer People.'

Nancy Hamilton, Roger Stearns, Chuck Walters, Imogen Coca, Hildegrade Halliday, 'Lo and Behold.'

January Legit Business Holds Up; 'Ladies' Clicks; 'Roberta' Tops $27,000

January on Broadway was satisfactory for legit shows. Best attendance, naturally, came at the weekends, but trade was progressively better each Friday and Saturday. February's first three weeks should hold the form, winter period being climaxed by Washington's Birthday (22).

Last week saw the arrival of a new comedy success in 'No More Ladies,' Booth, it breaking the string of three weeks of lukewarm shows. Indicated pace for 'Ladies' should be $12,000, at $2.75 top. But the rather unexpected scoring of 'Roberta' was even more interesting to show circles. This musical has been at the New Amsterdam for nearly three months, doing fairly well. Past several weeks it started climbing, and last week went to $27,500, the best gross to date. Pace is virtual capacity.

There were two quick folds among last week's four other premieres, 'John Brown' dropping out at the Barrymore after the second night and 'Whatever Possessed Her' ceasing after three nights at the Mansfield. 'By Your Leave,' however, is regarded having a chance at the Morosco. 'Mackerel Skies,' at the Playhouse, was panned, but will try to stick. This week's card of seven shows has several which are rated having good chances.

'Tobacco Road,' which started badly, doubled its average grosses at the 48th Street. Editorial plugging is credited, show having previously been generously lauded for its acting. Cut rates a factor also.

'Come of Age' was slated out at the Elliott, but continuance was ordered at the last minute, when business perked up a bit. Got around $5,000.

'The Lake' will wind up after its seventh (next) week, and goes to the road. Hepburn drama was strong at matinees only, but should get real coin on tour.

Due next week: 'A Broken Doll,' Masque; 'Sing and Whistle' (formerly called 'When Ghosts Meet'), Fulton; 'Broomsticks, Amen,' house to be named, and 'Legal Murder,' President.

Estimates for Last Week

'Ah, Wilderness,' Guild (18th week) (CD-914-$3.30). Splendid attendance points engagement to full season on Broadway; gross around $16,000; great this season.

' ll the King's Horses,' Shubert (1st week) (M-1,387-$3.30). Presented by Hafry Cort and Charles Abramson; book and lyrics by Frederick Herendeen; score by Edward A. Horan; opens tonight (30).

'American, Very Early,' Vanderbilt (1st week) (C-770-$3.30). Presented by Wilton Lackaye, Jr.; written by latter and Florence Johns; opens tonight (30).

'As Thousands Cheer,' Music Box (18th week) (M-1,900-$4.40). Ticket sale extends into May; revue smash cinch for summer holdover; weekly normal pace close to $27,000.

'Big Hearted Herbert,' Biltmore (5th week) (C-991-$2.75). Business climbing and laugh show figured in the money; bettered $7,000 last week.

'By Your Leave,' Morosco (2d week) (C-961-$3.30). Mid-week premiere drew fair break from dailies; also figured to have chance; pace this week should furnish better line.

'Come of Age,' Elliott (4th week) (C-929-$3.30). Although slated to close last Saturday is sticking; better last week, when gross went around $5,000; further improvement necessary to turn profit.

'Days Without End,' Miller (4th week) (D-994-$3.30). Still looks doubtful; business shows little improvement over the average grosses of $7,000 to date.

'False Dreams, Farewell,' Little (3d week) (D-534-$3.30). Disappointing so far; sex drama might have landed with a break from critics; business estimated around $4,000.

'Folli ,' Winter Garden (5th week) (R-1,493-$4.40). Drawing great business, with capacity at most performances; last week estimated over $38,000.

'Green Bay Tree,' Cort (16th week) (CD-1,024-$3.30). Stronger since New Year's, and should extend well into spring; last week around $7,500.

'Hat, Coat, Glove,' Selwyn (1st week) (D-1,067-$3.30). Presented by Crosby Gaige; adapted from German of Wilhelm Speyer by William Drake; opens Wednesday (31).

'Her Master's Voice,' Plymouth (15th week) (C-1,042-$3.30). Holding to profitable business; remains here instead of moving; over $13,000; 'The Joyous Season' spotted at Belasco.

'Hotel Alimony,' Royale (1st week) (C-1,000-$3.30). Presented by Franklyn and Stoner; written by A. W. Pezet; tried out in Jackson Heights last summer; opened Monday.

'John Brown,' Barrymore. Opened Monday (22) last week; panned; taken off next night.

ackerel Skies,' Playhouse (2d week) (D-914-$3.30). Not treated kindly by second stringers; business first seven times about $3,000; will stay in hope of climbing.

'Mahogany Hall,' Bijou (3d week) (D-608-$3.30). Looks doubtful; first full week the pace was estimated not over $3,000; must improve to remain.

'Mary of Scotland,' Alvin (10th week) (D-1,387-$3.30). Dramatic leader cleaning up; business slightly affected early last week, like most others, but gross estimated over $20,000.

'Men in White,' Broadhurst (19th week) (D-1,118-$2.75). Holding up even better than previously, drawing capacity latter part of week; takings topped $14,000.

'Murder at the Vanities,' Majestic (21st week) (R-1,776-$3.30). Slated for another month; meller revue doing fairly with cut rate support; around $13,000.

'No More Ladies,' Booth (2d week) (C-704-$3.30). Looks like hit; after favorable notices climbed steadily and sold out end of week; indicated pace $12,000; maybe more.

'Pursuit of Happiness,' Avon (17th week) (C-830-$2.75). Expected to last into spring; turning some profit right along; last week's gross about $7,000.

'Roberta,' New Amsterdam (11th week) (M-1,717-$3.30). Now definitely in hit class; climbed steadily through January; virtual capacity last week; at $27,000 best gross of engagement.

'Sailor Beware,' Lyceum (19th week) (C-969-$3.30). Early comedy success still making good money and should last until warm weather; estimated around $12,000.

'She Loves Me Not,' 46th St. (10th week) (C-1,413-$3.30). Has topped comedy group since starting; average weekly gross better than $20,000

'The First Apple,' Barrymore (6th week) (C-1,096-$3.30). Moved again this time from Ritz; cut rated to around $4,500; probably slight profit

'The Joyous Season,' Belasco (1st week) (C-1,000-$3.30). Presented by Arthur Hopkins; written by Philip Barry; opened Monday, relighting Belasco for first time this season.

'The Lake,' Beck (6th week) (D-1,214-$3.30). Last two weeks; got $12,000 last week; some profit at pace but not enough; goes to tour for balance of season.

'The Wind and the Rain,' Ritz (1st week) (D-918-$3.30). Presented by George Kondolf and Walter Hart; written by Dr. Merton Hodge; English drama opens Thursday (1).

'Theodora, the Queen,' Forrest (1st week) (CD-1,075-$3.30). Presented by new independents (Agnew Productions); written by Jo Milward and J. Kerby Hawkes; opens Wednesday (31).

'Tobacco Road,' 48th St. (9th week) (D-969-$3.30). Jumped materially; claimed gross of $7,500; nearly double previous pace; editorial praise counted; also cut rates.

'Wednesday's Child,' Longacre (3d week) (CD-1,019-$2.75). Approximated $6,000; also accorded additional praise; but $6,000 not enough.

'Whatever Possessed Her,' Mansfield. Opened Thursday last week and stopped Saturday.

Other Attractions

Russian operatic troupe; Casino; opens Thursday (1).

Ballet Russe, St. James; held over another two weeks.

'Peace on Earth,' Civic Rep. theatre (14th Street); independent group lining up new play; current show okay.

'Piecol', Ambassador; marionettes; last week again announced.

Current Road Shows

Week of Jan. 29.

iography,' Royal Toronto.

Cornelia Otis Skinner, New Haven, 29-31; Springfield, Mass., 1; Hartford, 2-3.

'Dodsworth,' Garrick, Philly (3).

'Double Door,' Chestnut, Philly.

'Green Pastures,' Davidson, Milwaukee.

'Hold Your Horses,' cago.

Kathari iltmore, Angeles.

LeGallienne Rep., Met., Minneapolis, 29-31; Met., St. Paul, 1-3.

' ichard of Bordeaux,' Boston.

San Carlo Washington.

'10 Minute Ali ', Plymouth, Boston.

'The Curtai cago.

'Topsy and Eva,' cago.

Walter Hampden, Shubert, Kansas City, 29-31; Emporia, 1; Oklahoma City, 2; Tulsa, 3.

Three American Girls Open In London Spots Same Night

London, 20.

Almost a rity have three American stars opening in three London night spots simultaneously. All happening on Feb. 5. Aileen Stanley goes to Ciro's Club, Frances Willi ms to the Monseigneur Restaurant for four weeks, with option, and Mary McCormic starts at the Cafe de Paris, doubling at the Palladium.

Then there will also be the ig all-American floor show at the Dorchester hotel, lined up by Clifford Whitley and staged by Felix Ferry, in New York recently, with Mitzi Mayfair featured.

Insufficient Native Talent

Flag waving started with the new Hammerstein-Kern rury Lane show will cause plenty of headaches to the producers. Where are the stars to come from? That is the question. Charlotte Greenwood has been signed for the lead. Comic is being searched for, with the provinces being combed. Max Miller is a potential. Another is Albert Burdon, who has been tried for the West End before, in Charles Cochran's 'Evergreen', but did not impress, with excuse offered he was polished up and, therefore out of his element.

Jimmy Finlayson, Scottish-American film star, is another under consideration. As for the women leads, they are likely to be even more trouble.

Southern's Vic Palace

John Southern's latest acquisition is the Victoria Palace, he thus controlling three spots in the West End and one in outer London. Theatre goes vaudeville Feb. 5, with some American acts already lined up.

Understood Southern dealt with Phillip Guedalla, the attorney in charge of the property, direct.

Since General Theatres took the property over two years ago, house has been through a hectic time, and closed for quite a while, opening recently for a Christmas production. G. T. was recently told by Watney, Coombe & Reid, the brewers who own the property, that house must not be kept dark, and if G. T. persists in doing so, brewers will sue it for loss of profits from the bars, which amounts to several thousand pounds per year. Southern's offer came as a godsend.

Understood he is paying $1,500 rental per week, and paid $25,000 on account. But with all that, the house is under the General Theatres barring clause.

Fox to Cafe de Paris

Roy Fox leaves the Kit-Cat restaurant Feb. 28, after 15 months. Management has decided to spend less on bands, with Joe Loss, the relief band, taking Fox's place.

Fox has turned down three offers, finally accepting the Cafe de Paris, where he opens March 5, which was his original opening date here some four years ago, when he was specially brought over by Poulsen with band of seven. After playing there eight weeks band was sent back to America, with Fox staying over to form an English aggregation.

Understood outfit is reduced from 18 to 13, with year's contract $1,500 which is about best money be- in night spots for bands.

ivals' Revived

About 150 years ago, speaking of his pla 'The Rivals', Sheridan said it was one of his youthful efforts, and he did not think much of it. If he could have seen it revived last night, at the Ambassadors, he would have been as proud of it as was Sydney Carroll, who presented it, and who came before the curtain and made a speech, saying he liked it and hoped the audience enjoyed it as much as he did.

Judging from the reception, they liked it and so did the critics; nevertheless it is old-fashioned and its technique creaks. Carroll said he thought the scenery was beautiful, the acting excellent, the direction all that could be desired, and so on. Okay.

Abrahams Arbitrates

M.M.S. (London Pavilion) Limited, formed in 1932, which went into liquidation having lost around $50,000, is still in the hands of the Official Receiver, who has threatened to start suit against the first lessee, A. E. Abrahams, for the return of $15,000 caution money.

Receiver claims money belongs to the creditors, as Abrahams has not lost anything; the theatre never having ceased to operate. Abrahams, who never leases a theatre to anyone unless there is an arbitration clause in the contract, is ready to submit to arbitration, and looks like h ving to pay up in full.

Speculati

Much speculation here as to what will follow 'Gay Divorce', at the Palace. Show has to vacate in March, due to Fred Astaire's Hollywood contract with Radio ictures. Lot of surmises by insiders, but mostly wrong ones. Likelihood 'Roberta' will be staged here, with most of the cast recruited in London. It is almost certain Hassard will produce. Palace theatre, Ltd., are backing show, with Charles Cochran as likely presenter.

'Ball', 'Music' to Tour

Prince Littler has bought provincial rights to 'Ball at the Savoy', and 'Music in the Air'. Both shows will be lavishly produced and play number one towns.

'Ball' will be produced by Reggie Hammerstein, with Cora Goffin, Littler's wife, to play the femme lead. Oscar Denes only one of original cast to take to the road.

'Music' will be staged by Leighton K. Brill, and Littler is trying to get Natalie Hall to play her original role. Some weeks ago it was practically settled that Parnell & Zeitlin would tour the show, but at the last minute P. & Z. could not get together with owners on percentage.

Czech Operetta Causes Student Riot in Theatre

Prague, January 20.

An operetta led to a political demonstration in the New German Theatre during the performance of the French operetta 'Czarewitsch'. Young students in the gallery protested against the too favorable portrayal of Russian aristocratic emigrants in the operetta, while Bolshevists are shown in an unfavorable light.

Loud catcalls were heard when a young Czarist woman related how she had been attacked by a Communist. The noise in the German theatre became so great that police officials arrested several young Communists in the gallery.

Vilem Werner, one of the most promising of the young Czech dramatists, whose plays recently were performed in Vienna, Cologne and Prague, is confined in a sanatorium, as the result of having taken an excessive dose of a sleeppotion.

Professor Otokar Sevcik, the Czech violin teacher and composer, 82 years old, is seriously ill. He has taught in Chicago, Ithaca, Boston, New York, and London, and has pupils all over the world.

NOEL COWARD AGAIN

Only 400 Seats but 2,000 Reservations for New Play's Opening

London, Jan.

There are less than 400 seats in the orchestra of His Majesty's theatre, where Noel Coward's 'Conversation Piece,' starring Yvonne Printemps, nnounced for production.

how has not yet gone into rehearsal, and no date has been set for the premiere. Already, however, there have been applications at the box office for 2,000 orchestra reservations for the opening night.

Enforced Stage Shows

Mexico City, Jan. 26.

National Union of Variety Artists and Kindred Actors petitions the Government to compel all cinemas exhibiting foreign pictures to employ its members on their programs and to make that measure federal.

Union has induced the National Revolutionary Party, which dominates the national administration, to back its demand.

TOO FRENCHY

Floor Show Canceled Because Not American Enough for Paree.

On Clifford C. Fischer's American findings while in New York, the NTG Paradise cabaret show from Broadway will not go into Les Ambassadeurs, Paris, this summer. The nude stuff is no novelty abroad and the anomaly has arisen whereby the Broadway entertainment is so Frenchy that it's not enough of a novelty for French consumption. Just like in America they appreciate something with a foreign tinge, the smart cosmopolitan patronage attracted to Les Ambassadeurs likes something that smacks of the Anglo-American.

Fischer is currently in N. Y. signing talent Paris and also the Ambassadeurs, Cannes, Biarritz, et al. The DeMarcos, Three Sailors and the Gertrude Hoffman Girls, are slated to sail.

Fischer is sending over Ted Lewis's band for the Ambassadeurs. Lewis is due to open there about April 15.

Gertrude Hoffman and her troupe sail from New York Feb. 3 for a Cannes engagement at the Casino, opening Feb. 15 for seven weeks and thence into the Ambassadeurs, Paris, for the new floor show.

SEASON OF FREE SHOWS FOR GERMAN LABORERS

Berlin, Jan. 20.

The 'after work' organization of the German Labor Front is already beginning its activity, with a performance of Schiller's 'Rauber' at the Grosse Schauspielhaus, Berlin's largest house. Theatre has been dark for some time.

Performances are free of charge for the members of the Labor Front, which practically includes all workers. Particulars on the organization of these performances, which are to be carried on until March 31st, will be published shortly. Next season is to last eight months beginning September 1st.

The 'Film and Radio' division of the organization is under way.

Silent Stars

(Continued from page 3)

active as featured players are Bebe Daniels, Colleen Moore, Adolph Menjou, Jean Hersholt, W. C. Fields.

There is another group of 13 pre-talker players who were featured in 1928 but since have graduated to the star level. They are: Gary Cooper, Joan Crawford, Marie Dressler, Lionel Barrymore, William Powell, Janet Gaynor, Warner Baxter, George O'Brien, Murray-Sidney (team), ZaSu Pitts, May Robson, Greta Garbo. In this batch the women have an edge on the boys if discounting the Murray-Sidney team.

Those Still Featured

Featured players of 1928 who remain featured players today number 19: Richard Arlen, Lupe Velez, Myrna Loy, Polly Moran, Lewis Stone, Martha Sleeper, Ben Lyon, Victor McLaglen, Clive Brook, Dolores Del Rio, Nils Asther, Douglas Fairbanks, Jr., Ricardo Cortez, Loretta Young, Sally Eilers, Edmund Lowe, Leila Hyams, Fay Wray. A few have been starred in the interim but have lapsed back into the featured bracket.

Those of the 86 stars of 1928 who are not now on the studio contract lists, as stars or otherwise, are Pola Negri, Raymond Hatton, Emil Jannings, Gloria Swanson, Thomas Meighan, Esther Ralston, Florence Vidor, Raymond Gri ith, Douglas MacLean, Ed Wynn, llie Dove, Norma Talmadge, Corinne Griffith, Harry Langdon, Constance Talmadge, Johnny Hines, Ken Maynard, Vilma Banky, Buster Keaton, Gilda Gray, Lillian Gish, William Haines, Jackie Coogan, Tom Mix, Madge Bellamy, Buck Jones, Leatrice Joy, Jetta Goudal, Marie Prevost, Vera Reynolds, Jacqueline Logan, Laura La Plante, Reginald Denny, Conrad Veidt, Mary Philbin, Norman Kerry, Glenn Tryon, Dolores Costello, Monte Blue, Syd Chaplin, Rin-Tin-Tin, Irene Rich, George Jessel, Lloyd Hamilton, Johnny Arthur, Betty Compson, Daphne Pollard, Ben Turpin.

Some who dropped out during the intervening years, but who lately have commenced to stage comebacks, include Rod LaRocque, Alice White, John Gilbert, Mary Brian, Dorothy Mackaill, Lew Cody, Lois Wilson.

Of the 54 silent players whose names prevail after six years of talkers, 32 had stage experience before going pictures, or about 60%.

Plays Abroad

SOURIRE DE PARIS

(4-A-DAY)

London, Jan. 16.

Revue based on various Casino de Paris revues (Paris). Produced by M. Henri Varna. At Prince of Wales theatre, London, Jan. 15. Features Henry Pilcer, Garner, Wolf and Hakins, Horam et Cie and Marianne Cupfer.

Charles Clore, who instigated the Frenchy revue idea for the West End, started off with several of the Folies Bergere shows in conjunction with Mitty Golden (Rottenburg & Golden, French agents), and successfully. But having exhausted the Folies shows, he has now turned to Henri Varna (Varna & Dufrenne), who has been producing the Casino shows the last four years. Dufrenne murder, some six months ago, still remains a mystery.

Show, as a whole, serves its purpose as a four-a-day grind. Costumes are pretty, gals are fair to look at, and settings are of the usual French order, gaudy and futuristic. Not so many laughs, though Garner, Wolf and Hakins supply the dire needs.

Harry Pilcer is here after an absence of 10 years. He still has looks and is a fair dancer. His best is a drunk number, during which real champagne is consumed, with Pilcer handing out samples among the audience. Means the consumption of four bottles a day. His concluding acrobatic dance, on a massive staircase, is well done.

Raymond Bennett is full of confidence and old gags, while the Cupfer gal, really German, picked up from the Montmartre club, is disappointing. Lacks fire and personality. Same goes for a couple of twins, Les Soeurs Boyer. Girls have neither looks nor talent.

Horam et Cie, the former a standard on the Continent for many years as Horam and Myrtil, is now doing a three-man adagio. Novelty consists in Horam taking the place of the usual girl, being tossed about by the other two. Entire show seemed under-rehearsed when caught.

With overhead around $6,500 show will probably gross $9,000 weekly for the next six weeks, which is what is intended. It is then a cinch for the road in less elaborate form.

Understood house management intends to give up the French revue idea, this being the last. Next policy to be in conjunction with Vivian Van Damm, who operates the Windmill theatre. *Eger.*

KEK DUNA

('Blue Danube')

Budapest, Jan. 14.

Operetta in three acts. Book by Karoly Kristof and Julius K. Halasz. Johann Strauss music adapted by Bela Nagypal. At the Kiraly theatre, Budapest. Cast includes Margit Dayka, Laszlo Szucs, Martin Rathay, Francisca Orkenyi, Kalman Latabar, Susie Simon.

At least this is an operetta in which one needn't worry whether the music will be good or bad. It's Johann Strauss' waltzes and polkas from 'Blue Danube' to 'Stories of Vienna Forest,' well selected and interspersed with a few palatable modern numbers.

Book is based on an episode in the life of waltz king Strauss and tells how he fell in love with a Russian grand duchess, followed her to St. Petersburg, where she married a Caucasian prince and how, through her influence, he got his position as director of the Vienna Court Orchestra as a consolation, ultimately finding his way back to the actress who becomes his wife.

A pleasantly told story—save for the third act, where Emperor Francis Joseph is dragged in without rhyme or reason. No operetta in these parts seems to be complete without reference to the Emperor and the good old days. But scenes of the gay Vienna of the '60s and of the Muscovite splendor of the same period still fascinate on the stage.

Management engaged Laszlo Szucs, fine operatic tenor, to sing the musically exacting part of Strauss and Margit Dayka, dramatic ingenue, for the grand duchess. Performance as a whole nice, though no high-water mark. A little more comedy would be a distinct improvement. Music and atmosphere give this play a chance abroad. *Jacobi.*

GILDED YOUTH

Budapest, Jan. 10.

Hunyady's latest, very different in plot and setting from his previous plays, is a thriller with literary quality. This detracts nothing from its stage effectiveness, although. Hunyady has refrained from using cheap mystery effects and allows the audience to know who the murderer is while the police unravel the clues.

The gilded youth in a South American adventurer who moves in the best circles. An aristocratic English girl falls in love with him, but to marry he needs money. Simplest means to get it is to let a rich American woman, clutching at her lost youth, support him. She gives him her valuable pearls and the same night her chauffeur murders her. When the boy tries to sell the pearls suspicion falls on him, but it is cleared up. Meanwhile, the English girl stands by him until she discovers what he is, and then gives him up.

Atmosphere of the French Riviera is splendidly rendered and so are the types, all profoundly human though a good many of them are pretty unpleasant. The play seems cut out for international popularity.

Performance was all that could be desired with Ilona Titkos and Zoltan Maklary particularly good as the chauffeur and the maid who urges him on. Paul Javor plays the gigolo and Ella Goth-Kertesz is the man-mad old lady *Jacobi.*

SARGA LILIOM

('Yellow Lily')

Budapest, Jan. 13.

Adapted from Lajos Biro's drama by Geza Herczeg and Istvan Zagon; music by Michael Krauss. At the Fovarosi Operetta theatre, Budapest. Cast includes Hannah Honthy, Tery Fejes, Desso Kertesz, Erno Verebes, Gustav Partos, etc.

One of the biggest hits of prewar Budapest revived in musical form and with a happy ending. Banks on the Hapsburg lure, the romance of the little garrison town, the gay Hussars, the Archduke and the bourgeois girl he loves. It was effective drama in its original form, interwoven with local political interest in those days, but now, diluted with musical comedy syrup, it has lost much of its zest though the background is still attractive.

Hannah Honthy, a fine actress with dramatic abilities seldom seen on the musical stage, is extraordinarily well fitted for the girl who resists when she discovers she is supposed to become the Archduke's mistress. Kertesz plays the Archduke. Erno Verebes, returned to the stage after the Hitler-decreed conclusion of a successful German screen career, is very disappointing as the irresponsible young Hussar officer. *Jacobi.*

Union Bull Fighters

Mexico City, Jan. 26.

Matadors have gone union, with the organization under labor board okay as the National Mexican Society of Bul and Bullock Killers. Union comprises 214 Mexican professional slayers of bulls in public and 28 managers and lawyers of these artists.

Society aims to elevate professional standards and maintain pay at its present plenty high levels. Boy bull fighters of less than 12 are barred from membership.

30c A DAY NOT ENOUGH

French Actors Don't Think They Can Live on it, Quit.

Paris, Jan. 20.

Potiniere, local not so sure seater, is dark because actors did not believe in taking a thirty cents a day salary.

Current show, put up by M. Cholsy, flopped badly, being made of worthless curtain raisers, so he offered the actors to carry on if they wanted to play on percentage, which would have meant about two dollars a week. They shied.

Owns Silent Rights, Sues on Sound Version

Paris, Jan. 20.

Claiming he holds the exclusive film rights to Donizetti's operetta 'Fille du Regiment' ('Daughter of the Regiment') because he bought, in 1929, a five year license to play the silent by that name, Andre Weill is suing jointly Gray Film, producer, Vandor Film, distrib, and Pathe Natan, exhib, of a sound version made in France.

Apart from the fact that the locale has been changed in the sound version, pourparlers failed to arrive at an adjustment while it was being made.

Lawyer for Weill is Me. Suzanne Blum, who is also lawyer for UA,U, and WB here.

Hobson's Eye Op.

Paris, Jan. 29.

Clement Hobson, owner of Ciro's and nite life impresario here, has gone to The Hague to consult an eye specialist. Hobson lost his sight virtually all of a sudden, and has been in Vienna to consult optical specialists, the Austrian savants sending him to the Netherlands, where he was operated upon.

It is still too early to determine the success of the operation, although indications are optimistic.

Mailed Stories Muff

Mailing by syndicate columnists and press associations of stories to member papers has its drawbacks.

In a number of cases noted recently, dailies have carried articles which front page wire stories indicated, had been written anywhere from ten days to six weeks previously. A Washington syndicate, for instance, used as his lead in one column a story about the troubles of a Governor in a U. S. A. insular possession, and predicted that he would resign shortly. By the time the column appeared, the Governor not only had retired but his successor had been appointed, with the latter development front-paged a week before.

Last week an upstate (N. Y.) daily printed in its sports section a long AP story, by-lined Glenn Babb, which opened with a sentence about the War Minister of Japan, General Araki, keeping himself in physical trim by fencing. The previous day, the same paper front-paged a Tokio dispatch stating that General Araki had resigned, due to ill health from a long siege of pneumonia, and named his successor.

Mowrer Feted

Paul Scott Mowrer, who has been a correspondent in Paris for 25 years and is considered far and away the best in the game, was guest of honor at two functions of the Anglo-American Press Ass'n of Paris —a dinner and a lunch—on the occasion of his departure for Chicago. He is being replaced as Chicago Daily News bureau chief by his brother, Edgar Ansell Mowrer, who left the paper's Berlin office when the German government said it couldn't protect him against reprisals by Nazis.

Paul Scott drew a farewell party from Bob Pell, U. S. government press expert, ho credited him with much of the work for co-operation between governments and newspapers which is smoothing the path —to some extent—of the reporter in Paris, and from Ed Taylor, his rival correspondent, who works for the Chicago Tribune.

icking Best Sellers

New York Times, which sounds out booksellers in key points throughout the country for best seller ratings each week, got itself into an embarrassing position with Sinclair Lewis' 'Work of Art,' third in demand in the south a week before it was published.

Embarrassment of the daily was covered up by Doubleday, Doran, book's publisher, which, in paid space in the same newspaper, thanked it for its 'anticipation.'

Times' boner, printed by the daily in good faith, again questions querying of booksellers for best-seller listings. It's a fact that booksellers, to unload from under a large advance order, will refer to it as a best-seller. There are many book buyers who ask for 'the latest best-seller,' irrespective of subject or author.

Albert Frizzell ies

Albert Burnett Frizzell, 43, co-publisher of the Minneapolis Daily Star and prominent in advertising business, died at his home in Minneapolis, Wednesday, Jan. 17. Death resulted from complications following an attack of pneumonia a year ago.

Born in Minneapolis, Frizell entered the ad department of the Minneapolis Daily News (now defunct) in 1912. In 1919, he purchased the L. K. Lee ad agency in St. Paul and operated it as the Frizzell Advertising Agency. In 1923, Frizzell bought Farm, Stock and Home, which he combined with the Northwest Homestead, operating it until 1929, when he sold it to the Webb Publishing Co. of St. Paul.

Survived by his widow a daughter.

More Co-op Publishing

Following the lead of the Equinox Co-Operative Press and a number of other recently formed organizations of its kind, another group of scribblers have banded together to publish their own works co-operatively.

Included in the group are William Carlos Williams, Charles Reznikoff, Basil Bunting, Carl Rakosi, Louis Zukofsky and George Oppen. They call their publishing venture the Objectivists Press, and began with three short volumes, one by Williams and two by Reznikoff.

Objectivists Press will not confine itself to the works of the scribblers enrolled. If they find something worthwhile on the outside they will publish it, too.

E. G. Huntington's Death

Ebenezer Cutler Huntington, 83, pioneer Minnesota newspaper publisher, died in Los Angeles of pneumonia, Sunday, Jan. 21.

For 45 years Huntington owned and published the Windom (Minn.) Reporter. He had served as president of the Minnesota Editorial association and was a member of the Minnesota State Bar association. He had retired from active business in 1924.

Life's Little Pleasures

There's almost irony or satire in the window display of the Washington Square Bookshop, in Greenwich Village. Entire window is taken up by displays of 'Ulysses,' as published by Random House.

Twelve years ago book was being printed serially in 'Little Review,' which had its office in this bookstore. Vice squad showed up suddenly and found neither of the editors, Jane Heap or Margaret Anderson, in. So they arrested Josephine Horton, who owns the bookshop, and dragged her to court. Book was banned from the country. Now it's been okayed, and is Mrs. Horton flaunting the book in everybody's faces!

Hersey's Tough Luck

Comeback effort of Harold Hersey, at one time one of the foremost of the pulp mag publishers, was short-lived. Criterion Magazine Publishing Co., which, under Hersey's direction got out two mags, Screen Humor and Radio Play, has gone into the hands of a receiver, the Irving Trust Co.

Earlier Hersey string of mags, which totaled more than a half-dozen, also went out via the bankruptcy courts a year or two ago. The more recent Hersey mags didn't last anywhere near as long, however. Screen Humor, in particular, did not even go into its second issue.

orgenthau Sells

First excursion of Frank E. Gannett beyond the daily newspaper field is his interest in the purchase of The American Agriculturist from Secretary of the Treasury Henry Morgenthau, Jr. Gannett, who heads the Gannett newspapers, is principal stockholder of the group which has taken over the farm paper.

Morgenthau has held The American Agriculturist since 1921. Forced to relinquish it because of a law that the Secretary of the Treasury have no major interest in private business undertakings.

Wheatley to G-B

Dennis Wheatley, a newcomer in the writing field, is a real discovery. Up to a year ago Wheatley was in the wine business, junior partner in an old-established firm in Mayfair. His first manuscript, 'The Forbidden Territory,' was submitted to Hutchinsons, the publishers, a year ago, and was immediately accepted. Since then this firm has published three more by him.

Wheatley has now disposed of his wine business and adopted writing as a profession. At a party to celebrate the publication of his book 'Black August,' the fourth, over 100 of London's literary luminaries were present.

Wheatley has just signed a contract with Gaumont-British for original film scenarios, and goes to Africa soon to get material for a new book.

Mag for the Blind

New Moon, a mag in raised type for the blind, has been launched by the Braille Institute of America in Los Angeles. An improvement has been made in the method of reading the lines, although the method of printing does not depart from the type size, style or line spacing familiar to American Moon readers in English Moon printing.

Titled Chatterer

Newest British blueblood to hit the coast as correspondent on film material is Lady Chaytor, whose calling card gives her home address as a castle in County Durham.

She is handling spot news for Allied Newspapers of England and will write sketches on picture personalities for the London Daily Mail.

is Majesty Moves

Soglow is moving his little king away from the New Yorker and over to the American. That gives the American's op-ed page still another New Yorker regular, others including Ogden Nash, Frank Sullivan and Simms Campbell.

Soglow is going to think up a new cartoon character for cartoons for the New Yorker, it is understood.

Best Sellers

Best Sellers for the week ending Jan. 27, as repor
American News Co., Inc.

Ficti

'Thin Man' ($2.00) .....By Dashiell Hammett
'Anthony Adverse' ($3.00) .....By Hervey Allen
'Sea Level' ($2.50) .....By Anne Parrish
'Oil for Lamps of China' ($2.50) .....By Alice Tisdale Hobert
'Men Against the Sea' ($2.00) .....By Nordhoff & Hall
'Mother, The' ($2.50) .....By Pearl S. Buck

'Life Begins at Forty' ($1.50) .....By Walter B. Pitkin
'100,000,000 Guinea Pigs' ($2.00)..By Arthur Kallet & F. Schlink
'Timber Line' ($3.00) .....By Fowler
'Brazilian Adventure' ($2.75) .....By Peter Fleming
'Days Without End' ($2.50) .....By Eugene O'Neil
'More Power to You' ($1.75).....By Walter B. Pitkin

in and Charity

Latest activity of the Artists' and Writers' inner Club to raise additional funds with which to feed needy scribblers and brush-wielders will take the form of a cocktail party and book auction. Affair is to held tomorrow, Wednesday afternoon, at Sherry's, under auspices that assure its success.

Chairman of the arrangements committee is Mrs. William Averell Harriman, and she has persuaded Heywood Broun, Marc Connelly, Donald Ogden Stewart and Alexander Woollcott to act as auctioneers. A heap of autographed books have been donated for auctioning, either by the authors themselves or by publishers.

Admission to the affair, as well as proceeds from the auction, is to go to the Dinner Club.

lasser's Venture

A. L. Glaser has turned book publisher, having taken over 'Why We Don't Like People,' by Dr. Donald A. Laird. Book was originally published by the now defunct Mohawk Press, the rights reverting to the author when Mohawk went into bankruptcy.

Author has since made a number of revisions, with Glaser publishing the volume in revised form. Plans of Glaser don't extend beyond the single book for the time being.

Spoofing La Jola, Cal.

That forthcoming book, 'Madhatters Village', which King unloads the middle of February, has a gay time at the expense of one of the California literary colonies that abound in that State. Locale of the novel is pretty much determined as La Jola, the literary community near Santa Barbara, where Mix Miller, among other litterateurs, dwells.

Book's author is nominally Mary Cavendish Gore, but said to be the pseudonym of one of the scribblers living at La Jola. At least, a Mary Cavendish Gore has never been known to have appeared in La Jola, and the author of 'Madhatters Village' displays too much knowledge of the town and its people to be a stranger.

Another Arty Mag

More of those 'little' or 'arty' mags, whose number is becoming overwhelming. Lawrence C. Woodman putting out two of them, The Literary Arts, and The American Scene. From Syracuse comes one called Avenue, sponsored by Leonard Brown. And March will see the birth of still another, the Monthly Review, originating in Plainfield, N. J.

Maybe the Monthly Review doesn't belong with the others since the publishers promise to pay for material. Payment for material is about the only thing this type of publication doesn't extend to. Otherwise, practically everything goes.

No Hard Liquor

Tacoma Times took radical stand in front page editorial announcing it will not accept hard liquor advertisements. Newspaper men in Northwest claim this a clever circulation buildup with dry element.

Later editions carried complimentary interviews from blue as well as red noses on the stand to save the youth of the country. Paper still continues to carry beer and wine ads.

Creative Art's End

Current issue of Creative Art Magazine is its last. Mag has been bought by the American Magazine of Art, which will take over some of the features of the former and its subscription list, scrapping everything else, including the title.

'Take the Witness!' has no sooner made its appearance, than the authors, Alfred Cohn and Joe Chisholm have begun scrapping. There may be a law suit over disputed division of royalties.

The Doubleday, Doran editorial department increased by the addition of Josiah Titzell.

Irvin S. Cobb's rep has been cinched at last. He has become the subject of a blog. Author is Fred G. Neuman.

Harrison Smith and Robert Haas, about the only publishers not to issue a mystery story, no longer enjoy that distinction. They have taken M. Davis' 'The Hospital Murders.'

George Weller taking a roundabout way passage home from Greece. Did new novel while there.

George E. Sokolsky, who writes on the east for the New York Times, doing a book for Doubleday, Doran to be called 'We Jews.'

Mazo de la Roche, who is possibly Canada's foremost scribbler, has gone to England.

Women's National Book Association meets today (Tuesday) at the Pennsylvania.

As befits a book like 'The Good Earth,' it will get a reprint by two book houses simultaneously.

Julian Messner claims the Evelyn Nesbit memoirs now in his possession were actually written by her. But either Steve Clow or Jack Lait are suspected, or both.

Christopher LaFarge, who is Oliver LaFarge's brother, has written his first novel, and entirely in verse. Calls it 'Hoxsie Sells His Acres,' and Coward-McCann will publish.

Roland Strasser and Mrs. Strasser have gone back to the scribbler's native Austria.

Doris Patee the new juvenile book editor for Macmillan.

An idea of what a chance a first-novel has for publication: Out of 639 unsolicited scripts received by Coward-McCann last year, only one was accepted.

Fontaine Fox's sister, Frances, has sold a novel to Stokes. She will use the pen name of Frances Renard.

New Farrar & Rinehart offices so near to those of Doubleday, Doran that it's like a homecoming for John Farrar.

J. Jefferson Jones, the Lippincott exec, has sailed on a script-hunting expedition.

Irina Skariatina will get a lunch from the Connecticut branch of the League of American Pen Women.

Jennie Sworn Duryea will be her own publisher for her new novel, 'The Inner Voice.'

George Novack, by far the youngest looking exec in the book publishing biz, has quit Dutton.

Simon & Schuster will publish David Freedman and Eddie Cantor's 'Ziegfeld and His Follies' after the Satevepost gets through with it.

They say Mack Kraike is doing six novels at a time, or maybe the number is twelve. Anyway, he's writing a lot of novels.

V. F. Calverton back from that extended lecture tour and again noticeable in the local literary scene.

First act of Edison Smith upon his return was to order eight pages for every issue of the Greenwich Villager, in place of the four pages the weekly has carried up till now.

Patricia Kendall back from London and staying in town for the time being.

Zona Gale has taken an apartment uptown to be nearer her daughter, who is at Columbia University.

Ellis Parker Butler's explanation of how he came to write 'Pigs Is Pigs' is nearly as funny as that comedy classic.

Publication of George Ross's 'Tips on Tables' has been held up because some of the establishments mentioned by him haven't received their liquor licenses as yet.

Orra E. Monnette, prez L. A. libpeditary board, elected head of the League of Western Writers, Inc.

Sheila Graham, N. Y. Eve. Journal staff writer, is readying a book on nite cubs in post-repeal comparing them with London's niteries. Miss Graham hails from England.

Norman H. White, jr., has joined Century Play to handle the literati end. White was formerly managing editor of Small Maynard and has been associated with David B. Hampton for the past year.

BOOK REVIEWS

Reading Lamp Drama

Some day there will be a new classification for play., perhaps called readers. These will be those plays that read even better than they play. In that classification would fall two current season plays published by Random House. 'Dark Tower,' by Alexander Woollcott and George S. Kaufman, and 'Days Without End,' by Eugene O'Neill, are both highly diverting pieces to read, although neither seems to have meant much as Broadw stage fodder.

'Tower' is frank melodrama in a humorous vein. It got a few weeks' run but couldn't make the grade. It reads amazingly better than it sounded on the boards, however. It has a lot of good, keen laughs that didn't seem to function across the footlights, and it has suspense. The detective story element is strong and interesting. For theatre purposes it was, perhaps, overdone, but not at all so between covers.

O'Neill's newest drama is in a difficult mood. But once more his command of dramatic language is gripping. O'Neill's plays, even his very finest, have always been easier to read than watch acted out and 'Days Without End' is no exception. It won't prove as popular as some of his other pieces but it will bring him a new clientele, people interested in the religious angle, who ordinarily would not go for 'Neill.

Bedridden Hilarity

Frank Scully wrote 'Fun in Bed' last year as an experiment but Simon & Schuster don't believe in experiments. They've made it a regular assignment. 'More Fun in Bed' is just out and ought to prove as big a seller as the original book, beyond the fact that it will stimulate sales on the first book.

It's a bigger and better fun in bed proposition. Still marked at $2 it has 238 pages as against 188 in the first volume. Also more games and gags. Practically everybody that is anybody is included among the humorists who contributed from Frank Sullivan Eddie Cantor on down.

Only one trouble with the book —it's a misnomer. Frank collected the various humorous items, games and pictures for the amusement of those who have to stay in bed, sick people. But it's just as much fun for those who are not in bed. In fact, hospital ridden people ought to hide the thing when visitors come around or the visitors will do the reading rather than any polite chatter.

'Thin Man' a Thriller

There's only one Dashiell Hammett. He writes detective stories like nobody else and the many adjectives of a complimentary nature that are thrown his way are well deserved. His newest book, 'The Thin Man' (Knopf; $2) is perhaps Hammett's best.

Hammett writes good yarns in a realistic manner. Most important is the fact that they're basically good thrillers, so that his addition of smart, down-to-earth conversation makes it that much better. No hokum about his detectives, they're tough, hard-boiled dicks. And they get their man.

'Thin Man,' beyond doing well as a book, ought to make a swell picture for Cosmopolitan.

Good For Pics

There scems to be the making of a good motion picture in 'Watch the Curves', by Richard Hoffman (Farrar & Rinehart, $2), to work in on the new transcontinental bus cycle, but it needs a new finish.

The author sends out a load of assorted passengers from New York to Los Angeles in a share expenses limousine. The driver starts to elope with the funds, but the hero catches him, buys a used car and bosses the rest of the trip. Plenty of smart action until the close, when in an effort to get a smash finish it becomes rather foolish. Until then it's good reading about well-drawn characters.

In Fashion

Macauley is all set to meet the new angle of Russ literature. The recognition of the Soviet is barely set before out comes 'Cossack Girl' ($2) which is another story of a girl soldier in the Russian army. Marina Yurlova served with a Cossack regiment on the eastern front, winning decorations for valor and winding up with shell shock. She was not of the Battalion of Death, but served in an army of men.

Said to be authenticated by documents, but if it's part fiction it's still pretty good fiction, though these soldier stories are all pretty much alike.

East

Embassy Club suddenly closed Thursday (25). No one seems to know who is responsible for unpaid salaries.

Madge Kennedy and Rollo Peters to try town with 'Autumn Crocus.' They've been touring it and want to see what N. thinks. Coming to Jackson Heights.

ing and Whistle' latest tag on what used to be 'When Ghosts Meet.' Herbert Gropper comedy, which he and Ernest Truex are doing.

Walter Shuttleworth stage 'Queer People.'

Benjamin Weiss gets 10-year sentence for the murder of Rose G. Kidkinski, taxi dancer and chorus girl, last August. Only five years for the killing, the other half for violation of Sullivan law.

Theatre Union takes a drama by Robert Keith, lead in its 'Peace On Earth,' for spring production. 'Viva Pancho,' Mexican agrarian theme.

George H. Brennan will produce 'Henrietta the Eighth.' Casting this week.

George S. Hellman has done a dramatic version of his own 'Peacock's Feathers.' All he has to do now is sell it.

Joe Schenck back from London Thursday (25).

Pauline Frederick changed her address to Governor's Island last week. Married to Col. Joseph A. Marmon of 16th Infantry and post commander. Her fifth hitch.

Walter Campbell now g.m. and treas. of the Mansfield theatre.

Joseph Macauley had to drop out of 'Hat, Coat, Glove' during rehearsal because of illness. Boyd Irwin replaces.

Helen Pickens, Pickens sisters, married Tuesday (23) to Salvatore M. Caroni. Will continue with act.

John R. Sheppard announces he'll use Broadway for a summer tryout spot this year.

Ferdinand Bruckner arrives to take charge of rehearsal of 'Races,' Hitler discussion, which the Guild will produce in March.

Robert Gleckler withdraws from rehearsals of 'When in Rome.'

Local Regional Labor Board urges reinstatement of six employees either dismissed or demoted for alleged union activities. Three of the men were in Loew theatres, one each in the Jewel, Palestine and one of the Springer-Cocalis houses. Complaints made by the Theatre and Amusement Employees union. Theatres not complying with the order will be summoned before the board.

'John Brown' withdrawn after second performance.

Several players will be dropped from the Group theatre's 'Men in White' to be used as a nucleus for 'Gentlewomen,' which the Group will shortly offer.

N. Y. Philharmonic launches a drive to get $500,000 against an estimated deficit of that amount during the next three years.

Libby Holman reported to be studying drama with Jasper Decter, of the Hedgerow theatre. Wants to come back, but not in musicals.

Treasury Dept. worried about shift of bootleggers to counterfeiting silver coins.

Dudley Digges to return to N. Y. to act and direct, but not until fall. Has purchased a farm in Conn.

Executors of the estate of the late Elisabeth Marbury seek to join Otto Kahn in the suit brought by Select Theatres Corp. against Carl Reed and the estate. Alleged he was financially interested in the production of 'Say When' in 1928, and the others merely acted as his agents.

Estate of the late James J. Corbett nets only $2,769. All goes to the widow.

Equity protests to the legit theatre code authority against radio shows open to the public and in competition with the theatre. Committee appointed to confer with radio execs.

Equity reports 1,400 actors put to work since NRA went into effect. Only about 75 re at the $25 minimum.

'Let 'Em Eat Cake' folds. Set-up too heavy for the road.

Jane Froman back in the 'Follies.'

Daniel Frohman to Florida for a rest after the Actors' Fund benefit.

Guild's Scottsboro case show being beaten to town by Allen Productions' 'Legal Murder,' which will open Feb. 5 at the President.

Peppy D'Albrew to go sta In forthcoming 'Queer People.' His first attempt at the drama.

Bob Hope flew to Cleveland Monday (22) for the funeral of his mother, who was an operetta star in England years ago.

Elizabeth Miele in Pinehurst. Resting while reading scripts.

'Devil of Pei Ling' hung up for script tailoring.

Mrs. Sylvia Straus Lampert, cabaret singer, asking a divorce from Harry Lampert before a referee. Alleged misconduct. No alimony asked.

Senator Copeland has a bill in congress to bestow a gold medal on George M. Cohan for his services during the war.

William Gillette denies reports he is to return to the stage. Appeared at Actors' show, back home again.

Lenore Sorsby says she's out of the cast of 'When in Rome.'

London news company holds out the issue of the New Yorker containing a burlesque on Punch. Explained it feared copyright trouble.

George M. Cohan has written a song for Roosevelt's birthday. Will not publish it, merely a complimentary gesture.

Peggy Fears in court Friday (26) in the Lucinda Specialty Shop bankruptcy at instance of Irving Trust, receivers. Refused to reveal personal assets, but not held in contempt.

Verna Burke, in association with J. Berr Vreeland, Coast producer, will form a stock troupe to revive old musicals and produce new ones by untried authors.

Dell Campo, South American tenor, may chant a few around these parts before heading west for picture dates.

Arthur (Street Singer) Tracy and the Mrs. in West Side court Friday (26) to talk over alimony pending separation. Hearing continued to Feb. 7.

Much advertised strike of hotel and restaurant waiters Friday (26) not up to specifications. Figures vary, but not enough out to cripple hotel service.

Ludwig Satz plans a Yiddish Comedy theatre next season.

Arthur Beckhard has a short option on 'Wife Insurance' from Aldrich & DeLiagre. Hasn't decided on production yet.

Estate of the late Chester S. Lord, Sun head, left a net of $232,793, according to the appraisal filed in Mineola.

Babe Ruth off the radio program to which the FRC objected, but ascribed to flu and not interference.

Willie Howard planning to get designs patent on his makeup, to prevent imitation. Has submitted 11 photos to Patent office.

Harry Moses preparing to present Gertrude Stein's 'Four Saints in Three Acts.' It's an opera with an all Negro cast. No particular plot, but more of a dance libretto.

Mary Pickford center of another kidnaping scare. Alleged plot to snatch her in Boston, but she's well guarded.

Former Vera Berg, actress, now Mrs. Leroy Waldeck, asks divorce in Trenton. Claims he made her tend the furnace, care for the ashes and wear cast-off clothing of her in-laws. And not only that, but he had a fondness for other women. Husband jailed to make certain he would be handy when called.

George S. Kaufman going to Hollywood, but only to collaborate on a stage play with Moss Hart.

Harry Wagstaff Gribble has two plays which may see the footlights before the barn theatres open. One is 'The Daisy Chain,' in which Milton Shubert is interested. Other is 'The Perfume Lady,' which Wee & Leyethal rather like.

C. B. Dillingham will produce 'Lo and Behold,' London revue, at the Fulton next month. Elsie Janis will assist in staging. Howard Dietz and Gene Burton will add material.

Richard Bennett intimating he's willing to be coaxed back to B'way if it's a good play.

No color line at Cynthia White's Village ball Friday (26). Damp, but successful.

School teachers enlisted by the police in slot machine war. To report spots which get the kid coins.

Fay Marbe due on B'way in March in 'Trio.' Walter Hartwig coming from the coast to stage. Cast of four.

For a press stunt 25 blind children were taken to the prop animal exhibit at the Warner. Permitted to feel the dinos and other beasts.

Selwyn theatre to have some balcony seats at 40 cents for 'Hat, Coat, Glove.' New low.

Ganna Walska concert at Carnegie Hall off last ni ht (Mon.). Says she had a cold.

Prayers offered Sunday in the Greek church for the success of the Anna Sten film at Music Hall. Old Continental custom.

Helen Westley in from Hollywood to rehearse 'They Shall Not Die' for the Guild.

Society of Composers, Singers and Collectors of American Ballads held annual meeting at the Algonquin Sunday (28).

Zilla van Horn Rolker drowned herself in the bathtub of her apartment Sunday (28) for love of Frank La Forge, composer and accompanist, whom she called he 'spiritual and mental lover.' Hallucinations. Federal Alcohol control reveals distillery prices. Best rye is $5.18 a quart to the dealer, with Bourbon at $4.74 to $5.03. Blended stuff, $11 a case up. Scotch, $33 a care of fifths.

By consent of both parties to the various Vallee suits in N. Y. courts due for hearing yesterday (Mon.) were postponed to Feb. 5.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Coast

A phonograph which broadcasts over a short wave radio the name and location of a spot being robbed is being exhibited in L. A. by Thomas King, its inventor.

Ted Hall, studio double for George Raft, and Aziel Shepardson of L. A. have announced intentions to wed.

Three men arrested in L. A. for holding up James Boyd, nitery owner, and absconding with $2,500.

Rancho Golf Club has been turned into a public links.

Five producers and distribs have asked the U. S. circuit court of appeals at San Francisco to reverse the judgment of $35,336 granted Mrs. Fae Robinson, owner of a theatre near L. A., on charges they were operating in restraint of trade.

Jules Furthman, film writer, robbed of $200 on his Santa Monica estate.

Suit for $25,000 damages over a traffic accident filed in L. A. against Ralph Bellamy by F. F. Waterman.

William Mesenkop, appearing in a Pasadena, Cal., play, nearly lost his life when he crashed on a bottle as he jumped from a piano, cutting tendons and an artery in his arm.

Frank McGrath, film stunt man, held up and robbed of $1,100 in Hollywood.

Bill Tilden and Ilsworth Vines, barnstorming tennis professionals, are named defendants in a suit for $250,000 damages for alleged breach of contract, filed in L. A. by Norman L. Sper, who described himself as the former manager of Vines.

Frank Jenks, 28, orchestra leader, injured in Hollywood when struck by an automobile.

Mary Roberts Rinehart recovering from illness at Palm Springs.

Eligibility for membership in the Troupers, Inc., Hollywood group, has been placed at five years' experience on the stage, instead of 20 as formerly.

Government has refused Cecil B. DeMille's request to be permitted to carry $100 in gold coins.

Edna May seeing Hollywood for the first time.

Alignment of Mexican pic producers and exhibs to seal up the border against further invasion of foreign film concerns is under way, according to Jose U. Calderon, theatre owner and rep of the Mexican Exhibitors' union. Latter controls more than 300 cinema houses in Mexico.

Grant Withers has filed a voluntary petition of bankruptcy in the L. A. federal court listing $34,082 in debts and $300 in assets.

Rogers Cowles, 32, author, committed suicide in San Francisco. Formerly a newspaper man in Santa Barbara.

When a cable broke Pauline Lorena Smith, vaude performer, fell 20 feet to the stage of a San Francisco theatre, possibly fracturing her skull and back.

Ramon Novarro has announced the pending marriage of his sister, Carmen Samaniego, to Carlos Novarro, Metro technical adviser. Both are natives of Durango, Mexico.

Douglas Fairbanks, Jr., has on file in L. A. an answer denying all of the allegations made by Lucy Doraine, Hungarian actress, in her $100,000 false arrest suit against him.

Estate of Fred J. Wagner, auto race starter, valued at $4,000, bequeathed to his widow, Annie J. Wagner, in Covina, Cal.

Petition in bankruptcy filed in L. A. by Patrick Holme-Sumner listing debts of $7,993 and assets of $698.

Frances Williams on her way to London to fulfill an engagement. Manager denied reports she left secretly because of a fear of a film contract suit.

Hendrik Willem van Loon, author, visiting Hollywood on his way around the world.

Ned Sparks and his wife, Mercedes Sparkman, reached a settlement and their divorce case was tossed from the court's docket.

Louella O. Parsons, painfully injured when her car was struck by another in Los Angeles. Suffered strained neck and ligaments.

Shortly before the marriage of Prince Alexis Mdivani to Barbara Hutton, his two older brothers, David and Serge, borrowed $1,600 in L.A. for a trip to Paris to solicit funds for their oil ventures on the coast.

John Laraia, 47, L.A. musician, died Jan. 23. He was a brother of Dr. Nicholas Laraia, orchestra leader. His widow also survives.

Word has been received in Hollywood that Ezra Mir, former Coast scenarist, is now making pictures in India.

Dr. Francis Griffin is on the Coast visiting his wife, Irene Dunne.

California publishers of the smaller-paper group, in conference at Santa Barbara, gave vent to heated criticism of news stories sent over the wires by various services. No want foibles of pic personalities and other highly publicized people.

Bruce Cabot, new husband of Adrienne Ames, has adopted her 11-year-old daughter.

Rent party is growing in Hollywood.

Alice Marr, pic actress, divorced in L. A. from Warren Marr.

John Considine, Jr., has bought a new residence in Beverly Hills.

Marriage of Mary Jane Carewe, daughter of Edwin Carewe, annulled in L. A. because girl was only 16 when she eloped.

Eddie Huffman, 22, former prize fighter, slain by William Spitzel, jewelry company exec in L. A., when he attempted a holdup.

John Hellman, formerly regional publicity director for Famous Players-Lasky in Minneapolis and for Metro in St. Louis, has filed action for divorce in L. A. against Elsie Hellman, charging habitual intemperance and mental cruelty. Blames her for losing several jobs, after 11 years' marriage.

Barbara Rogers, actress, won a suit against an L. A. landlord who sued for $750 for missing articles in a rented house.

Lila Lee, pic actress, testified in $75,000 suit of a motorist against the City of Santa Monica and the operator of a street car.

Lewis C. Stone's yacht held by U. S. authorities pending settlement of $212 wage suit brought by crew member.

Peggy Mitchell Gottler divorced in L. A. from Archie Gottler.

Virginia Peine Lehmann, estranged wife of Edward J. Lehmann, of Chicago, walked at Fox because she wouldn't wear scanty attire.

Alice Brady, in a radio talk, discussed plans for the formation of a national theatre, which will be somewhat similar to the Chestnut Street Theatre in Philly, and will sponsor the study by young people of not only acting but co-related arts.

Jimmie Durante's schnozzle has become the subject of scientific study. Has received a questionnaire from Yale inquiring about the Durante family tree.

Neil McGuire is negotiating with San Francisco interests to produce feature length films in L. A., employing a new process evolved by McGuire at the Master Arts studio. Proposal will not affect the 10 shorts McGuire is directing for Master Arts.

Velma Gresham, Inc., whose capital assets consist of the histrionic ability of Velma Gresham, now playing in San Francisco, expects to pay a dividend soon. Company was incorporated five years ago in Memphis, Tenn., for $20,000 by five friends.

Robert Wood, 50, secretary to Richard Barthlemess, died in L. A. Jan. 24. His widow, Mrs. Bly Wood, survives.

Louis Kaufman and his wife, Annette Leibold, are now making their home in Hollywood.

Bandits knifed and robbed Leon Maggio, 29, musician, in Long Beach, Cal., and stole three instruments.

Aviator has left L. A. to pick up Chris Holmes, now separated from Katherine McDonald, to hasten the 3,700 mile trek to California.

Rosamond Pinchot in Pasadena, visiting Zoe Akins.

Court has permitted Alice Faye to draw $500 weekly pending settlement of Fay Webb's separate maintenance suit against Rudy Vallee.

James Crosby, vet Hollywood cinematographer, announces he has developed a new film processing method. Has been inventing since 1911.

Mid-West

Lionel Barrymore and Sylvia Sidney stopped in Chicago for a brief visit. Barrymore was ill and confined to his compartment since leaving Los Angeles.

Mitzi Green, passed through Chicago on her way to Hollywood, where she will start work on her latest picture, 'Finishing School.'

Harry Voller, was granted his ninth delay in Chicago last week, where he is fighting extradition to California, wherehe is indicted for the robbery of Mae West.

The Duncan Sisters are to head the list of performers at the annual dinner dance of the Chicago Society of the Polish National Alliance in Chicago.

Edith Mason, opera singer, filed suit to dissolve $50,000 insurance trust fund.

Earl Carroll passed through Chicago on way to Hollywood, where he will direct 'Murder at the Vanities'.

James C. Petrillo, head of the Chicago Federation of Musicians, announced any expenses for Musicians at the President's Birthday party in Chicago, will be paid by the Union.

Tito Schipa, tenor, has adopted a Chinese Buddha as his official mascot.

Ganna Walska, opera singer, paid two-hour visit at the home of her former husband, Harold F. McCormick. She denies any rumors of reconciliation, says they are just 'good friends.'

Wilson & Co., meat packers, last week signed contracts for space in the 'Foods Building', at 'A Century of Progress'.

S. S. Millard, owner of 'Old Mexico' at the Fair, has asked for his marriage to Mrs. Rita Gentry Bishop to be annulled. She was hostess at his 'World's Fair' concession.

Ralph Kettering walked out his lease on the Illnois Theatre.

Mrs. Irene Castle McLaughlin loses court fight against vivisection.

ROSS A REAL CHAMP, BATTERS OLD EXPRESS

By JACK PULASKI

There seemed to be some doubt among the fans about just how good Barney Ross really is, but after he socked the Fargo Express, also known as Billy , at will at the Bronx Coliseum it was conceded all around that he is a real champ. Going out of his class to meet Billy didn't fool the boys bet on fights. They quoted Ross the favorite, 14 to 5, ringside.

It was their second meeting. Ross outpointed Tony Canzoneri for the lightweight title in Chicago, and emphasized it by repeating, so Barney did the same thing with Petrolle. When the Fargo kid went against Ross out there the first time he was required to make 138 pounds. Last week's match was at catch-weights, and the Dakotan thought he could reverse the decision.

Checking up the rounds, it is doubtful if Billy won one. He might have scored evens in the eighth, but that's tops. Any time he did connect with scoring blows, Ross showered him with so many punches that round after round he walked to his corner out in front. Barney is hungering for Jimmy McLarnin.

Although Canzoneri was licked twice by Ross, he is again in line for a third bout with the champ. It all depends on whether he comes out in front with Cleto Locatelli, whom he fights again this Friday (2) in the Garden. Bout was carded last week, but was called off when Cleto got a sore toe or something.

London Cut-Rate

(Continued from page 1)

the West They get the best seats and are the biggest knockers. They are the curse of the London theatre, and they cost the theatre in seats roughly $250,000 per year. If prices were reduced for shows that were not first-class clicks—and at least 75% of the shows here can be put in that category—around $125,000 could be added to the grosses per year.

Another favorable angle is that the Club is prepared to advance a certain amount of money in the promotion of shows, the money to be taken out in seats at half the price. Of course they would be getting a discount on top of that to compensate for their investment.

Two-for-ones, and reducing the prices of more expensive seats, on day of performance, is actually no innovation here. It has been going on very quietly in many theatres. But there has, as yet, not been any official stand.

Manager Angle

The trouble has always been the theatres carry a clause in their leases that seats may not be sold below a certain price, but managers are prone to shut their eyes to these antiquated clauses, providing it is not done too openly. But judging by the support this club has been getting, it looks like a number of managers are ready to come out in the open.

Horace Watson and Sydney Carroll are said to be the only two opposed to the idea. Watson's opposition to the scheme is 'we would be selling failures.'

The club has opened a central office in the West End, with several branches in the suburbs and provinces, and hopes to have a membership of 20,000 in three months.

Anzac Gov't Film Probe

(Continued from page 11)

on pictures played in G. T. theatres for many months. Distribs have stated that returns received have been far below anticipation in many instances, and also that the overhead charged has been far too high. Right from the formation of G. T. battles between it and the distribs have continued, and now come to a finale with the ordering of a government probe.

When Hoyts and Greater Union were fighting against each other for pictures, distribs were satisfied with prices gotten for their pictures, but they now say Hoyts and G. U. T. got together in an effort to smash film prices to the very lowest possible level.

Both Munro and Doyle gave out statements, a year ago that the high rates asked by the American distribs for their films left no chance for either organization to show a profit on operations. Munro and Doyle stated when G. T. came into being that they were ready and willing at all times to do business with the Americans on an equitable basis, but not otherwise, and they have dictated terms since then.

Besides G. T., a number of smaller exhibs have been complaining for years against the high rates and conditions imposed upon them by the Americans. Squawks have been so constant of late that the action taken by the government does not come as a great surprise.

One local newspaper in particular has been agitating for an inquiry into the picture business for many months. It was really thought that the Federal government would appoint a Royal Commission late last year, but apparently past experiences taught Federal members that it was best to let those most interested fight the battle out among themselves.

Taxes

American distribs operating in Australia pay the highest tax rates in the world. British pictures are allowed in entirely free of duty, and consequently with the high overhead incurred by the Americans, their pictures must be somewhat more expensive to buy. From an entertainment angle, American pictures are 90 per cent better than the average output of the British studios. Shut out the Americans entirely, and a very large percentage of Australian theatres would be forced to close their doors.

With fickle governments operating, Americans never know when tax rates will be raised, and therefore their contracts carry clauses which protect them under certain conditions. The men operating foreign exchanges here must show their home offices some return from the Australian end, otherwise they would be told to quit, they argue.

The question now arises whether the big American producing companies will stand still and allow an Australian government, or any other concern, to dictate what they must or must not do in this island continent.

This is a chance now for Britishers to rush all of their available product to Australia as quickly as possible.

If a shut-out of American pictures becomes an actuality, British studios can cope to a small extent with the demand which would naturally arise, and it is certain that with a shut-out in force, any type of picture would be snapped up at a pretty good figure.

ritish Chance

Present conditions offer a golden opportunity to the Britishers, providing they are wide awake enough to grasp it.

When Arthur Loew stepped ashore here several weeks ago he set a spark to a fire that had been smouldering for many months. And when he stepped aboard a steamer for the Far East, he left behind him a blaze which is now leaping skywards.

Loew saw trouble ahead between the combine and MGM and he gave instructions to Bernie Freeman to go ahead and secure a suitable site for a Sydney theatre. Loew figured that as his company could not get its price for pictures from G.T., the best thing to do was to make a break into the exhibiting end. Okay so far as Loew was concerned, but he has left a big load of trouble on the shoulders of his g.m.

First, the Motion Picture Exhibitors' Association has requested the government to stop MGM from entering into theatre management, claiming that it would be unfair for an American organization to enter into competition with Australians. Secondly, local trade unions say they will not allow their members to work on any theatre building which would be hurtful to local showmen in the same territory.

Thirdly, the government is expected to pass a bill prohibiting the erection of any more theatres because of the decision that Australia is already overseated.

Ian

MGM may try and buy into a local indie theatre midway uptown to get over the hurdles confronting it.

Fuller's contract with the organization will expire early this year, and F. W. Thring has leased the St. James, Sydney, for his legit attractions. Fullers emphatically states it will not sell any portion of its holdings to MGM or any other organization. Bernie Freeman gave out a statement to the Press that his company would go ahead and build a theatre, in spite of everything.

Latest break is that Dave Martin of Universal has taken over one of Hoyt's old theatres and will rebuild and rename theatre the Liberty. Name is a laugh to those in the know. Martin is backed by plenty of capital, but it is believed Universal will be very much interested in the venture as regards first releases. Why Hoyts sold to the opposition is hard to figure.

Par will be set because it is tied up with the Carroll indie management and also operates its own theatre in Melbourne. Warners says it is selling direct to indie exhibs and is not worrying any. There has never been much love lost between Warners and G.T. officials.

Fox, of course, expected to stand back of G.T. because of its large holdings in Hoyts. Smaller American distribs such as RKO and Columbia will watch how the battle progresses before taking any direct action.

G.T. says it is not worrying over the situation because it has sufficient pictures to carry it over the first half of 1934 comfortably.

Being under government control, the probe is going to hurt the entire industry enormously because it is certain that in the white heat of argument many confidential matters will be divulged which should have been kept strictly within the bounds of the industry. As the probe is a public one, the entire workings of the picture field will be feasted upon by busybodies who have forever loved to throw mud at anything American.

However, all of the American distribs say they welcome the opportunity of presenting their case to the government. On the other hand, exhibs say they are overjoyed because the government is forcing a showdown of American methods.

REISMAN'S LONG SEIGE

Leo Reisman is still laid up in the Medical Arts hospital, N. Y.

He fractured his hip in a spill on the icy pavement a couple of months ago and can't be discharged until the cast is removed.

New York Theatres

"The Women in His Life"
with OTTO KRUGER
An M-G-M Picture
On Stage—"Birdland Fantasies"
Don Albert & Cap. Grand Orch.
Others. FRI. MAY ROBSON
In Person & on Screen
B'WAY & 51st CAPITOL

LOEW'S STATE 25¢ MON.-FRI. 10 A.M.-NOON
Now at Popular Prices
ESKIMO
—On Stage—
DONALD NOVIS
SINGER'S MIDGETS

Wed. to Fri. Jan. 31-Feb. 2
RKO THEATRES
86th ST. "Take a Chance" and "Sensation Hunters"
81st ST. On B'way "Take a Chance" and "Blind Adventure"

SHAVING IN THE DARK

So Henry and Lather Crew Moving From West 46th

Henry and his barbering crew in the Variety barber shop on West 46th street couldn't get together with the Loew people, landlords of Loew's State bldg. plot, and so the tonsorial artists mowed the weeds of the theatrical customers in semi-darkness for a spell last week. The juice had been turned off.

The barbering staff finally gave up over the week end and decided to move to another location after being in the same spot for years.

HOTELS HOLD UP AS CAFES SLUMP

Waiters' strike, while centered around the big hostelries, starting with the Waldorf-Astoria hotel, didn't affect the hotel iz but seemed to have crimped the cafe trade for some strange reason. Most significant drop-off in business was at the El Morocco, one of the most prosperous of the former closed-door and pseudo-membership enterprises. That enjoyed bullish biz since the first of the year, after the post-repeal hecticism had worn off. Now, however, the trend in favor of the hotels continues to mount at the expense of the other niteries.

There are the few exceptions of course, notably the Paradise (Buddy Rogers), Hollywood (Vallee) and Casino de Paree. Palais Royal, fooling around with a new type of show, hopes for a comeback.

The Embassy's folding was the most striking highlight among the casualties. The former snooty membership club trucked its stuff away without any forewarning, leaving the help shy of two weeks' pay-off.

Simplon is holding up; ditto the Stork. The Merry-Go-Round hasn't folded but is still carrying on, as is Moriarity's, which continues its nice pace with acquisition of its license. Park Ave. also continuing getting a play as also Leon & Eddie's.

Cocktail Bars

The cocktail bars in the big hotels are the big thing, however. For some reason these are drawing the femmes and the femmes are bringing along the chumps. It's the same thing as in the class speaks, but on a legit scale. The Gotham hotel topped it all by announcing a 100% femme retreat unless escorted—mere man alone and unescorted can't invade this feminine sanctum sanctorum of Bacchus.

Whiteman's Biltmore hotel pull is the big thing. Pancho at the Ambassador, the Park Lane, Waldorf, Madison and Weylin are doing the big hotel trade. Strike tied up the other spots in part, most notably the New Yorker.

The Caveau Basque opened and closed in one night; also strike trouble. Started with a smart show including Nan Blakstone and an Enric Madreguera dance unit.

Petit Palais is priming for reopening shortly.

MARRIAGES

Pauline Frederick to Col. J. A. Marmon, New York, Jan. 26. He's in the regular army.

Bradford W. Braley and Marion F. Russell were married in Burlington, Vt., Jan. 21. Groom is organist at the Flynn theatre there.

Goodee Montgomery to Frank McDonald, Jan. 22, at Beverly Hills, Cal. Bride is a legit actress. McDonald is a dialog director at Warners.

Helen Pickens to Salvatore M. Curoni, New York, Jan. 23. Bride is of the radio team. Groom is engineer and aviator.

Marry Parry, of Embassy Club, to Chuck Nelson, of the dance team of Schaffer and Nelson, Jan. 19 at Youngstown, O.

Merna Kennedy and Busby Berkeley are to be married Feb. 10 in Los Angeles.

Marion Burns and Kane Richmond secretly wed in May, 1932. Richmond is former Minnesota university athlete. Bride formerly was wife of Bruce MacFarland, actor. Both now in pictures.

Jane Allen married to C. R. Greenough, non-pro, at Crown Point, Ind., Jan. 15. Bride is a dancer.

Repeal Making Us Temperate Nation? Liquor Clerks Talk to Themselves

'Drink and Smell'

Baltimore, Jan. 29.

Since repeal a new game has made its appearance and become prime fave among gambling frats of this burg's black belt. Tagged 'Drink and Smell.'

The players pool their dough and buy a quart of likker before the poker game. Place the bottle in the middle of the table, and in lieu of stakes the holder of the winning hand has a pull of the quart and the losers sniff the cork to more fully appreciate what they're missing while they watch the winner drink.

If one fellow wins too consistently the drinks will tell on him and he'll begin to lose. So in the long run all hands snag about the same number of shots, and when the crowd is unanimously blotto the game ends.

OHIO GETS LIKKER BUT NOBODY CARES

Columbus, Jan. 29.

This town finally pried off the lid and went really wet Friday night as the entire state got its first chance at drinks by the glass. Hotels did the big biz, with the leading one, the Deshler Wallick, playing three orchestras in its two special rooms.

Floating bars the thing everywhere.

Despite a ballyhoo sendoff, there were more sight-seers than drinkers; with practically every spot taking it on the chin. Best thing the complete repeal did was to put every musician in town back to work, at least temporarily.

Same condition throughout the state, with many spots which applied for permits still waiting for them as the liquor board thinks for weeks.

Frisco's Auto Show Drew 2d Hi Gate in 18 Yrs., 45G

San Francisco, Jan.

Annual auto show, Jan. 20-27, has faded into history with the second highest attendance record in 18 years, when an estimated 90,000 passed through the turnstiles at 50c, totaling $45,000 on the week.

Exceeded only by the 1930 appearance of Chevalier, who drew in 100,000 customers at six bits or $75,000.

Show ate a big hole in the town's show biz, but managers are used to things like that.

Managed by George Wahlgreen of auto association, show had NBC's Gilmore Circus as the entertainment with those radical '34 auto models the come-on for this year's big biz. Plenty of cars sold on the floor, dealers reported.

Wahlgreen was after Mae West for the show but she wanted $15,000. He'd have tilted his b.o. to six bits for her, but when he couldn't get together on terms, settled for the Gilmore Circus which drew good publicity on the air and in the press, and undoubtedly was a money aid.

Photogs' Ball Bally

The first display of its kind, in either the lobby or foyer, to go into the Music Hall is that of the news photographers as a means of boosting the annual ball, Feb. 2, at the Hotel Commodore.

Display is of outstanding news events photographed by still cameramen during the past year.

BIRTHS

Mr. and Mrs. George Purcell, son, Jan. 15, in Uniontown, Pa. Father is manager of the Penn and State theatres there.

Mr. and Mrs. Abe Sunberg, son, in St. Paul. Father is manager of the Uptown.

Mr. and Mrs. Eddie Jungbluth, son. Father is leader of an ork in Lincoln, Neb.

It becomes evident that repeal is doing more toward making the U. a temperate nation than prohibition ever did.

In New York the likker which fast sprung up and did landoffice trade the first few weeks now have staffs talking to themselves, slow. Almost all the speaks are shot and many a whisper-low boniface now yearns for those good old prohibition days.

And those who drink are becoming very fussy about their vintage and brand labels. They don't trust the establishments any longer as in the speakeasy era; now a highball drinker in a hotel or better class restaurant demands his brand by label and wants the bottle brought to him at the table just to make sure.

One explanation for the decrease in sales of liquor is traced to the black eye given whiskey by chemical analyses and hangover postmortems. Finding it difficult to dispose of blends, which were under attack rather than straight or aged in bond whiskies, stores are trying valiantly to clean out brands against which the public is apathetic and afraid.

No Like Blends

Retailers say that it's hard to move the blends and also the domestic cordials and wines. People want straight whiskey but not everyone can afford to pay the price, with the result they buy none at all. There are complaints also against gin, which was slapped on the wrist by Department of Health and independent analyses, but more of this is being consumed since gin doesn't have to be aged.

The difficulty on the imported whiskies, cordials and wines also is in price, with a new boost made as a result of imposed Federal taxes. Stores say they have to bear this extra cost, even though orders were previously in with the wholesalers, causing an instant upping in price.

Decrease in drinking is laid, aside from prices, to a tendency of many folks to go back to home-made stuff. Some of the feverishness of buying is ascribed to the fact that many people laid in large stocks which do not have to be replenished early. In still other cases lovers of liquor and wines spent so much on these liquids the first month of repeal, they are cutting down to a more normal budget.

Phoney Labels

Discovering that in some quarters much of the so-called foreign liquor which is being sold is not genuine, importers of liquor and representatives of foreign liquor firms generally during the past two weeks have cracked down on certain establishments to attempt rectification. It's mostly a phoney labeling thing, stated to have been shoved out under bootlegger syndicate auspices to help the latter wash up on their holdover stocks.

Elements which led to the discovery of the phoney labeling were that certain hotels and stores not on the customer lists of the importers were selling such importers' brands and that the shipment quotas of foreign liquor under the import laws, so far as certain brands are concerned, have been exhausted long before.

The result has been that the importers are known to be sending special investigators around. These buy foreign drinks at swank spots, but instead of drinking carry them out under cover and, later, have them analyzed.

One of the swankies spots so caught had not been aware its 'foreign' liquor was phoney until the fact was called to the hotel's attention by an importers' rep. In this particular case it happened that the importer had been trying to sell the hotel but the hotel said it already had enough. Knowing that the liquor was not bought from him, the importer sent in an agent to buy some.

Efforts have been made to get the New York liquor commission and the Federal Government to intervene in this phoney labelling, but without results. The liquor boards are stated to feel they are only concerned with the matter of licensing.

CHATTER

Broadway

Leon Netter to Florida.
Fanny Ward in from Europe.
Elaine Arden with the N.T.G. unit.
Halsey Raines off on a Florida vacation.
Metro office out its Saturdays off.
Miriam March has created a new rhumba tap.
Jack Campbell ghosting a novel for Red Book.
Percy Elkeles hopped a rattler for Miami Monday.
Kelcey Allen ruptured blood vessel in left eye.
Mary Heaton out of the hospital and around again.
The Nat Winstons still talking of that New Orleans trip.
John Wright New York's most suave theatre manager.
Hunter Perry, Par's theatre partner in the Virginias, in town.
Wayne Pierson doubling between the CWA business census and the Rooseveit ball.
When you see Max Tishman in striped pants you can bet it's Sunday.
Eleanor Powell goes into the Casino de Paris Feb. 6, set by Murray Ritter.
Al Sanders connected with Capitol Distribs carry on his thirst-quenching service.
Max Gordon might just as well have stayed home. Back from Palm Beach minus any sunburn.
Dick Webster, w.k. in orchestra circles on the Coast, thinking of settling down in New York.
Val Lewton, quitting Metro Feb. 1, can't decide whether to write at home or take an office downtown.
Joe Shea resigned from publicity department of Radio City Music Hall, Jim MacFarland, succeeding.
Palais Royal advertised for gigolos under the Personals of the N. Y. 'Times' as hosts at cocktail 'hours.'
Richter and Banzhaf, one of first picture company legal firms, dissolved, with Robert Richter now on his own.
The B. A. Bergmans moving from the swank Sutton Colony apartment to Greenwich Village now that Bergman's one of the editors on the New York 'American.'
The Lynn Farnols shove off Feb. 28 on the Manhattan for two months in Ireland, following which Farnol wants to work on a London newspaper until summer before returning to the Sam Goldwyn fold.

Chicago

Frank Smith ducked for a winter vacash.
Eddie Levin week-ending with the folks in Joliet.
Charlie Eaton in town for exploitation on 'Nana.'
Lou Lipstone headed for New York on another talent snoop.
Bill Brumberg handling 'Damaged Lives' for state rights.
Sam Beer offering free rehearsal room to the profesh at the Three Deuces.
Lou Epstein here with 'Student Prince' learning what four and five-a-day means.
Abe Jones, Sr., golfing it in midwinter on the slightest let-up by the thermometer.
Ben Nudleman, the sandwich king of 53d street, planning to spot a dance floor on the balcony.
Charlie Miller has bought a house in Highland Park, next to J. C. Stein, so he can borrow the Doc's speed boat.

San Francisco

By Harold Bock

Frank Borzage's frau in.
Moore and Allen hoofing at the Palace.
Jimmy Cagney down at Carmel, punching a typewriter.
Val Valente doubling from his beer parlor to the Lido cafe.
Opie Warner commuting to Sausalito now that the missus is back.
Henry Pincus again in as manager of Filmarte whenever it opens.
Heckt Church planning a swanky club upstairs in the Tivoli building.
Wives of Henry Goldenburg and George Roesch bitten by flu bug, too.
Harry Ettling, out to set a new weight record, is 10 pounds ahead of himself.
Tony Moreno, ex-vaudster, starts an auction block at the Fruitvale, Oakland.
D. I. McInerny, UA exchange manager, off to Honolulu on a 30-day stay.
'Autumn Crocus' will reopen the Curran when it closes at Hollywood El Capitan.
Arvid Erickson quite ill with flu and pneumonia for several weeks, now better.
Earl White, formerly with U exchange, now running a fruit market in Sebastapol.
Lottie Schwietering, MGM sec'y, soon will be spliced to Beiden-Taylor, non-pro.
Company of Warner players and technicians up to shoot 'Gentleman from Frisco.'
Rufus Blair up from the Par lot to meet the Earl Carroll troupe and o.o. the home town.
Bill Heinneman brought enough clean shirts from L. A. to stay around here for a while.
Late F. W. Murnau's yacht, Bali, peddled to a local broker; was first owned by George O'Brien.
Eddie Murphy still at St. Luke's hospital after three weeks as docs continue to treat his infected arm.
Helen Kerr new sec'y to Arthur Garbett, NBC educational director, succeeding Hazel McKinnon, who's off to L. A.
Otto Lochbaum, indie exhib and distrib, and Frank Sigillia, vet box office man, in S. F. hospital, former with pleurisy.
Earl Frederick, of NBC's Clef Dwellers, married to Isabel Gale, non-pro of Chi. Honeymoon spent in the studios.
Alma Quirolo wants 10 grand from El Patio ballroom for assertedly fracturing her left ankle and bruising her sunny side during a dance.
Art Weidner-Harry Cohen band at the old Golden Gate ballroom which Mike Fisher has renamed Pavilion Royale and reopened at nickel a jig.
Emil Umann, p.a. at RKO Golden Gate, is going to school with an armful of text books. He was pinched for speeding and sentenced to attend traffic school for 10 days, and to buy a traffic text book and a new driver's license.

Minneapolis

By Lee Rees

Eddie Gruenberg here over week end.
W. A. from New York.
A. B. Frizzell, of Star, dead.
Lillian Q. Jensen, blonde sec at Warner Brothers, to take screen test.
Mike J. Comer, Warner office manager, sustained fractured ankle shoveling snow.
Three Dennis Sisters of vaudeville here to testify for another sister in a law suit.
Johnny Johnson's orchestra to play for University of Minnesota junior ball, big social event.
Theodore Hays of Publix, heads committee arranging stage show in conjunction with local Roosevelt ball.
Betty Dee, secretary to Max Stahl, United Artists' exchange manager, back on job following successful eye operation.
Minneapolis Symphony pop all-Victor Herbert concert drew capacity at 3,500-seat U. of M. auditorium, season's largest crowd.
'Miss Fane's Baby is Stolen' hurriedly spotted into Lyric to take advantage of furore created by kidnaping of E. G. Bremer.
Secret marriage of Mort Ives, Capital office manager, and Esther Boe of National Screen office, last September finally leaked out.
Samuel G. Smilow, attorney for Bainbridge Players' corporation, has been doing booking and handling operations for Shubert theatre since A. G. Bainbridge's election as mayor.
Exhibitor visitors-on-film row: Roy McMinn, Superior; Bill Glaser, Fergault; Andy Anderson, Detroit Lakes; Al Ashenbrenner, Staples; Andrew Severson, Osakis, and Jack DeMarco, Benson.
City council finally passes wet ordinance, legalizing 200 on-sale licenses to hotels, night clubs and restaurants at $1,200 annually and 95 off-sale licenses to bottle goods' liquor stores at $250 annually.

Milwaukee

By Frank Miller

St. Louis interests will continue to run ball club.
Lacross no go Team switched to Chicago.
Auto show had 20,000 more customers than last year.
C. Pannili Mead agai doing music reviews after months of illness.
A daily sport story is the new stint for Dick Davis, Journal's music and drama reviewer.
Dave Miller using his spare minutes as the Riverside's director to brush up on violin technique.
After five years of doing without, the Shriners revived their annual ball at the Auditorium Saturday (27).
Milwaukee Athletic Club going in for pro wrestling for the first time since 1909. The grunting business is flourishing.
Arthur Price Roberts, a leading medium for years, and an expert at finding almost anything, is unable to find any assets of his own and has gone voluntarily bankrupt.
Amateur nights in the big nabes are again to the fore. The winners in Saxe Modjeska tryouts were given some pretty scenery and put on a good show at other Saxe theatres.

Miami

June Knight at the races.
Sammy Walsh at Deauville.
Grantland Rice in for a short stay.
Helen Daniels with Ben Bernie band.
Georgie Price at Floridian hotel with $1 cover.
E. R. Burch new general manager at Hialeah Park.
Moore and Revel at Hollywood Country Club.
Lorraine Sanchi and Josephine Butler opened at Miami Biltmore.
Hervey Allen, author of 'Anthony Adverse,' wintering on the beach.
Ollie Webb of the Ringling show wintering here with his daughter.
Ross Young quit show business and has opened a real estate office.
Myron Nast and Al Russell motored in and are beach-combing.
Bob Grant orchestra opens Mert Wertheimer's Beach and Tennis Club.
Sailing Baruch has opened a brokerage office for H. Hentz in the Roman Pools.
Helen Madison, Pete Desjardins and Mickey Riley in the water sports Sundays.
Don Pedro and his entertainers opened the Club Forest, new spot out on the Dixie Highway.
Tommy Loughran setting up training quarters in West Palm Beach for his fight with Carnera.
Deauville Yacht Club only spot where the boys can play the various games. Reason—just over Dade County line.
On the beach Deauville is getting the big play, but the Broadway bunch still like Ben Bernie at the Roman Pools.
Jimmy Fox, Freddy Lindstrom, Pat Malone, Paul Waner and Ben Chapman some of big leaguers wintering here.
Hughie Clark m.c.'ing at the Savoy on the ocean. Others include the McNallie Sisters, Kay Spangler and Bernice Paige.
Hialeah Park opened a 45-day meet with a 17,000 attendance. Looks like a big meet. The take in the machines opening day was over three hundred gees.
Race track crowd living on the beach giving the play to Auby's Lagoon. Jack Edwards, m.c., with Cliff London, Betty Royce, Kathleen Sullivan and Hinsdale La Tour. Eric Peterson for music.
Al Howard's Embassy Club the popular spot in Miami, with Chic Endor and Charlie Farrell headlining. Others include Carolyn Nolte, Veloz and Yolanda, Delores Reade and Henry King for tunes.

Boston

Anita Page's Dad in town.
Everybody up and yelling for the Theatre Treasurers' benefit.
Letters tell of Charlie Curran's new exploitation job in Detroit.
Marty Glazer as aide to Harry Brown, Jr., on Publix publicity.
Al Sheehan shuttling back and forth between the Wilbur and Colonial.
Marty (Publix) Mullin hotcha in the gym. Electric horse n' everything.
Wally Munro continuing getting swell breaks for 'Richard of Bordeaux.'
Fabien Sevitzky host to ye scribes, and many others, in his Met emporium.
Frank Bruner departing for Gotham after eight hectic days of night and day toil.
Ed Smith caught blacksiapping Marty Mullin and Sam Pinanski over those Pickford profits.
George MacKinnon, deftest of liquer connoisseurs, actually a teetotaler these past years.
Fulton Oursler and frau guests of Mary Pickford at the Wilbur to see Lillian Gish, Miss Pickford then departing with the Oursiers to Cape Cod.

Detroit

By Lee Elman

Liquor by glass legal Feb. 3.
Sammy Walsh left for Texas; but wound up in Florida.
Jane Schermerhorn doing a little column writing on the side.
Charles Gentry of the Times wearing a sweater at screenings.
Lotti Loder refuses to work out of town since she married a local.
Roy Sedley's stooge walked out on him, with Sedley closing at Luigi's.
Dollar Opera at the Wilson-giving that house a nice four weeks' booking.
Sandy Lang in to n last week trying to market a couple of new inventions.
Freddie Stritt taking his new act on the road. With two people, Ann Saber and Roy Rhoder, Jr.
Sally Fields, p. a. of the Club Maxine, sprained her ankle getting off a bus and is going to sue.
Harker Thomas and his boss, Cliff Bell, took a flying trip to N. Y. to book a new show for the Commodore Club.
Regular thing on the Mon. night amateur show at the Colonial to put chairs in the orchestra pit for visiting acts.
Milton Berle and his mother gave a party in his suite for all the actors, working and otherwise. Wound up swapping gags.
Three first-run stage shows in town added to numerous night clubs, bringing plenty of talent here, with the night spots getting flocks of ad lib performers.
Eddie Loughton working at the Colonial with Maxie Gaeler had more performers at the midnight amateur show than amateurs. Wound up in a free for all. Nobody got paid.

Pittsburgh

Art Farrar in New for a short vacation.
Bill Scott fell out of the bath-tub and cracked two ribs.
George Jaffe off for Hot Springs, Ark., on his annual vacation.
Luke Barnett the big hit of the Variety Club banquet in Columbus.
Amos 'n' Andy first of big radio names for Penn. They come in Feb. 9.
Kaspar Monahan, dramatic editor of 'Press', also doubles occasionally in politics.
Mort Blumenstock around plotting campaign for 'Fashions of 193[illegible]' at Stanley.
Joe Cappo held over again at Plaza cafe for new floor show starring Ann Pennington.
Bobby (Uke) Henshaw spent his day off motoring down to Wheeling, W. Va., his home town.
Earl Carroll tossed a party for newspapermen aboard his special car during short stopover here.
Frank Kruchinski, orchestra leader, named president of new Professional Entertainers Association.
Lou Brager back to his WB post in Philadephia after cleaning up some business odds and ends here.
Ruth Sienczynski, child piano prodigy, booked for two concerts with Minneapolis Symphony here.
Dudley Mecum, formerly with Don Bestor's band, now Illinois sales representative for cocktail calendar.
With Brian McDonald's withdrawal as manager of Tent Club, Bobby Rosuali now in active charge.
Bubbie Blake, with 'Shuffle Along', liked dancing of Dick Wilder, local colored boy, so well he offered him a contract.
Johnny Mitchell, for years featured organist at Harris and Enright, now playing at downtown restaurant.
Three years ago, Dick Powell, Joe Penner and Hal LeRoy were on the same bill at Enright at total salary cost of $900.
Harry Greenberger, now at Variety, celebrating 28 years as local stage electrician. He started with Harry Davis.
Phil Doyle, of stagehands local, estimates there are 103 members in Pittsburgh group, of which 40 are now working.
Three-year-old daughter of the Bob Sentits—he's Penn's assistant manager—wintering with her grandmother in Florida.
John Harris has postponed his Florida vacation until after that testimonial dinner to his uncle, Senator Frank Harris.

Dallas

By Raymond Terranella

Paul Specht one-nighting at the Adolphus.
Four-year-old Jackie White choochooing to coast for MGM'S 'Cat and the Fiddle.'
Jesse Crawford's one week at Palace stretched to three, with the Mrs. due for final week.
Eleanora Flaige, master dance class over, appeared in concert sponsored by teachers' association.
Jimmie Lovell new amusement editor of Times-Herald after Joe Linz's decampment to joint the Hoblitzelle staff.
After tour of Interstate houses Tom Mix broncos to coast for a pair of pix and then back in April for tour with Dill circus.
Manager Sholi adding to the unusual by opening his Melba for midnite showing of 'Emperor Jones' exclusively for Negroes.
J. B. Dugger eying $30,000 worth of improvements as they go into a building under special reconstruction to house his Par exchange.
Main stem is 'papa row' just now. Frank Starz and Fred Patterson of Interstate operations copying each other in the matter of feminine offspring.
Kari Hoblitzelle, Bob O'Donnell and Clarence Linz, as played by Messrs. Barr, Joe Linz and Rosenfeld of the papes (when Clarence Linz allowed the critics to father a stage show), were characterizations promptly disowned by the smoldering victims.

Hollywood

Sheila Terry now a brunet.
Solly Violinsky still missing.
Ray Rockett laid with the flu.
Nat Levine in from New York.
Ned Depinet in from New York.
Bud Lollier camping in Phoenix.
Arthur Freed N. Y. bound shortly.
Henry King out from under the flu.
Jesse Buzzell here to visit his son, Eddie.
R. G. Dettinson, in from England, ogling.
Helen Ferguson opening publicity offices.
Bob McIntyre Honolulu vacash.
Jerome Safron to Chi on Columbia biz.
Karen Morley recuperating from the flu.
Sidney Schallman on a grape juice diet.
Ed Dearing back from plane trip to Mexico.
Sally Rand road tour.
Dave Lipton town Sally Rand.
Judy Randell now chanting at the Colony club.
Dan Ratony, Hungarian writer, here on spec.
Jack Marshall from auto accident.
Ben Markson has gone for a barbecue firepiace.
Martin Beck showed Harry Green a few card tricks.
Chester Morris, over the flu, stage trek to N. Y.
Greg Ratoff directing tests at Col in meggring tryout.
Arch Reeve dinner had a flock p.a.'s renting suits.
George Jessell coming back here to try pictures again.
Darryl Zanuck paid $15,000 for a polo nag named Gaucho.
Soi Rosenblatt wears a smart topper for formal affairs.
Paul English, Pat Patterson's guardian, in from London.
Dimitri Tiomitin played his piano so hard he broke a pedal.
A. J. Balaban o.o.'ing possible names for B&K Chi spots.
Roland Pertwee in from to script at Columbia.
John Osi has quit his personnel manager post at F-WC.
Joe Riley, Fox police head, has gone in for riding habits.
E. J. Smith subbing for D. McNerney, ill, in Frisco.
Earl Baldwins (Mildred Lamb) expecting an heir in May.
Lewis Milestone and Jo Swerling dialoging at Palm Springs.
Johnny Boyle in demand as hoofer at all the class affairs.
Barbara Bennett arrived with the junior William Randolph Hearsts.
United Artists building a private projection room for Sam Goldwyn.
William Hillman, head of Hearst foreign newshounds, o.o.'ing studios.
Sammy Fain and Al Kahal returning to N. Y. for a Shubert spot.
Georgie Tapps showing Dario and Diana a new hoof routine on Holly blvd.
Garrett Fort back after New York on the death father.
Old Congress hotel at Tucson, showfolks stopover, burned to ground.
Ken Murray in town on vaude layoff. Back to Keith's, Washington, Feb. 29.
Buck Plazza sent a box of gold balls instead of flowers to Katharine Cornell.
Rosy's assistant, accompanying him west, is Morris Legendre, pronounced La John.
Every block in town has its beer joint. And beer is selling in some spots for a nickel.
Walter Wanger threatens to have bigger doors built in his office so Jack Moss can get in.
Sally Eilers went home ill after taking a drenching in scenes for 'Three on a Honeymoon.'
ZaSu Pitts preparing for a New York trip after finishing Fox's 'Three on a Honeymoon.'
Martin Beck moved from the Biltmore to the Bev-Wilshire be close to the Hillcrest links.
George Burns chafing at the bit to get back to New York and the snow. Gracie not so anxious.
Erik Charell brought his poodle from Europe, and a dachshund as a present to producer Robert Kane.
Million Dollar sued by customer for $50,360 damages for alleged injuries received in a fall in the gallery.
John Stone, producer at Fox Western, leaves tomorrow (Tues.) for Mexico City on a four weeks' vacation.
Big mob hit for Palm Springs over the weekend with an idea of getting a flash of Sol Rosenblatt at the Dunes.
Sid Skolsky finally got his mug on the screen in Warners 'Hi Neilie!' for a three-word bit, and is he lousy.
Suit for $297 asserted legal fees brought by Elizabeth Ford against Fern Andra, privately Baroness Fern Von Andra.
Betty Pagel, Charles R. Rogers' ex-secretary, now warbling over KMPC and has a small tune spot in Metro's 'Merry Widow.'
Lee Loeb, freelance scenarist who came here after working in Warner Flatbush studio for three years, leaves for London next week on spec.

CHATTER

London

David Bader on sick list.

Three Bonos going to America.

Houston Sisters doing a temporary split.

Joe Marks to play Sweden.

Sidney Jay swanking around in his new coupe.

Victor Varconi filming in Spain, in native dialog.

Grete Yacopis open Scala, Berlin, Feb. 1, for a month.

Barry O'Brien, touring manager, in bankruptcy court.

Leighton K. Brill calling Louis Dreyfus 'the Guv'ner.'

Cafe Marguerite on Oxford street closing after 50 years.

Doctor Paul Csinner off to Paris to direct another film.

Stanley Lupino and Harry Pilcer talking over 'Suzette' days.

J. T. Grein sponsoring marionette theatre in London, Jan. 25.

Mack Sennett putting out feelers for film producing over here.

Ernest Ramnant in Vienna getting over nervous breakdown.

Noel Coward running around in new Ford with liveried chauffeur.

Herschel Henlere playing a two months' engagement at the Garrick.

Ben Welden being described as an 'indispensable' for the English stage.

Joe Marks off to Paris, but returning to pick up more dates here.

Paul Kirkland and Deszo Retter now doing a 'Crazy' show in Berlin.

Mrs. Ralph Ince just arrived, with the Inces moving into the Cumberland.

C. M. Woolf again postponing his sea cruise, due to pressure of business.

Aubrey Hyman to South Africa to look over le of gold mines.

Teddy Ehrenthal over from Paris to look over newcomers from America.

Vivian Ellis, young composer, just published second novel, titled 'Faint Harmony.'

Cedric Hardwicke signed for year's contract with London Film Productions.

Max Rivers' daughter, Pearl, made dancing debut at Cafe Anglais Jan. 15.

Adrienne Brune, musical star, secured divorce from Arthur Pusey, actor, Jan. 11.

Sol Newman reported to be aiming at Kinematograph Renting Society presidency.

Garrick theatre giving up three-a-day vaudeville policy, changing to twice nightly.

Percival McKay promoting a German musical, with German star in one of the leads.

'Beau Brummell,'' commonwealth musical at the Saville, closed Jan. 13 after three weeks.

Nikita Balleff to do a compere when Victoria Palace goes back to vaudeville, Feb. 5.

Gloria Grafton after playing the Mayfair hotel cabaret was taken ill, and now in hospital.

Alexander Korda has English rights to 'Scarlet Pimpernel,' which will be filmed in May.

Fred Newmeyer due here in couple of days, to direct for British International Pictures.

Sam Hargle's troubles with Cinematograph Exhibitors Association over, after ample apology.

Norton Ritchey, of Ritchey Export Corporation, here to negotiate sale of Monogram product.

Polly Walker turning down offers to play in musicals now that she is full-fledged portrait painter.

Frances Day, the former Texas Gulnan chorine, has a year's contract with Gaumont-British.

League of Liberty is new society formed to consolidate certainty of keeping picture theatres open.

Anmer Hall staging anglicized version of 'Saturday's Children' at the Westminster theatre, Jan. 22.

Matheson Lang signed by British International for picture based on the life of late Sir Marshall Hall.

Hazel Mangean Girls are back on General Theatres circuit after six months' run around the continent.

After three years with the Daily Herald, Hannen Swaffer has signed new contract for five years more.

Twickenham Films and Gaumont-British throwing swell parties same night, in opposition to each other.

Cafe de la Paix doing disappointing business, with Reggie Forsythe, band leader, out. Management worried.

Emlyn Williams' new play, 'Spring 1600,' opens at the Shaftesbury Feb. 1 under management of John Gielgud.

British International having casting trouble with 'Dubarry,' and very anxious to get Gitta Alper for name part.

Queues outside the Lawrence Wright 'On with the Show,' at Prince's, to pick up complimentary seats.

Marion Harris returning to Cafe de Paris, opening April 9, for four weeks, with Sophie Tucker due to follow.

British International Pictures nibbling at Clive Brook for stellar role in 'Return of Bulldog Drummond.'

'Marriage Is No Joke,' new play by James Bridie, succeeds 'A Sleeping Clergyman' at the Piccadilly, Feb. 6.

Eric Maschwitz, British Broadcasting Corporation director of light entertainment, describes VARIETY as his Bible.

Heather Thatcher added to the cast of Noel Coward's 'Conversation Piece,' now in rehearsal at His Majesty's.

Buddy radley and Rita John may be involved in law suit. Bradley did the dances for Rita John's new revue.

'Please,' Charlot's revue, at the Savoy, now assured of a further month's run. A new angel has stepped in.

Anna May Wong to star in filming of 'Java Head,' from Joseph Hergesheimer's book, for Associated Talking Pictures.

Williamson-Tate troubles with Julian Wylie about 'Mr. Cinders' rights are not over. Suit likely to take place soon.

L. Huntington, who directs quota pictures for Metro, used to be a drummer. There is still a chance for Jack Powell.

Berlin

By H.

Hermann Bahr, great Austrian novelist, died at Munich, 71 years old.

Every film actor with a name took some part in a big Winter Relief Fund show held in Berlin Jan. 20 and 21.

New Jan Kiepura pic is in the making at Ufa, Carmine Gallone directing, with book by Ernst Marischka.

'Mook,' a huge St. Bernard dog, is a star in the Bavaria production 'The White Majesty,' Anton Kutter directing.

Hanns Johst, retired chief dramatist of the State Theatre in Berlin, has been appointed Prussian State Councillor.

It took two cops to fight a way out for Victor de Kowa after the premiere of 'If I Were King'; autograph hunters.

Ludwig Renn, the writer of 'War,' was sentenced to two years and a half by the Supreme Court for treasonable propaganda.

'The Private Life of Henry VIII' was released here through Universal at the Capitol, adding one more to its series of successes.

One of the high transmitting towers of the Leipzig radio station caught fire through ignition of a static discharging choke some 150 feet up.

Big Beethoven series through the air has started. First was 'Fidello' from the Municipal Opera, Berlin. Nine symphonies to follow from different stations. Short wave directional transmitter will supply remote districts.

Montreal

Evelyn rent playing nabes in person.

Alan ('Mudscow') Irwin round the world on Britain.

Montreal orchestra finds angel and stages come-back.

Motor show at 50c top (20-27) broke attendance records.

Annual amateur theatricals epidemic breaking out all over city.

Fergus Grant upholds newspapermen's end in tennis championships.

Anka Meyer-Stromfeldt, CFCF star singer, mugged on taking out citizenship papers.

'Robinson Crusoe' (His Majesty's) flopped and yanked with money returned to patrons.

Quebec legislature in session is introducing two bills, to bring cabarets into line on Sunday dancing and excessive hours, but no interference promised with legit shows, and to make walkathons illegal in this province.

Theatre men dickering with Premier Taschereau for revision of Children's Act barring minors under 16 from pictuers. Have sent committee to Quebec City asking reduction age limit to 14; permission for children of any age if accompanied by parents; and for exhibit to children one day a week of pictures specially censored.

Mexico City

Not so cold, but very windy.

Show biz mending; all stage houses occupied.

Chorine tried suicide four times and in four ways and still lives.

Law designed to make juice cheaper.

Dollar still at 3.60 pesos per and bankers say it will stay there.

'Damaged Lives,' sex educational, smash at Cine Olimpia for separate men and women performances.

Amusement mob delighted by new electric current nationalization.

Native picture producers blaming exhibitors for poor showings of most of their films, complaining that exhibs don't give them breaks.

City announces February carnival will be for double purpose of diverting public and aiding funds for an attempted non-stop hop by Mexican flyers from here to Buenos Aires.

Paris

By Bob Stern

uzy Solidor back from Pau.

Freddie Taylor dancing at Bagdad.

Lacy Kastner resting up at Capri for two weeks.

Ruth Selwyn is back at the George V from Saint Moritz.

Ambassadeurs scheduled to open in April instead of May.

Spencer Bull getting a scoop on Swiss spy story for L. N. S.

Madeleine Renaud to star in film version of 'Maria Chapdelaine.'

Lido dark, joining other afflicted Champs Elysees establishments.

Frank of Ritz Bar cancelling his New York trip because of rheumatism.

Paul Kohner, Universal prod ction manager, due back in Paris soon.

Marcelle Chantal and Jean Marchat taking Achard's 'Domino' on the road.

New crowd taking over management of Oasis, Montparnasse Russian bar.

Beatrice Wanger showing her new dances at tea before leaving for New York trip.

Harry Baur and Alice Cocea signed up for coming Verneuil piece at the Mathurins.

Jacques Deval working on continuity for film version of 'Toavaritch,' local legit success.

Jim Witteridd adding new teadance at Elysees Restaurant to his string of press agent jobs.

Robert Trebor back from Russia with praise for the caviar. Apparently wants to go back there.

French losing propaganda bet by letting municipal theatre in Mulhouse, Alsace, go dark for lack of funds.

Jimmy Donohue and Gilbert White showing up at opening of new Bedford Bar by Renee Bei, French ex movie actress.

Maurice Chevalier signed to star in new Casino de Paris show, scheduled to replace present version around mid-April.

Frank Jay Gould taking back management of his burned Palais de la Mediterranee Casino at Nice, to reopen next season.

Anni Bernstein, buying foreign scenario material for Metro, touring Europe interviewing playwrights on 3-minute system.

'Henry VIII' finishing its run at Lord Byron with a few showings of the dubbed version which was made for the nabes and provinces.

Cecile Sorel jazzing up languishing Casino de Paris by giving Moliere's 'Misanthrope,' with cast of classical plays at that music hall for Saturday matinees.

Josephine Baker due back in Paris soon from tour of Central and Eastern Europe. Going north later.

Clement Hobson in Vienna for a third operation on his eyes.

J. H. Rosny, Sr., of the Goncourt Academy, won $30,000 damages in libel suit against newspaperman who charged he sold his vote for 1932 Goncourt literary prize.

The Hague

By M. W. Etty-Leal

Max Reinhardt and German film star, Herman Thimig, arrived here.

Joos Ballet after flop-tour in the United States now trying its luck in Holland.

Berlin Philharmonic Orchestra, conducted by Furtwaengler, billed for end of January.

Fritz Hirsch operetta company touring Holland and Belgium after farewell performance at The Hague. Engaged a tenor from Czechoslovakia, Arno Velecky, who seems to draw well.

Lincoln

By Barney Oldfield

Ralph Markham back in town.

LTC choking off on the pass list again.

Skip Dean's mother died. She was 78.

Don Monroe trying to get a checker job.

Catherine Stone has a new English setter pup.

State Fair total indebtedness announced as $256,750.

Cecil and Sally, log of the air here, are doing a p.a.

Anne Longman, local crick, is still in bed after 2½ months.

Ralph Clawson to Chi for the Hagenbeck-Wallace show.

Having the mildest winter record here in a number of years.

CWA dough is being spent in profusion about here. Helping b.o.s.

Lauren Gilbert back after the Bonstelle company breakup in Detroit.

Joe Cooper in town; administration checkeup in LTC houses expected.

Jackie Merkle did his mental act for every function in town during his week here.

Harry Johnson, Bee-News sports commentator, is now on radio two nights a week.

C. D. Jacobson had a needle-and-pin feeling while in here with his 'Green Pastures.'

'Race Night' withdrawn from Rialto when a femme complained of the lottery angle.

Malcolm Baldrige is out get some 600,000 petition signers to present the 1935 legislature to allow pari-mutuel betting.

New Haven

By Harold M. Bone

Al Page now a West Havenite.

Edgewood Players break out again Feb. 5.

Jack Sanson's kid has up nursing.

Jake Newman put on an old-time minstrel.

Virginia in the paper.

Mrs. Jack Sanson recouping from operation.

Billy Phelps on his annual southern sojourn.

Shubert relights Jan. 25 with 'Ten Minute Alibi.'

Bruce Simonds a fixture in local music circles.

Annual crop of amateur musicals breaking out.

They've revived the old-time Bartenders' Ball.

Nathan Podouloff mending from appen. clipping.

Jim Brennan would rather do four a day backstage.

Little theatre using sound for one day weekly of films.

Henry Busse won't give out secret of the new hair tonic.

Wallingford's Eight Acres Inn up in smoke for ten grand loss.

Brendan Walsh is another one of those collegiate no-hat guys.

Eddie Weaver walking on air since new daughter's arrival.

Caroline Putnam doing costume work with Maybelle Manning.

Seventh annual drama tourney set for Yale Theatre April 9-12.

Tony Augliera knows every act that's played here last 25 years.

Charley McBride does his Sat. shopping in the five-and-dime.

Miguel Laird, actress, sues John Alex for $75,000 auto crash damages.

The Eddie Weavers have named their new sleep-destroyer Joan Arline.

Roy Phelps and Nick Cavaliere back from Far East with Frank Buck.

Looks like Ralph Bellamy is going to become a Conn. country gentleman.

So Kearney Walton çal the new offering 'Kip'? What is it—a herring?

Clare Tree Major brought her Players here for some Shakespearean stuff.

Tony Augliera knows every act that has played this town for 25 years.

Leo J. Rheaume, local nite club employee found shot, believed a suicide.

Francesco Riggio will conduct symph orch for 'Traviata' here Feb. 11.

Nate Lichter likes to eat regularly, so he passed up music career for business.

Perry Dring's weakness is collecting newspaper correspondents' business cards.

Harry Berman shines in Yale Music School Faculty's Sprague Hall concert.

Omaha

By John Qui

Lou Golden back in town.

Aksarben indoor circus played four days to near capacity at Coliseum.

Rosita Royce back at Paxton doing her fan dance for Saturday patrons.

CWS dramatic bureau has 12 plays in rehearsal with Eleanor Sprague directing.

Bill Miskell, manager of World two years ago, stopped off on his way to Hollywood.

Mort Downey, bringing his company to Brandeis, will act as master of ceremonies at President Roosevelt's birthday ball.

George Gershwin-James Melton one night concert played to nearly full house of blue bloods. Steve Spitznagle handled locally.

Claire Sinclair, one time member of Clement-Walsh players and Brandeis Stock company, playing here with 'Cecil and Sally' act at World.

'Green Pastures' company ran its string of performances to 1,415. Manager Jacobson had tough luck running into snow first day showing here.

Community Playhouse brought out 'Springtime for Henry' for a six night stand in the face of some strong competish. Leads, Mary Updike, Jean Kennedy, Russell Baker and Rudyard Norton.

Baltimore

By Albert Scharper

Auto Show biggest success ever.

Maryland Country club up on block.

Wiley Post in and out; ditto Hal Simms.

Meyer Kolker reopening Club Piccadilly.

Leo Fitzgerald paying burg first visit in four years.

Bert Lahr a judge at U. of M. co-eds' beaut contest.

Valley Inn being converted into indoor beer garden.

Hon Nickel completing year in the burley biz.

Charcoal Club's Carnival des Artistes carded for Feb. 2.

Everett Bryant of local art colony, now in Hollywood designing sets.

Jack Sharkey and Max Baer in town same time, but didn't meet.

Maurice Schwartz' 'Yoshe Kalb' penciled into the Maryland Feb. 19.

Forest Crossman whacking the tom-toms in advance of 'Vanities' tab.

Bill Saxton introducing Bert Wheeler to Mayor Jackson at Hizzoner's request.

Benny Franklin offering Max Baer $75,000 to square off with Schmeling next June in municipal stadium.

Freddie Huber in N. Y. attempting to induce Met Opera to include 'Salome' in the repertoire of songfests to be presented this spring at the Lyric.

Cleveland

George Davis, Press crick, back from sight-seeing tour of west coast.

Mitzi Mitchell's trip to Hollywood for flicker test canceled by appendix operation.

Bill McDermott, drama crick, to Washington, D. C., to write special features on Congress.

Julius Karl's Bar Harbor, on edge of Lake Erie, is replica of S.S. Aquitania in decorations.

Charlie Marotto, rasseling promoter, trying out new night club with Lehigh Valley as m. c.

Al Schenck doubling between Roxy burly and Back Stage Club, but doesn't seem to mind losing sleep.

Margaret Perry, actress-wife of Windsor French, News columnist, being lured back to New York by role in new play.

Folsom Taylor introducing six-page liquor menu at Rainbow Room, listing even distillers and brands used in fancy setups for benefit of connoisseurs.

Louis Swee elected prez of newly formed Showman's Club for theatre managers; James Cangney, vice-prez.; Julius Lamm, sec.; Dave Polster, treasurer.

Manager of Harlem burlesk house conceived idea of stripper doing 'Dance of the Candles,' peeling as each was blown out, but crowd got impatient and puffed all of 'em out.

Cincinnati

By Joe Kolli

Jack Tiernan a hubby.

Jack Goldhar, C. G. Ollinger and John Goshorn visited film row.

Jack Welner's Lillian to Toledo for visit with ma, Mrs. Joe Pearlstein.

State liquor stores, soon to open, will charge $7.50 per quart for best bonded stuff.

Gus Van arted in Times-Star sitting on police court bench with Judge Otis R. Hess.

Meyer Lantz, burley impresario, and Noah Shechter, his p. a., off for Dixie and southwest.

Use of 'Mr.' prefix by Post and Enquirer in local news is a muddle for readers as well as for the reporters and boys on the desk; Times-Star sticking to old straight-name policy.

Newark

George Kelly, recently injured in an auto accident, out again.

Arnold Eisen of WB is the champ wrestling fan and Samuel Blaskey the local handball champ.

Richard Murray is new dramatic critic for the Star-Eagle. Paper now uses daily a full page for pictures.

Sol Ullman has moved his family up from the shore, thus ending his commuting days with the new year. And it was some commute.

There is a recrudescence of the recently shorn mustache of John Flaherty. As president of the Warner Club, Flaherty found he needed all the s. a. he could swing.

Kansas City

Lawrence Lehman, manager of the Mainstreet in Menorah hospital, reported recovering nicely from a minor operation and is expected back on the job in a few days. Jack Gross of Des Moines pinch hitting.

Going Places

By Cecelia Ager

About Women

'As Husbands Go,' makes one very sound point as it chattily outwinds —that all women, at least all its women, are selfish, vain, silly, ungrateful, vacillating—and only decorative—boors.

Helen Vinson, assigned, technically, the heroine's role, finds it the same characterization that she used to play as a blonde menace. Catharine Doucet—in comedy—is definitely addle-pated and mentally but a babe, and Eleanor Lynn, who plays her daughter, is an insufferable prig, gauche, noisy, meddlesome, without even the goodness to look festive in her gala dresses.

Miss Vinson and, Miss Doucet, further, have just come back from Paris, their trunks stuffed, so they claim, with devastating finery. So what are those garments they prattle about? A crepe negligee for Miss Vinson with a cowl neck and yoke of satin attached on an angle, and loose, massive sleeves of white ostrich fronds tipped with black, a negligee to suffocate, with its unrelated detail and clumsy proportions, whatever allure may lurk within. Or a robe for Miss Doucet choked with wide collar and cuffs of white marlbou. Or an all-over sequin evening dress for Miss Vinson, banded at the low armholes with niggardly strips of brown fur. Only one of Miss Vinson's costumes does anything for her, her black street dress with the flattering white ruching around the wide shallow neckline, and even it clings to the now unforgiveably dated exaggerated wide shoulder line.

Miss Vinson's coiffure, a mass of tiny, tight curls and waves, is certainly a canard about the art of Parisian coiffure. Miss Doucet's hairdress, swept off her face and up into high curls, achieves at least an outline to interest the matrons. The ladies are supposed to be funny in 'As Husbands Go,' but they're not supposed to look funny, even if they do live in Dubuque.

Break for the Singers

Realizing only too well that its choral ensemble is selected by voice test, not by bathing beauty competition, it is gallant of the Music Hall costume department to bury its head in the sand and envision its singing ladies as a line-up of Peggy Joyces.

The Music Hall wants to do something for the choral ensemble this week; it feels for the months that group has stood or sat so still during overture time and poured its very hearts out in the forte chorus, that something nice is its due. And what could be nicer—for the 'Orchids in the Moonlight' number—than pretending to those amply diaphragmed and comfortably upholstered ladies that if they but put blonde bobbed wigs on their hair, slipped into very long pink crepe dresses and tied long tasselled belts about their middles, then pinned a long spray of orchids down one shoulder—that for all anyone could tell, there they are, the spittin' image of that very orchidaceous lady. And the choral ladies, swishing their trains about and coquetting with the top-hatted gents of the ensemble, almost believe it themselves.

'Black and White' is one of those Music Hall family parties in which the Roxyettes and ballet corps merge their separate identities, put on the same costumes—black sequins criss-crossed into shoulder flares and hip peplums over white leotards, with black tulle side skirts and red sequin wigs. All do the same dance steps and pretend to like it. Really, though, the girls shouldn't mind; if they could only see what a big picture they make lined along the back arc of the stage and way up to its very edges, they'd mean those smiles.

The Roxyettes are a box of living orchids again, in their very becoming living orchid costumes again. But they're so sprightly and brave about it, maybe next week—.

Carrying A Title

'Beloved' could be a very trying title, a title to rouse all the skeptic in an audience—but luckily for 'Beloved,' it has Gloria Stuart to answer to that name. Miss Stuart has only to turn her grave sweet face to the camera, and right there all antagonism is crushed.

Miss Stuart gets away with being called 'Beloved,' with having it sung at her, looked out of soulful eyes at her, dogging her every footstep—because Miss Stuart has a nobility of soul that would never permit her to act 'beloved.' Actresses with less poise, less wisdom, less consideration for their audience, hearing it brulted about that they were beloved, might straightway get militant about it, go fiercely wistful and coy. The secret of Miss Stuart's acceptable belovedness, however, lies in its very passivity. Her beauty and dignity and place sustain her against the most seeching temptations.

Aside from making an honest woman of the title, changing her coiffures apace with the picture's Civil War days to present day New York, and indicating a steady love for her husband, there is very little for Miss Stuart to do, which she does with singular grace. Of course her hair turns gray in time, and lines of grease paint steal across her forehead, but they can't erase the sculptural contours of her lovely head nor dim the strangely appealing charm of her sad eyes. Whatever 'Beloved' itself may be, Miss Stuart is always swell to look at.

Dorothy Peterson is once again somebody's devoted old mother, though why she has to always be somebody's old mother instead of somebody's young daughter it is hard to see. And Ruth Hall wears a black dress with a round beaded yoke and marries a song writer and lives in a huge apartment done all in white.

Oh, Them Midgets

Lilliputian ladies dressed in miniature replica of Harriet Hoctor's red and white hunting ballet costumes get up on their tiny toes and leap bravely across grasshopper-high hurdles at the State this week —and all the women in the audience are enchanted.

'Ah,' they murmur, and 'aren't they too sweet—so cute!' they carry on, and when Singer's Midgets' premiere danseuse bounces daintily in, and the femmes see her incredibly little Russian boots, and note the minute strip of chinchilla that makes a lavish collar for her red coat, they can't bear it, it's all so absurdly elfin.

Then the premiere danseuse returns for an adagio waltz, her tiny figure set off by a white satin rincesse gown, a sparkling tiara on her head, and she does twirls and backbends just like regulation size dancers do, and by now the ladies are all remembering when they were little girls and used to play with dolls. Singer's Midgets evoke a response from the ladies, a kind sweet, nostalgic response—different, for instance, from the reaction induced by Hilton and Garon.

Hilton and Garon are a brash, pugnacious pair of girls who impugn one another's characters and habits loudly and shrilly, until finally they get tired and stroll off singing a vehemently delivered duet. The shorter contestant wears a white satin waist-length jacket tied around her black lace dress, the taller young woman is quite a card in lavender lame molded in Empire line.

Loretta Allen's flexible muscles permit her to stretch into extraordinary adagio acrobatic postures and yet look happy. She wears for her art black trunks and bolero bodice appliqued with designs of silver cloth.

No Symbolic Sets

'Come of Age's' production resists, with a great deal of common sense behind its beauty, being swept up in the artiness of the play. Symbolism may run earnestly through the script, but the sets, the lovely things, will have none of it. Better, they realize, to contrast with their own reality the fantasy of the plot.

So James Reynold's sets and Judith Anderson's clothes, by Valentina, have sweep, grandeur, and basic utility. Mr. Reynold's drawing room for all its stylized line, arresting fawns, beiges, black and scarlets, can be lived in—dramatically, it is true. Miss Anderson's costumes, so simple and striking, are yet in the contemporary mode, stamping here a sophisticate with individuality, a young woman of the world whose clothes will never create comment save by those people she wants to interest. Her teagown, a deep blue sheath with a deeper blue long flowing cape slipped like a cowl over her head, high across her shoulders in front and billowing out in back like a cloud of doom, exactly expresses the poignant scene it was designed to be worn in, yet it is a swell tea gown anyway. Her grey silk pina-fore frock, fastened in back at the neck and waist over a slip of chartreuse, again is something special and yet conservative. When, for the second act party, the stage is peopled with ladies in festive clothes, it is discovered that the gaiety and swank comes from the important colors of their dresses, carefully related to the background, rather than from the usual glittery detail.

British Ladi

In English pictures, , it may be discovered from Ghoul,' young ladies prepare for sudden journeys by snatching up a suitcase, yanking out a bureau drawer, grabbing a handful of lingerie, tossing it pell-mell into the bag, and rushing from the room. The whole process is miraculously achieved without the lady a 'looking at what she's doing.

Dorothy Hyson is in more of a hurry than most screen actresses, even English ones. She plunges out into adventure that is so unappreciative of her haste that it reveals her as a slim blonde with a nice short side-swept bob, good, clean-cut profile, Kathleen Harrison, most earnestly the comic of the piece, is not dismissed as summarily, a great pity. Miss Harrison works and works at being funny, and the harder she works the more dismal the results. 'The Ghoul' could do with a bit of cheer, too.

Exploitation

(Continued from page 20)

and back signs for 'Eskimo,' and two women midgets in the lobby with the same style of suits.

Tell It's Different

With the customers getting a bit fed up with backstage stories of the troupe that makes an overnight hit, it might be a good plan to go to work a little ahead of time to tip the buyers off that 'Moulin Rouge,' while not a startling novelty as to plot, tells it in a different fashion and, instead of trusting to the musical numbers, makes the story the chief bid. Production is there, and gorgeously done, but that's merely an incidental to the story. The punch lies in the snappy development of the plot, which keeps interest up to the closing scene. Sold from that angle, it will help the box office materially.

If you can get hold of a large man who can do a French bit, a good perambulator would be an impersonator of the senatorial husband, who stalks through the latter half of the play with a demand for Mme. Raquel and a 'Merci Beaucoup' when told he cannot see her. Dress him in a frock coat and a top hat, paste on a small chin beard and send him out to ask all and sundry for 'Mme. Raquel of the Moulin Rouge,' with the polite thanks when told she is not known. About two days of this, just ahead of the regular advertising, could do plenty of good if the man gets around enough.

Barking

Good gag for a lobby novelty is a large cutout of a dog with a movable upper jaw. Side is lettered with the statement, 'We have a dogdone good show next week,' and in smaller letters, 'If you want to know the feature, pull his tail.'

Tail is a raveled rope end connected with a fine line through pulleys so that a tug on the tail will raise the upper jaw to show the title painted on the section of the main cutout covered by that portion. A check prevents the movable part from being raised so high it will not drop back again of its own weight. Silly stuff, but the effort of pulling the cord stamps the title on the investigator's mind more clearly than would a 24-sheet poster.

Can be adapted to a window show if a cord is fastened to the tail and run through a hole bored in the window easily. Will be a temptation to the small boy, but if the cord has a check knot in it, no great damage can be done.

Anything that concentrates the attention on the title is sink-in advertising of real value. If it's odd, so much the better.

Beating a Handicap

Manager who wanted to use both sides of a sheet on a picture was in a quandary when he found himself unable to obtain a second copy. After a little thought he took advantage of what seemed to be a handicap.

He mounted the page in a glass backed frame, then borrowed two mirrors from a furniture store. The frame was set away from the wall and one mirror set in back at such an angle as to reflect into the second mirror, placed to one side of the frame. Two mirrors were necessary, since one would have given the type in reverse. Novelty of the idea attracted attention to both sides.

Among the Women

By THE SKIRT

The Best Dressed Woman of the Week:
MAYRIS CHANEY
(Palace)

The Palace is still doing business. Friday night (26) standees were as thick as flies.

A well put together vaudeville show started with the DeLong sisters doing circus acrobatics in blue ruffled trunks and brassiers. The girl of Hunter and Percival was in brown lace fashioned with a beige top and a flower of feathers formed a corsage. Tangerine crepe was a second change and silver sequins was the trimming. A display radio act was called the Eton Boys and Do Re Mi. Latter trio are girls of the same height with nicely harmonizing voices. Their dresses were of white lace with a flounce at the bottom of a stiffened chiffon. A color touch was a pink bow with long ends. Buck and Bubbles then tore the house to shreds. Whoever routined this act knew how.

Chaney and Fox's nice dancing act had Miss Chaney first in white accordion pleated skirt with the bodice cut high in front and plenty back showing. A gold braid formed a trimming at the neck line. Another white dress had silver embroidery down one side and long sleeves opened for a peep of bare shoulders. The third and last gown was of red velvet lined with navy blue chiffon, a stunning combination.

Rae Samuels' Uni

Rae Samuels gave Hempstead, L. I., a treat over the weekend. Miss Samuels has gathered herself a unit and is heading west for a tour.

This show could go into any of the Broadway film houses. It's entertainment plus production. Opens with a scarlet velvet back drop with silver lame middle piece. At the sides of the stage are two modernistic bars done in red and white. Twelve girls start proceedings in white satin gowns made with high waist lines and bodices of rhinestones. Hair bands are of the stones and the girls are carrying the longest of cigaret holders. Different colored spotlights are thrown on the girls and the white gowns take on different hues.

Four girls are bus boys doing acrobatic dancing in blue trousers, white jackets with gold buttons. Red caps add the right touch. Kittie Doner does her well known male impersonation in an English walking suit.

Miss Samuels found a little girl in Cleveland not so long ago and had this young miss taught taps by Bill Robinson. Her name is Eleanor Whitney and you'll hear more about this kid some day. Miss Whitney did her first number in a red dress trimmed with cherries. A very tall girl was in a boy's suit of brown, and later led a girl band in grey outfit. The tall chorus girls are the band and they do their stuff in mauve gowns with ruschings forming almost a polonaise effect. A bit of violet was at the bodice and in the small hats.

Miss Samuels, always one of our best dressers, wore one of those new cocktail gowns consisting of a black crepe sweeping skirt with blouse of jet. A red sash and small hat finished off a good looking outfit. Her second gown was pink with net ruffles and this also had a sash. It was pale blue with slippers to match. A rather large hat had a face band of roses. The little Whitney girl did her Bill Robinson dance in a white accordion pleated skirt with trimmings on the blouse of blue.

Finish is a cherry blossom orchard with every one in pink, and the gowns of the chorus particularly lovely with their rose petal trimmings and each girl carrying a muff of cherry blossoms, almost bridal with the long streamers hanging from each. Olyn Landick did his female impersonations in a periwinkle blue velvet gown and was in pink at the finale. Miss Doner changed from her black tails to same of pink broadcloth.

Lucille Watson Returns

A bit of fluff blew into the Booth theatre last week called 'No More Ladies'. A. E. Thomas has written a comedy worth seeing. It brings back to the American stage Lucille Watson for which New York should be duly thankful. Miss Watson never was a star but was in every society drama of the good old days. Hollywood will clamor for her.

In this comedy of modern Long Island Miss Watson has seen fit to dress as in the gay Nineties. Program credits her costumes to the Ogden Goelet Collections, and they do look like museum pieces. A grey pompadour wig was worn with the long trained frocks and there was an old fashioned tea gown of mauve velvet. Miss Watson is still a beautiful woman and her brisk delivery will never grow old fashioned.

Ruth Weston, the young woman concerned in the play, is dressed beautifully throughout the three acts. Her first evening frock is a white crepe made long and straight with cuffs to the elbow of a bronze material. A two-piece suit was of a printed silk. Stunning yellow pajamas were worn under a long coat of a striped material in the same color and swept the floor in a long train. A second evening frock, worn but for a minute, was of dark blue lace with a cape in the same lace and edged with a wide banding of feathers. A sports outfit was of a striped skirt with natty short coat of blue.

Mary Sargent, in a small part, was in a cerise lame evening gown with matching coat trimmed at the elbows with silver fox. Nancy Ryan wore a good looking tailored outfit of pale blue cloth with all accessories matching. Pink pajamas were worn with a red blouse.

itol Birds

The Capitol has gone aviary this week. stage show is called 'Birdland Fantasie' and there would be a cat and canary. Ted Bradford is the cat and Fay Adler the mite of yellow. Aieleen Clark is a bird of paradise in a yellow satin dress with paradise headdress. The girls are white birds with the usual feather arrangements on the arms and then as canaries in the same type of costumes only yellow.

The picture, 'Women in His Life', reminds somewhat of 'Counsellor-at-Law'. Otto Kruger is the same type lawyer. In the picture the most important woman is Isabel Jewell who does quite well in an unsympathetic role. Clothes play an important part in her life, never appearing twice in the same costume. There were two house gowns, one white with a heavy feather trim and a black velvet with a lace flounce at the bottom. Very striking was a cloth suit with short leopard cape crossed and forming a tiny skirt at the back. A cloth ensemble had plaid revers and blouse.

Irene Hervey, a tearful miss, was in several street dresses all tailored. Una Merkel, as a wise stenog, is in the regulation office clothes, black with white collars and cuffs, but she did show a checked suit. Irene Franklin, in the film for one scene, has put on poundage. Her costume consisted of a two-piece suit of grey with matching astrakan fur.

A Hit, But Why?

'As Thousands Cheer', at the Music Box, a smash and why? Thursday matinee capacity and before the tabs comes a man. That sinking feeling. Some one out of the cast? Yes, Marilyn Miller. A woman near by says, 'Thank Heaven it isn't Helen Broderick'. And it would be just too bad if Helen Broderick were out. There wouldn't be any show.

Production is very poor with the girls in the cheapest of costumes. So commonplace they are funny. id anyone take a good look at the yellow bridesmaids' dresses and the dull blue satins of another number?

In the finale Miss Broderick wears the best looking dress of the show. It's gold lamé made with two layers, and Ethel Waters was in a pale green satin. The publicity given the Hoover and British skits must be responsible for this show's click, and Helen Broderick is in both.

OBITUARIES

HAROLD L. PECH

Harold L. Pech, 42, soldier and actor, died recently in the Veterans' hospital at Tupper Lake, N. Y., where he had been a patient since November 17, 1930.

Two days before the armistice Pech was shot, stabbed and gassed during fighting in the Argonne and he also saw active service in Verdun. He was awarded the Verdun medal and the French Croix de Guerre with palms and the Victory medal and defensive clasp of the United States. After his discharge from the army, Pech returned to the stage, where he was known as Teddy Lorraine. He played in 'What Price Glory' and Greenwich Village Follies. Later he was in burlesque and vaudeville and at one time was associated with Moran and Mack. Leaving the theatre, Pech was employed by the New York Sun delivery department until illness forced him to enter the Veterans' Hospital.

Survived by his widow. He was buried with military honors in Arlington cemetery, Washington.

WALTER C. PERCIVAL

Walter C. Percival, 46, in vaude, legit and pic for 28 years, died from complications in Hollywood, Calif., Jan. 28.

He teamed in vaude with his wife, Rennie Noel, for several years. Born in Chicago, he went on stage in rep shows at the age of 18. His name in private life was Charles David Lingenfelter. He was widely known for his vaude sketch, 'King For a Night.' He also produced 'Someone in the House,' his own play in New York.

He is survived by his widow whose real name is Kate Campbell. His mother, Mrs. Sarah McVeigh, of Muskegon, Mich.; a brother, Joseph, also of Muskegon, and a sister, Mrs. Ralph T. Kettering, of Chicago. At various times he wrote for VARIETY. Body taken to Muskegon for burial, leaving the cast Jan. 30.

WILLIAM CUBITT

William Cubitt, 79, for more than 50 years in the theatre and assistant to David Belasco in staging plays, died in New York Jan. 24.

He started as secretary to Daniel Frohman when the latter was with his brother, Gus, at the Madison Sq. theatre in the pre-lyceum days. When the Frohmans brought David Belasco on from San Francisco, he aided the latter, eventually becoming secretary to Ben Roeder, Belasco's stager.

He is survived by his widow, two daughters and two sons. Only one of them, George Cubitt, is connected with the stage.

MRS. WILLIAM W. FARLEY

Mrs. William W. Farley died Wednesday (24) at her home in Albany, N. Y. Her husband owns the Capitol theatre, Albany, and is cooperating with RKO in the operation of several theatres at Schenectady. Besides her husband, survivors include a daughter, wife of Hugh Herndon, Jr., round the world flier.

IN MEMORY OF
My Good Friend
ALFRED DE MAMBY
Who Died
February 1, 1920
JERRY VOGEL

GALE E. BROOKE

Gale E. Brooke, 58, died at Lakeville, Minn., Jan. 24, after being accidentally shot while rabbit hunting near that town.

He had been operator of the Hippodrome skating rink in St. Paul for many years, promoting many national championship meets. Burial was in Minneapolis, his home.

Survived by his widow, two sons and two daughters.

MATTHEW GUIGON

Matthew Guigon, 55, a stagehand at the Capitol theatre, Albany, N. Y., died suddenly Jan. 18 of heart disease. He was stricken at the home of his sister, where he had lived.

JAMES H. KENNEDY

James H. Kennedy, 85, editor and author, died in Pasadena, Cal., Jan. 22. He was for many years managing editor of the Cleveland Herald and news editor of the Cleveland Editor. Kennedy was a native of West Farmington, O., and was educated at Western Reserve.

Funeral in Pasadena. Cremation followed.

LEOPOLD E. DeMARE

Leopold E. DeMare, 72, musician and former member of the Chicago Symphony orchestra, died in Chicago on Jan. 23. He was considered one of the leading French horn players and was active in Chicago music circles until last year.

Came to Chicago in 1893 to play in the World's Fair orchestra organized at that time by Theodore Thomas. He played for the Chicago Civic Opera orchestra, Chicago theatre and recently at NBC in Chicago.

Widow, two daughters and son survive. Burial in Chicago.

H. E. SIDLES

H. E. Sidles, 59, biz and radio station executive in the middle west, died at Bryan Memorial in Lincoln, Neb., Tuesday (23). Was prominent in organization of Union Holding Co. which has KFAB, Omaha and Lincoln; KOIL, Omaha, and KFOR, Lincoln.

Survived by his wife, two sons, Harry and Fred S., and a daughter, Mary.

MONICA FOLEY

Monica Foley, 33, on the Chicago NBC staff, died suddenly Wednesday, Jan. 24. Burial was in St. Paul.

Survived by her parents, two sisters and three brothers.

IN TENDER LOVING MEMORY
of
TIM O'DONNELL
My Darling Husband
Who Went Home, January 29, 1932
Mary Love Greene O'Donnell

MRS. JESSIE McCLAY

Mrs. Jessie McClay, mother of Barbara McClay, Hollywood dancer, died in Budapest, Jan. 9, following an operation. Father, J. Roy McClay, survives.

Body is en route to Hollywood, where funeral services will be held Feb. Daughter continues to fulfill engagements in Europe.

JAMES S. McQUADE

James S. McQuade, 75, for many years connected with trade papers, died in Culver City, Cal., Jan. 23. He was Chicago correspondent for Moving Picture World for 10 years.

ROBERTA KEENE THOMPSON

Daughter of Mr. and Mrs. Keene Thompson, died Jan. 24 at Los Angeles from pneumonia. Father is a scenarist at Paramount studios.

Wife of William W. Farley, owner-operator of a string of theatres in Schenectady, Albany and elsewhere, died on the family estate at Loudonville, N. Y., January 24 following a long illness.

other, 80, of Abe Krakauer, who is connected with McBride's ticket agency, died at her home in New York, Jan. 24.

Howard Sez

(Continued from page 2)

appointed mostly from the AMA ranks, would hold more secret meetings with the Administrator. Others outside the fold agreed to this but are also prepared to have committees of their own in session with Rosy. At least four committees will be formed, Rosenblatt saying he will meet as many of them as is felt necessary.

M. C. Levee did a share of the speaking at the open session claiming that the chief agent peeve was the possibility that the 30-day clause of the old producers' agreement would get in the code.

This is the section of Article 5 which would halt contractees or their agents from talking future contracts with other companies until within 30 days of the expiration of the existing pact. It is now under suspension.

Rosenblatt did not go into his viewpoint on agents. He was just listening. However, when he was queried as to the possibility of agents being licensed under the code he stated at this time licensing was not in the cards, although it might be after he had heard all sides.

55 WEEKS

Helen Mack's Floor Show Still Going in St. Paul

St. Paul, Jan. 29.

Hazel Mack, ex-burley queen who, when vibrating went sour some months ago, organized a six-girl show for Coffee Dan's, night spot near here, and is now going into her 55th week at the place.

With her hubby, 'Snooze' Kinneard, who m.c.'s the shows, she presents two different shows every evening, including complete changes of costumes. This makes 110 distinct acts during the 55 weeks. Not one show has been repeated; ditto the costumes. Since she makes the latter herself, the acts really cost her grapes.

Local girls comprise the line, and under the former hip-tosser's tutelage, each is specialty artiste. Hazel has been grossing $200 to $250 weekly at Coffee Dan's, plus beaucoup gravy from special party side engagements.

Burlesque Placements

Chicago, Jan. 29.

Milt Schuster office has placed Frances Mills into the Empress, Cincinnati. Sent the Eight Cute Tootsies to the Gayety, Milwaukee.

Tina, Ceil Von Dell, Mabel White, Eva Simmons and Betty Webster went to the Gayety, Minneapolis. Star and Garter, Chicago, drew Dorothy Jordan, Nita Lupez, Farrell and Peters, Lester Montgomery. Jerry went to the Garrick, St. Louis, while Thelma and Roland, Dorothy Sevier and Harry Jackson joined the Jack Kane unit.

F-S FULL WEEK

Youngstown, Jan.

The Park, Fieber & Shea house here, has inaugurated a vaudfilm policy after months of straight ictures.

Policy will be five acts on a full week.

Studio Placements

(Continued from page 25)

ett producing, Warner Baxter, Rosemary Ames and Rochelle Hudson, 'Odd Thursday,' Fox.

Alice Dahl, 'Twisted Rails,' Triumph.

Frank Strayer, directing, John Miljan, Shirley Grey, Monroe Owsley, Hale Hamilton, Robert Elliott, Maurice Black and Wilson Benge, 'Birds of a Feather,' Invincible.

C. Henry Gordon, 'Old Louisiana', Metro.

Prof. Ernest Stern, art director 'Gypsy Melody', Erik Charell's first, Fox.

Ben Bard, Morgan Wallace, 'Three on a Honeymoon'. Fox.

Francis Ford, Claude King, John Davidson, Douglas Walton, Pat Somerset, 'Murder in Trinidad', Fox.

Mary Jordan, sister Mrs. Merian C. Cooper, Rose Coughlan, sister Junior Coughlan, 'Finishing School', Radio.

George Barbier, Alan Dinehart, Sam Taylor, megging, Edwin H. Curtis dialog director, 'Cats Paw', Harold Lloyd.

Ethel Wales, Donald Crisp, Willie Fung, 'Crime Doctor', Radio.

Luis Alberni, Bud Jamison, Adrienne Rosley, 'Showmanship', Col.

Garrett Fort writing screen play Pursuit of Happiness,' Par.

Herbert Marshall, 'Honor Bright', Par.

Una O'Connor, Matt Moore, 'All Men Are Enemies,' Fox.

Ben Bard, 'Three on a Honeymoon,' Fox.

Harry Green, 'Gold Rush of 1934,' Fox.

Archie Mayo directing ' ', WB.

Raymond Hatton, ' ', Metro.

Ivan Simpson, J. Carroll Naish, 'Murder in Trinidad,' Fox.

Grant Mitchell, Warren Hymer, James Donlan, Frank Sheridan, Charles Sellon, James Burke, 'Cats Paw,' Harold Lloyd.

George Marshall, directing, Spencer Tracy and Claire Trevor, 'Gold Rush of 1934,' Fox.

John Mack Brown, 'Widows,' Premier.

Dell Henderson, 'You're Telling Me,' Par.

Eddie Nugent, Warren Doane comedy, U.

Donald Wood, 'Gentleman from San Francisco,' WB.

Nicholas I. Coleman p. a. at Paramount.

Thomson Burtis, scripting 'Speed King,' for Wm. Gargan, Radio.

Paul Sloan, megging 'Down to the Last Yacht,' for Lou Brock production, Radio.

Fuzzy Knight,' 'Come on Marines,' Par.

Andy Devine, 'Stingaree,' Radio.

Sam Hinds, Donald Crisp, 'Crime Doctor,' Radio.

Concessionaires Stall as Expo Jumps Terms for 1934 Chi Space

Chicago, Jan. 29.

Concessionaires of last year's Fair are putting up a body howl about the terms that the World's Fair is demanding for space this coming summer. Appears that the Fair management is trying to make it as tough as possible for the Midway spots to operate on the encore.

Particular burn-up on the part of the concessionaires is the proposed move of the Midway from the center of the fair grounds to the constructed island. This is to make room on the main grounds, it is understood, for commercial exhibitors. Reported that the major portion of this new space will go to Henry Ford for the largest display on the grounds with the amount Ford will spend for construction reported running into the triple million dollar mark. Angle throughout on the part of the Fair officials appears to put pressure last year's concessionaires on the theory that they're old stuff already and to play for newer and fresher concessions for 1934.

Space Seekers Hop

Demand for space at the Fair for this summer is surprisingly good, the click of the Fair in 1933 having sold even the most dubious. Feeling is now overboard on the opposite side with everybody talking million dollars or more for this summer.

Feverishness on the part of some of the new would-be exhibitors has evidently excited the Fair management, which is now making terrific concessionaire demands. Asking 50% of the gross plus rental for the space. Fair management contends that the concessionaires already have theirs and their buildings up and paid for and should be willing to pay 50% of the take.

High demands, of course, were made before the opening of the Fair last year, particularly about five or six months in advance. But in the last 60 days these demands eased up.

Royal American Lifts West Canada Fairs From Castle Shows

Chicago,

Royal American shows beat out everybody in the carnival business to snatch the contract for the Canadian Western circuit of fairs this year.

Which shoved the Castle-Morris, now the Castle-Hirsch, shows out into the cold after having been top on the Canadian circuit for the past two years.

Robbins Burly Again

Utica, 29.

Following the failure of dramatic stock after only four weeks, Nathan Robbins reopened the Majestic with burlesque Jan. 27. Ben F. ernard, who, prior to dramatic stock, directed a 16 weeks' burley run, again preparing the shows.

There are 14 principals and 16 girls. Principals will be changed every week or fortnightly.

SORE ON MIDWAYS

Charlotte, N. C.,

Louis Graves, editor the Chapel Hill Weekly and former editor of the New York Times, delivered a scathing attack on the North Carolina State Fair and its midway in the columns of his paper, declaring that his complaint 'is not that it is wicked but it was unspeakably stupid and vulgar.'

His article has been picked up by the daily press of the state and become the object of general editorial comment. In it he touched many sore and tender spots in carnival showmanship.

'The state government is responsible for the fair,' he declared. 'If it can not have a better midway than it had this year it had much better have none at all. At least the state government ought to arrange for its people to be cheated amusingly and with some approach to decency.'

BEATTY'S BUSY

South Bend, Jan. 29.

Jess Adkins, manager Hagenbeck-Wallace circus, reports that Clyde Beatty has completed a number of scenes in the 12-episode serial for Mascot Pictures Corp. Co. sent producer, cameramen, and crew to Peru, Ind., where they constructed a realistic jungle scene in one of the big workshops.

Beatty left with his cats Jan. 21 for Cleveland, O., for a week's engagement, to be followed by Detroit, Mich., date. From there he leaves Feb. 22, going direct to Hollywood, Cal., to work on the serial, returning east in time to open with the Hagenbeck-Wallace show in the Coliseum, Chicago, for the spring engagement.

PENNA FAIR OFFICIALS

Easton, Pa., Jan. 29.

Meeting in Allentown in the twenty-second annual convention, the Pennsylvania State Association of County Fairs elected the following officers: E. H. Scholl, Allentown, pres.; H. B. Correll, Bloomsburg; Abner S. Dcysher, Reading; S. B. Russell, Lewistown, and William Brice, Jr., Bedford, vice-presidents; Charles W. Swc'yer, Reading, sec. and treas.

In his annual report the secretary showed that in 1932, 63 fairs operated at a loss of $53,775 and in 1933 the 72 fairs combined showed a profit of $16,038.

NO ARIX. STATE FAIR

Phoenix, Jan. 29.

Arizona will have no State Fair this year.

The legislature saw to that by neglecting to vote any fund for a cow and pickles festival.

MINN. NIXES CHI.

St. Paul, Jan. 29.

State of Minnesota will not be represented in the 1934 version of a Century of Progress.

A bill asking that $25,000 be appropriated for the Tourist Bureau to administer the state's continuance in the big show was nixed in the House at the recent special (likker) session, 61 to 52. Reconsidered the same night, solons again put on the kibosh, this time by 63 to 57.

Opponents of the bill stressed the opinion that this year's Fair will be merely a glorified carnival, with most of the benefit (if any) going to Chicago and nowhere else.

WANTS BETTING

Lynchburg, Jan. 29.

Virginia Fair Assn., meeting in Richmond, added its own to other requests before the state legislature for pari-mutuel betting at the race tracks. Association reelected officers and set dates for 21 Virginia fairs. H. B. Watkins is president.

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Signed for three guest appearances on Woodbury Hour with Bing Crosby for Lennen & Mitchell—held over for the duration of their stay on the coast!

Signed by M-G-M for acting and singing roles in Marion Davies' next picture, "Operator 13"; by Warner Bros. for "Hot Air"; by RKO-Radio for "Strictly Dynamite"!

Booked for 2 weeks at Sebastian's Cotton Club, Los Angeles—held over for 6!

Best-sellers on Brunswick Records!

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